

Langdon Warner records

008

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Philadelphia Museum of Art Archives

2013 November 7

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Summary Information

Repository	Philadelphia Museum of Art Archives
Creator	Bell, Edward Hamilton
Creator	Warner, Langdon
Creator	Woodhouse, Samuel W. Junior
Title	Langdon Warner records
Call number	008
Date [bulk]	1917-1923
Date [inclusive]	1916-1929
Extent	4.58 linear feet (11 document boxes)
Language	English
Language of Materials note	Materials in German, Japanese
Abstract	<p>Langdon Warner, a scholar of Asian art and an archeologist, was Director of the Pennsylvania Museum and School of Industrial Art from 1917 to 1923. Warner also served as Curator of the Wilstach Collection (the Wilstach family art collection was bequeathed to the city in 1892 and custodianship was transferred to the Museum in 1917). While serving as Director of the Museum Warner, traveled extensively in Asia and was often away from the Museum. Almost immediately after taking the job, he departed for Japan where he set about acquiring works of art that "were thought too good to lose." The Langdon Warner records contain correspondence of Langdon Warner, Museum Director between 1917 and</p>

1923, and E. Hamilton Bell, Acting Director during Warner's absence. At the time, the Museum's collections were housed in Fairmount Park's Memorial Hall. The correspondence mainly concerns the Museum's facilities, collections, exhibitions and purchases. This collection is divided into two series: Series ?I. Director's correspondence?, covering the period from 1917 to 1923; and Series ?II. Acting Director E. Hamilton Bell correspondence?, dating from 1918 to 1929. Due to previous filing conventions, E. Hamilton Bell's correspondence is found throughout both series, although the series name suggests a separation of materials.

Cite as:

[Description and date of item], [Box/folder number], Warner records, 1916-1929, Philadelphia Museum of Art Archives.

Biography/History

Langdon Warner, a scholar of Asian art and an archeologist, was Director of the Pennsylvania Museum and School of Industrial Art from 1917 to 1923. Warner also served as Curator of the Wilstach Collection (the Wilstach family art collection was bequeathed to the city in 1892 and custodianship was transferred to the Museum in 1917). While serving as Director of the Museum, Warner traveled extensively in Asia and was often away from the Museum. Almost immediately after taking the job, he departed for Japan where he set about acquiring works of art that "were thought too good to lose." In Warner's absence, E. Hamilton Bell was the Museum's Acting Director, from December 1917 to January 1919. When Warner left the Museum in 1923, S. W. Woodhouse became the Acting Director.

Warner was born in Ipswich, Massachusetts in 1881. He attended Harvard University where he was introduced to the field of archeology by Raphael Pumpelly. Warner was also a member of the 1903 Pumpelly-Carnegie expedition to Russian Turkestan. After graduating from Harvard in 1903, he went to Japan in preparation for a position as Associate Curator of Asiatic Art at the Museum of Fine Arts in Boston, which he held from 1906 to 1913. In 1913, he became the Director of the American School of Archeology in Peking, China, and left that position in 1917 to come to Philadelphia.

Warner established the Museum's Division of Eastern Art in 1917. He was also integral in establishing the Children's Museum in the basement of Memorial Hall in 1918, and the Print department in 1923.

A donation in 1919, from the family of Adeline Pepper Gibson, initiated the Museum's tradition of installing period rooms. The gift of several granite architectural sculptures from the temple city of Madurai were assembled first at Memorial Hall before being permanently installed in the new Museum two decades later as the *Pillared Hall from a Temple (Mandapa)*. This was followed, in 1922, by the installation of the Tower Hill Room from London, purchased with funds contributed by Mr. and Mrs. John D. McIlhenny. During Warner's tenure, plans for the new Museum building were finalized and construction began in July of 1919.

After his tenure as Director of the Museum, he returned to Harvard University as a Lecturer in Fine Arts and later as Curator of Oriental Art at Harvard University's Fogg Museum of Art. A notable period of Warner's later career was his work as a consultant to the the Monuments, Fine Arts and Archives section during World War II. Members of this project, called the "Monuments Men," were charged with ensuring the safety of fine arts and cultural treasures during the course of the armed conflict, both in Europe and in the Pacific Arena. During this time Warner is credited with protecting the cities of Nara and Kyoto from damage during the allied bombings, effectively preserving two highly significant cultural heritage sites in Japan. Warner died in Cambridge, Massachusetts in 1955; after his death, Japan awarded him the Order of the Sacred Treasures.

Scope and Contents

The Langdon Warner records contain correspondence of Langdon Warner, Museum Director between 1917 and 1923, and E. Hamilton Bell, Acting Director during Warner's absence. At the time, the Museum's collections were housed in Fairmount Park's Memorial Hall. The correspondence mainly concerns the Museum's facilities, collections, exhibitions and purchases. This collection is divided into two series: Series "I. Director's correspondence", covering the period from 1917 to 1923, and Series "II. Acting Director E. Hamilton Bell correspondence", dating from 1918 to 1929. Due to previous filing conventions, E. Hamilton Bell's correspondence is found throughout both series, although the series name suggests a separation of materials.

The series "I. Director's correspondence" dates from 1917 to 1923 and contains mainly correspondence between museum officers and the Director's office. Warner corresponded extensively with museum affiliates such as John D. McIlhenny and Leslie W. Miller, Principal of the School of Industrial Art as well as Asian art scholars and administrators of other institutions. An important portion of Warner's correspondence concerns Asian artifacts and archeological activities. Some of the exchanges concern exhibit design and discuss details such as display cases and lighting. The Children's Museum, founded during Warner's tenure, is a recurring subject which is observed in the exchanges with Mary E. Sinnott, the owner of a doll collection used by this department. There is a brief exchange with Zantzinger, Borie and Medary, one of the primary architectural firms involved with the construction of the new Museum building. Other notable correspondents include Belle Da Costa Greene, librarian of the J. Pierpont Morgan library and John Cotton Dana of the Newark Museum Association and the Free Public Library of Newark. The somewhat idiosyncratic alphabetical arrangement established by previous record keepers

was maintained; consequently, correspondents may be alphabetized by name, institutional affiliation, or geographical location. An example of this is correspondence with the Royal Ontario Museum of Archeology, found under "Toronto"; another is the correspondence with John Cotton Dana, filed under "Newark".

Series "II. Acting Director E. Hamilton Bell correspondence" is a very small series comprised of E. Hamilton Bell's correspondence during his period as Acting Director; this series dates from 1918 to 1929 and is arranged alphabetically by name or subject. From December 1917 through January 1919, E. Hamilton Bell was Acting Director while Warner was away in the Far East. Bell also was the Curator of the John J. Johnson Collection, another city-owned collection, from 1917 until his death in 1929. Henri Marceau was his Assistant Curator for the Johnson Collection. Bell was Co-Editor, along with Horace H. F. Jayne and Langdon Warner, of a journal called *Eastern Art*. Because of his continued involvement in Museum affairs, more of Bell's correspondence can be found in the first series as well. Series II. includes correspondence with John D. McIlhenny (President of the Museum's Board of Trustees and art collector), the Commissioners of Fairmount Park, a proposal regarding the Children's Museum, and an exchange concerning Japanese art collections.

This collection will be of interest to those researching the Pennsylvania Museum and School of Industrial Art, the network of museum administrators in early twentieth century North America, early archeological exploration and collection of Asian art and artifacts, and Langdon Warner.

Administrative Information

Philadelphia Museum of Art Archives

2013 November 7

Finding aid prepared by Carey Hedlund, Alina Josan.

Sponsor

The processing of this collection was made possible through generous funding from The Andrew W. Mellon Foundation, administered through the Council on Library and Information Resources' "Cataloging Hidden Special Collections and Archives" Project.

Access Restrictions

This collection is open for research.

Use Restrictions

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Processing Information note

The processing of this collection was made possible through generous funding from The Andrew W. Mellon Foundation, administered through the Council on Library and Information Resources? ? Cataloging Hidden Special Collections and Archives? Project.

This collection was *minimally processed* in 2013-2014, as part of an experimental project conducted under the auspices of the Philadelphia Area Consortium of Special Collections Libraries to help eliminate processing backlog in Philadelphia repositories. A minimally processed collection is one processed at a less intensive rate than traditionally thought necessary to make a collection ready for use by researchers. When citing sources from this collection, researchers are advised to defer to folder titles provided in the finding aid rather than those provided on the physical folder.

Employing processing strategies outlined in Mark Greene's and Dennis Meissner's 2005 article, *More Product, Less Process: Revamping Traditional Processing Approaches to Deal With Late 20th-Century Collections*, the project team tested the limits of minimal processing on collections of all types and ages, in 16 Philadelphia area repositories. A primary goal of the project, the team processed at an average rate of 4 hours per linear foot of records, a fraction of the time ordinarily reserved for the arrangement and description of collections. Among other time saving strategies, the project team did not extensively review the content of the collections, arrange items within folders or complete any preservation work.

Related Materials

Related Archival Materials note

Edwin Atlee Barber records (BAR). Philadelphia Museum of Art, Archives

Board of Trustees Records (BT). Philadelphia Museum of Art, Archives

W.P. Wilstach Collection Records (WIL). Philadelphia Museum of Art, Archives

Samuel W. Woodhouse, Jr. Records (WDH). Philadelphia Museum of Art, Archives

Controlled Access Headings

Form/Genre(s)

- Arts, Asian
- Correspondence

Subject(s)

- Decorative arts
- Pennsylvania Museum and School of Industrial Art
- Philadelphia Museum of Art

Series I. Director's correspondence

Collection Inventory

Series I. Director's correspondence, 1916-1923.

	Box	Folder
Aa-Amer, including Thomas Abbot (import/export), Academy of Natural Sciences and American Museum of Natural History, 1918-1923.	1	1
Allan, James, L. (Treasurer), including Charles Patton (Assistant treasurer), 1918-1919.	1	2
American Association of Museums: Correspondence regarding membership, meetings, and programming, 1919-1923.	1	3
American Federation of Arts: Correspondence regarding exhibits, 1917-1923.	1	4
Ami-Az, including the Art Alliance, the Archeological Institute of America, ASIA and <i>Antiques</i> magazines, 1916-1923.	1	5
Applications for employment at the Museum, mostly letters of recommendations, 1923-1924.	1	6
Barber, Nellie Parker: Correspondence regarding Edwin Atlee Barber estate, 1916-1920.	1	7
Baa-Baz, including the Bachstitz Gallery, 1918-1923.	1	8
Bartels, J. M. Company: Regarding sale of stamps, 1916-1923.	1	9
Ba-Biz, including Beck Engraving, Constance and Emily Biddle, Mrs. Rose Berry, Francis H. and J. C. Bigelow, 1917-1923.	2	1

Series I. Director's correspondence

Bla-Brix, including Mrs. Rudolph Blankenburg, Morris R. Bockius, Charles Bond and others, mostly regarding acquisitions, 1917-1923.	2	2
Boston Museum of Fine Arts: Correspondence regarding curatorial matters and other museum business, 1917-1923.	2	3
Bro-Bzz, including Brooklyn Museum, Bryn Athyn Studios (Raymond Pitcairn), Bucks County Historical Society (Henry Chapman Mercer), 1917-1923.	2	4
Caa-Carnegie, including Carnegie Institute, 1918.	2	5
Carr-Carson, including FitzRoy Carrington, and Mrs. Hampton L. Carson, mostly regarding acquisitions, 1917-1923.	2	6
Cart-Christie, including the Charleston Museum, the Art Institute of Chicago, 1917-1923.	3	1
Cia-Con, including Commercial Museum, 1917-1923.	3	2
Con-Coz, including J. Corkill, the Corcoran Gallery of Art, Mrs. Henry Brinton Coxe, 1916-1923.	3	3
Cleveland, mostly Cleveland Museum of Art (Frederic Allen Whiting) (1 of 2), 1917-1923.	3	4
Cleveland, mostly Cleveland Museum of Art (Frederic Allen Whiting) (2 of 2), 1917-1923.	3	5
Commissioners of Fairmount Park: Correspondence regarding museum events, maintenance and staffing, 1919.	3	6
Commissioners of Fairmount Park: Correspondence regarding sculptures by Francis Edwin Elwell, William Rush, 1923.	3	7

Series I. Director's correspondence

Cra-Czz, including Paul Cret and the Curtis Publishing Company, 1916-1923.	3	8
Daa-Daz, including Henry Daguerre, Thomas W. Darrah, and Nicola D'Ascenzo, mostly regarding potential acquisitions and museum planning, 1917-1923.	3	9
Dea-Dez, including the Denver Art Association, deForest Brothers, and Detroit Museum of Art, 1917-1923.	4	1
Dia-Dzz, including Durlacher Brothers, Walter A. Dyer, 1917-1923.	4	2
E, including Harold Eberlein, 1917-1923.	4	3
F, including Pasquale Farina, Moyer Fleisher, and Mrs. William D. Frishmuth, mostly regarding loans, acquisitions, and painting conservation, 1917-1923.	4	4
Gaa-Gez, including 1923 exhibition on historic gardens and garden models and library purchases, 1917-1923.	4	5
Gia-Gzz, including the Gothic Gallery, George W. Good, Prosper Guerry, 1916-1923.	4	6
Haa-Hez, including Edmund Hamersly and Miss Emily Newbold Hamersly, Harvard University, and William Hadaway, 1917-1923.	5	1
Hia-Hzz, including Hans Franz Himmer, Charles C. Hiscoe, and Montegue Howard, mostly regarding potential acquisitions and reorganizing the Museum collections, 1917-1923.	5	2
Houdin's "Washington"-McIlhenny Memorial, 1922.	5	3

Series I. Director's correspondence

I-J, including Wilfred Jordan, A. M. Indjoudjian Freres, Mrs. Frederick Ives, Horace Jayne, Edouard Jonas and E. Alfred Jones, 1917-1923.	5	4
K, including C. Hartman Kuhn, Eleanor Whittlesey Kotz and H. Kevorkian, mostly regarding loans, potential acquisitions and painting conservation, 1917-1923.	5	5
Laa-Lewis, including F. D. Langenheim, Wilfred R. Lawshe, John Frederick Lewis, 1917-1923.	5	6
Lia-Lzz, including J. Walter Lindsay, Library Company (witchcraft books), C. T. Loo/Loo et Companie (Cambodian sculpture and Chinese terracotta), Mrs. Edward G. Low, 1918-1923.	5	7
Library: Book acquisition lists, prices, and accounting reports, 1920-1925.	6	1
Mac-Maz, including Lulu Macatee and Paul Mallon, 1917-1923.	6	2
McA-McZ, including Miss Nancy McClelland, 1917-1923.	6	3
McIlhenny, John D., 1917.	6	4
McIlhenny, John D., 1919-1922.	6	5
McIlhenny, John D., 1921-1923.	6	6
Mea-Michi, including the Medici Society of America, the Metropolitan Museum of Art, 1917-1923.	6	7
Mid-Mzz, including J. Pierpont Morgan (Belle da Costa Greene) and Frances Clary Morse, 1917-1923.	7	1
Miller, Leslie W. (Museum Secretary), 1919.	7	2

Series I. Director's correspondence

Miller, Leslie W. (Principal of the School of Industrial Art), 1917.	7	3
Miller, Leslie W. (Principal of the School of Industrial Art), 1920.	7	4
Moore, Bloomfield collection, 1919-1923.	7	5
N, including the Newark Museum Association, the Free Public Library of Newark (John Cotton Dana), 1917-1923.	7	6
Numismatics, correspondence directed to S. W. Woodhouse, 1917-1923.	7	7
O, including Oberlin College, 1917-1923.	7	8
Pa-Pennsylvania, including University of Pennsylvania and the Pennsylvania Company, mainly dealing with gifts, loans, and bequests, 1917-1926.	7	9
Pennsylvania Academy of Fine Arts, 1918-1923.	7	10
Pennsylvania Museum and School of Industrial Art: Donations and general inquiries, 1917-1918.	8	1
Pennsylvania Museum and School of Industrial Art: Museum Staff, 1920-1923.	8	2
Pennsylvania Museum and School of Industrial Art: Publicity and membership, including Henry Longcope, 1919.	8	3
Pennsylvania Museum and School of Industrial Art: Treasurer, staff and officers, 1920-1923.	8	4
Pei-Poz, including Arthur Upham Pope, Mrs. Gifford Pinchot, Philadelphia Rapid Transit Company, 1917-1923.	8	5

Series I. Director's correspondence

Pra-Pzz, including G. P. Putnam's Sons, Public Ledger Company, Count Byron Khun de Prorock, 1916-1923.	8	6
Prime, Alfred Coxe (advisor to Museum): Author focused on American craftsmen and manufacturers of the eighteenth century, 1919-1923.	8	7
Raa-Rho, including the Reading Public Museum and Art Gallery, Rhode Island School of Design, 1917-1923.	8	8
Ria-Rz, including Charles Ricketts, Dr. Meyer Riefstahl, Arthur Rippon, the Rittenhouse Club, 1916-1923.	8	9
Saa-Schwa, including Frank Samuel, Sangiorgi Gallery (Rome), Howard J. Savage (Indian temple sculpture donation), Imre Schwaiger, 1918-1923.	9	1
Sci-Shz, including Alexander Scott, 1917-1923.	9	2
Sia-Spink, including Mary E. Sinnott, Smith College, and the Smithsonian Institution, 1917-1923.	9	3
Spio-Sez, including Poyntell C. Staley, Isaac Starr, Mrs. Cornelius Stevenson, Leopold Stokowski, and Howard Stratton, 1916-1923.	9	4
Stratton, Howard F. (Director of School of Industrial Art), 1919.	9	5
Taa-Ton, 1917-1923.	10	1
Top-Tzz, including the Royal Ontario Museum of Archeology (Toronto), 1917-1923.	10	2
U, including United State government, United States Marine Corps ("St. Mihiel relief map"), University Museum (University of Pennsylvania), 1917-1923.	10	3

Series II. Acting Director E. Hamilton Bell correspondence

V, including the Victoria and Albert Museum, 1917-1923.	10	4
Waa-Waz, including H. F. Wallace (Edison Lamp Works), 1917-1923.	10	5
Wea-Well, including Malcolm Webster (Percy Webster, dealers), Louis B. and Harry B. Wehle, Mrs. Albert B. Weimer, 1916-1923.	10	6
Well-Wh, 1917-1923.	10	7
Wia-Wim, including Joseph Widener, Miss Susanna Willard and Mr. and Mrs. C. F. Williams, 1917-1923.	11	1
Winslow, Charles (Secretary): Mainly regarding publications and expenditures, 1922-1923.	11	2
Win-Wog, including Frances Wister, F. W. Woodhouse, Junior, 1917-1923.	11	3
Worcester-Wq, including Worcester Art Museum, 1917-1923.	11	4
Wra-X, Y, Z, including Yale University Press, Zantzinger, Borie and Medary Architects, 1917-1923.	11	5

Series II. Acting Director E. Hamilton Bell correspondence, 1917-1929.

	Box	Folder
Children's Museum, 1917-1918.	11	6
Commissioners of Fairmount Park, 1917-1918.	11	7
"Japanese collectors", 1914-1929.	11	8
McIlhenny, John D., 1918.	11	9

Series II. Acting Director E. Hamilton Bell correspondence

Miller, Leslie W. (Principal, School of Industrial Arts), 1918.	11	10
Reath, Nancy Andrews (Registrar), 1925.	11	11