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	AHB	I.A.257

Unknown Political Prisoner file

[1962+]  
(22 '82)

Confidential

I add <sup>was</sup> ~~to~~ <sup>confidential</sup> file with information you should know.

In August <sup>before your appointment,</sup> ~~the summer of~~ 1956, Roland Pearson (the J.C.A.) <sup>President</sup> ~~said~~ thought that you ~~had~~ <sup>had</sup> ~~been~~ <sup>been</sup> ~~responsible~~ <sup>responsible</sup> for ~~the~~ <sup>the</sup> ~~competition~~ <sup>competition</sup>.

~~that you~~ <sup>had been</sup> ~~responsible~~ <sup>responsible</sup> for ~~the~~ <sup>the</sup> ~~competition~~ <sup>competition</sup>, asked me if I ~~would~~ <sup>wouldn't</sup> approach you for funds to help erect the monument.

I ~~was~~ <sup>was</sup> noncommittal but I did tell him explicitly that you were not the <sup>primary</sup> ~~backer~~ <sup>backer</sup>.

(I ~~explained~~ <sup>explained</sup> that you had ~~deposited~~ <sup>deposited</sup> ~~some~~ <sup>some</sup> ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~costs~~ <sup>costs</sup> of U.S. Preliminary ~~relations~~ <sup>relations</sup> to the ~~International Council~~ <sup>International Council</sup> on ~~Monuments~~ <sup>Monuments</sup>)

organized by the ~~International Council~~ <sup>International Council</sup> on ~~Monuments~~ <sup>Monuments</sup> through <sup>I understand</sup> ~~you~~ <sup>you</sup> had permitted your name to be used. ~~It~~ <sup>It</sup> ~~can~~ <sup>can</sup> ~~be~~ <sup>be</sup> ~~asked~~ <sup>asked</sup> if



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	AHB	I.A.257

you he couldn't approach you to ask  
 to be ~~honorary~~ <sup>on some</sup> honorary committee  
 of some old celebration at the  
 I.C.A. since you had been the  
 Chairman of the Board of our Museum,  
 a sister organization. I replied  
 that I thought your diplomatic  
 position <sup>might</sup> ~~be prevented~~ prevent  
 your acceptance. He did not  
 pursue the question. <sup>and I do not know what ~~action~~ he decided to</sup>  
 do. <sup>Indeed ~~that~~</sup>

~~British Sir Robert ...  
 Jagers, the publisher, and Pearson  
 who know of your ~~association~~  
 are the only ~~other~~ <sup>other</sup> ~~people~~ <sup>people</sup> in England,  
 so far as I know, who have  
 been told of your association with  
 the Commission. <sup>They</sup> <sup>I believe,</sup> <sup>have</sup> <sup>been</sup>  
 of course <sup>considerate</sup> and discreet.  
 a <sup>private</sup> member of the Committee  
 (Henry Moore was also ~~told~~ <sup>told</sup>  
 but is said to have forgotten.)  
 Sir John Rothenstein  
 was not told <sup>according to Henry</sup>~~



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	AHB	I.A.257

The other things I think you should know - and I doubt if you do - is that Korman <sup>tells me</sup> who was <sup>invited</sup> asked by Prime Sudding ~~of~~ <sup>to</sup> meet with the German ~~committee~~ <sup>committee at Darmstadt in</sup> ~~September~~ <sup>June - reasons</sup> ~~September~~ <sup>September</sup> tells me that he was put under such heavy pressure by the "Washington" that he felt obliged to send his excuses though he had previously agreed to serve ~~on~~ <sup>in</sup> the committee. ~~and to attend~~ Korman won't tell me what <sup>the</sup> "Washington" is but perhaps it might be wise for "Washington" to handle the situation in a more positive way. I have some ideas



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	AHB	I.A.257

Confidential

Volokhonskiy Political Prisoner file

(R.R. - Tell me if you can't find it)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

3 January 1958

PERSONAL AND CONFIDENTIAL

Dear Jock:

Since my letter of January 2 about the Unknown Political Prisoner Monument I have seen Tony Kroman who gave me some additional information about recent developments in Germany about which I had not heard. Kroman said that there had been an important meeting at Darmstadt called by Prince Ludwig Hesse to form a fund-raising committee for the Monument. Among the members of the committee who met there were two influential members of the Berlin Senate, Dr. Hanns Scharoun, President of the Akademie der Kunst, Egon Holthusen, the leading German poet, Sir Herbert Read, representing the Institute of Contemporary Arts, Dr. Will Grohmann, who had been a member of the international jury and is the leading art critic of Germany, and Prince Ludwig himself, who will serve as chairman. Kroman, though asked to be a member of the committee, could not attend this meeting, but the sculptor, Reg Butler, was present.

In talking with Kroman, I came to realize that I had made a couple of errors in my letter to you:

There were 3,500 contestants rather than 2,000 and around 8,000 entry blanks were mailed out to applicants; the final decision on the site was actually made at the Darmstadt meeting mentioned above rather than during the previous spring; and, important, the non-German \$50,000 which I wrote you was to be raised in America if possible is rather to be raised from a number of interested countries, though America would in the nature of things be foremost in the amount.

I told Kroman that I had talked with you and that you might be able to discuss the matter in Washington. He was delighted at this news and said that he himself had planned to go to Washington sometime shortly but that he couldn't hope to open the question on so high a level.

Our Museum has been asked to lend the Butler model for the Monument to the big exhibition of masterpieces at the Brussels World's Fair this summer. One of the nine-foot figures is also going to be shown at the Fair.

Sincerely,

Ambassador John Hay Whitney  
630 Fifth Avenue  
New York 20, New York

Alfred H. Barr, Jr.

AHB:ma



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	AHB	I.A.257

*Read and return*

PERSONAL AND CONFIDENTIAL

Dear Jacks

Here are some notes on the history and current predicament of the Monument to the Unknown Political Prisoner; also on the great opportunity we Americans are wasting.

HISTORY

1951 -- Anthony J. T. Kloman commissioned to organize great international sculpture competition for a Monument to the Unknown Political Prisoner with some \$32,000 in prizes. Institute of Contemporary Arts, London, agree to act as official sponsor; Sir Herbert Read, Roland Benrose, Henry Moore, Sir John Rothenstein on responsible committee of five.

1952 -- Competition underway with national preliminaries in 57 different countries. 3500 entry blanks sent out, 2600 actual competitors.

A.V.T.K.

3400

W

Over 8000

1953, March -- International jury of art authorities representing India, Benelux, Great Britain, France, Germany, Australia (Mrs. R. G. Casey), Italy, Scandinavia, South America, and North America (myself) met in London.

First Prize (with obligation to erect monument) awarded to Reg Butler, then little known but now generally considered the best British sculptor since Henry Moore.

Butler's model, unanimously and greatly admired by jury, unpopular in British press and damaged at exhibition in Tate.

Berlin and Amsterdam ask for monument, Amsterdam withdrawing in favor of Berlin.

1953, July -- Bad news: Kloman informed by anonymous backers (that they would not proceed with erection of the Monument although there was an explicit and binding agreement to do so in the competition blanks sent out

*From Swedish German English*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

PERSONAL AND CONFIDENTIAL

page 2

Ambassador John Hay Whitney2 January 1956

in many languages to thousands of artists all over the world. (Photostat of the English, Italian, Spanish and Portuguese language competition agreement attached.) Klowan says that the wording of this agreement had been cleared with the backers but that subsequently the backers had required him to return the papers empowering him to proceed.

The International jury, the British, particularly the committee mentioned above, the Institute of Contemporary Arts, the British Council and, above all, the sculptor were astonished and disgusted. The German jury member, Dr. Grohmann had in good faith already begun his negotiations with the Berlin government. Discouragement and delay.

1954-56 -- Project kept alive by British and particularly by Dr. Grohmann who interested Mayor Bouter of Berlin and his successor Mayor Suhr. Grohmann succeeded, 1956, in securing enthusiastic recommendation of the German Akademie der Kunst. Berlin Senate agrees to find site.

1957, Spring -- The sculptor, Reg Butler, visits Berlin, approves admirable site on hill in Husholdthain park, 40 meters above a juncture of an important tramway and traffic artery overlooking the Soviet zone. Berlin Senate makes this site available.

Urgent letters received from Grohmann, Butler, Penrose, reporting renewed interest and hope and urging action.

**FINANCIAL PROBLEM:** Dr. Grohmann and Mr. Klowan say the total cost of the Monument, 150 feet high including base and superstructure, will cost around \$100,000. Berlin government would provide site and landscaping. They propose that one-half the money be raised in Germany, half in the United States. Of the American \$50,000, Klowan pledges \$10,000 from his own limited resources contingent upon the total being raised.

**THE MORAL PROBLEM:** The backers of the competition as the attached photostat of the entry form indicates, obliged themselves to pay for the erection of the Monument. They reneged. Although the anonymity of the backers was scrupulously observed, the fact that the Competition was proposed to the British Institute of Contemporary Arts by an American who also disbursed the funds, plus the fact that so large an amount (over \$70,000) was spent on the main competition (not counting contributions to various national preliminary competitions) created a very strong presumption on the part of competitors, the



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

PERSONAL AND CONFIDENTIAL

page 3

Ambassador John Hay Whitney

2 January 1958

British Committee and Dr. Grohmann that the source of the funds was American. This has never been denied. Fortunately what might be considered Four-Flushing has not yet been exposed in public scandal. (Both Klowan and I, in an effort to cover up, tried to suggest that the British press was to blame for the backers' failure to erect the Monument. This was of course specious in view of the backers' unconditional obligation.)

Another delicate matter. Shortly after Christmas I was able to see J. THE MONUMENT ITSELF; The aesthetic value and spiritual quality of Butler's design has steadily increased in the opinion of those who have studied it. The generous action of the Berlin Senate suggests that this is not simply an affair of the art world. I believe that he is justified. Nevertheless, he does feel involved and I hope may be able to act. Though damned by careless critics as abstract, the Monument design actually comprises three very moving human figures designed to stand some 9 feet high under a towering construction. I attach two opinions on the quality, significance and appropriateness of the design. The more significant is the official statement of the Akademie der Kunst. I urge you to read the marked paragraphs in this German statement, the other, for what it's worth, is mine. rest of the necessary funds being raised.

A GREAT OPPORTUNITY: I feel, and I hope you will agree, that we are under strong moral obligation to do something about this matter. Furthermore, because I believe we are concerned with a great work of art, I think we could make an international gesture of quite exceptional artistic, moral and propaganda value -- I use the nasty word "propaganda" in its original and classic sense, de propaganda fide, in this case, faith in freedom. No one, has put something of a damper on raising money here for a monument in Germany. This is not particularly reasonable, but I think you can see the Sincerely, competition itself used up some \$90,000, very little of it raised in Germany. I have made use however of the quite extraordinary statement made in the name of the German Academy of Arts.

Alfred H. Barr, Jr.

Please keep the above activities private except of course to Herbert and Peter Gregory.

Ambassador John Hay Whitney  
630 Fifth Avenue  
New York 20, New York

Sincerely,

AHB:ma - Enclosures: 1. photostat of entry blank  
2. Statement of German Academy of Art  
3. Statement by A. H. Barr, Jr.

P. S. I think it's important to have an answer, yes or no, soon. Four years have gone by and the time is rotten ripe!

Mr. Roland A. Fenrose

Imagine the contrast between this superb work and the banal, pompous Paris Soviet war monuments in the Soviet sector of Berlin!

AHB:ma



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DEPARTMENT OF STATE  
WASHINGTON

7 February 1958

PERSONAL AND CONFIDENTIAL

Dear Roland:

Another delicate matter. Shortly after Christmas I was able to see J. W. for a half hour's talk about the monument. I spoke very candidly with him and although much was left unsaid I think it was mutually understood. Because of the character of his involvement I think he has no bad conscience about the matter, and in this I believe that he is justified. Nevertheless, he does feel involved and I hope may be able to act.

About the same period I had several talks with Kloman and wrote a couple of long letters summarizing the arguments for reviving the matter. He of course has been working with real devotion and generosity. Indeed, he informs me that he personally is putting up the \$10,000 as the first important capital gift, conditional of course on the rest of the necessary funds being raised.

I am not entirely convinced of the effectiveness of the committee set up by Prince Ludwig von Hesse, Grohmann and the rest, though I am sure of their good intentions. However, fund raising here would be greatly facilitated if even Tony's \$10,000 could be matched in Germany. The very prosperous economy of Germany now, plus their lack of support for NATO which they can afford better than anyone, has put something of a damper on raising money here for a monument in Germany. This is not particularly reasonable, but I think you can see the human reaction, especially after the competition itself used up some \$90,000, very little of it raised in Germany. I have made use however of the quite extraordinary statement made in the name of the German Academy of Arts.

Please keep the above activities private except of course to Herbert and Peter Gregory.

Very sincerely,  
Sincerely,

*John*  
John S. Whitney

Mr. Roland A. Penrose  
11 Place Dauphine  
Paris 1, France

AHB:ma



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ADDRESS OFFICIAL COMMUNICATIONS TO  
THE SECRETARY OF STATE  
WASHINGTON 25, D. C.



DEPARTMENT OF STATE  
WASHINGTON

PERSONAL AND CONFIDENTIAL

June 6, 1958

Dear Alfred:

Thank you for your letter of May 6 regarding the Butler design. I understand from the original backers that the \$10,000.00 offered by Tony Kloman is the same as the amount which I offered. No mention of it was made in my letter of April 11 as it was felt that Kloman's offer had clearly expired.

As far as the \$10,000.00 offered by me is concerned, I am fully in agreement with your proposal to write Dr. Grohmann, and consider that your plan to make the offer contingent on the rest of the money being raised from other sources and to set a six months' deadline for fund raising is an excellent one. Moreover, I can assure you that, if the Berlin project should fail, you can properly inform Butler that an amount up to \$10,000.00 will be available towards meeting expenses of converting the design into permanent form on a more modest scale.

I appreciate your willingness to pass on these proposals, particularly as I feel that it would be better for you to do so than for me. Thanks again for your letter and for your help.

Very sincerely,

John H. Whitney

Mr. Alfred H. Barr, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, New York.

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PREPARED AND APPROVED BY MR. WHITNEY.  
SIGNED FOR HIM AT HIS DIRECTION DURING  
HIS ABSENCE FROM LONDON.

ERICA

PER

1958

Dear Alfred,

I am sorry that so much time has elapsed since your letters of January 2, 3 and 6 about the Monument, but, quite aside from the daily turmoil, I wanted to reexamine all the facts with the original backers. I have now done this in considerable detail and have reached some pretty firm conclusions.

In the first place, I am completely satisfied that there is no enforceable financial obligation on the part of the backers to erect the winning sculpture. This is particularly true with respect to any installation on such a monumental scale as that suggested for Butler's design in Berlin. Consequently, I do not want to consider the problem from the formalized legal viewpoint.

On the other hand, the backers feel, and I agree, that the language in the application form for the competition and in paragraph 11 of the Terms of the Competition creates a difficulty in stating that the winning sculpture "will be installed on some site of world-wide importance." The impression created was at least ambiguous and apparently, quite unintentionally, gave rise to some false impressions. I think, however, that you will concede that, granting some moral obligation, the extent of it is substantially impossible to evaluate. We do, however, want to do what is fair and to act according to standards of good faith.

Consequently, on behalf of the backers, I would like to propose that you consider a more modest scheme for converting Butler's sculpture into permanent form. Perhaps casting it for large museum display would be a possibility. Another possibility, if the Berlin idea is the only one desired, would be a small contribution to that project provided that the rest of the money can be raised elsewhere. Quite candidly, Berlin at the moment doesn't seem to be a very good place to erect it with U.S. money and, should it go there, I think that it should be essentially a

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.



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	AHB	I.A.257

EMBASSY OF THE UNITED STATES OF AMERICA  
LONDON

PERSONAL AND CONFIDENTIAL

11 April 1958

Dear Alfred,

I am sorry that so much time has elapsed since your letters of January 2, 3 and 6 about the Monument, but, quite aside from the daily turmoil, I wanted to reexamine all the facts with the original backers. I have now done this in considerable detail and have reached some pretty firm conclusions.

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	AHB	I.A.257

German idea supported mainly by German funds. At any rate, as a guide for your purposes, the maximum amount which might be available to support any project would be about \$8,000 - \$10,000. In fairness, I should emphasize that this is not a negotiating figure since the backers feel it to be a very fair offer in response to what is at best a nebulous obligation.

I would appreciate any views that you may have.

Very sincerely,

*John H. Whitney*

John H. Whitney

by  
CTB



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EMBASSY OF THE  
UNITED STATES OF AMERICA  
LONDON



Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

PERSONAL

unambiguously convinced that the sculpture would be installed as a condition of the competition. However, I think that there is no future in pressing this point further. I think you have done everything you could.

Under the circumstances, I think the two proposals in your last paragraph are admirable. It is quite clear that there are considerable doubts now as to whether funds can be secured for the erection of the monument on the scale which Butler proposes. What I should like to write Dr. Grohmann is that in addition to the \$10,000 pledged by Tony Klossan, a second \$10,000 would be available, but also strictly contingent on the rest of the money being raised from other sources. (You will recall that the German proposal was 50/50 in any case.) I would set a six months deadline for the fundraising. In the event of the failure to raise the funds for the Berlin project, it would then be possible, if I understand your letter correctly, to inform Butler, perhaps through the London Institute of Contemporary Arts, that \$10,000 would be available towards meeting expenses of converting his design into permanent form on a more modest scale. I am not sure whether you wish me to pass on these proposals or whether you would prefer to do so yourself. Grohmann of course does not know that you were in any way involved in the original competition. Won't you let me know what I should do?

Meanwhile, let me say again how very much I appreciate your generous effort to clear up an awkward situation.

My very best to you.

Sincerely,

Ambassador John Hay Whitney  
The Embassy of the United States  
London, England

Alfred H. Barr, Jr.  
Alfred H. Barr, Jr.

AHB:ma  
Embassy of the United States  
London, England



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

PERSONAL AND CONFIDENTIAL

6 May 1958

Dear Jock:

I am delighted more than I can say to have your letter of June 6th. I have not been able to answer your letter of April 11th as soon as I wanted because of the recent unpleasantness here in our Museum. As you can guess, I was delighted to have it.

I can quite understand that the backers might feel that the monumental size of Butler's design is discouraging, but I am afraid I cannot agree with their feeling that the impression caused by the application form of the competition was ambiguous. Everyone who read it, including artists, the English institution and the jury, were unambiguously convinced that the sculpture would be installed as a condition of the competition. However, I think that there is no future in pressing this point further. I think you have done everything you could.

Under the circumstances, I think the two proposals in your last paragraph are admirable. It is quite clear that there are considerable doubts now as to whether funds can be secured for the erection of the monument on the scale which Butler proposes. What I should like to write Dr. Grohmann is that in addition to the \$10,000 pledged by Tony Klossan, a second \$10,000 would be available, but also strictly contingent on the rest of the money being raised from other sources. (You will recall that the German proposal was 50/50 in any case.) I would set a six months deadline for the fundraising. In the event of the failure to raise the funds for the Berlin project, it would then be possible, as I understand your letter correctly, to inform Butler, perhaps through the London Institute of Contemporary Arts, that \$10,000 would be available towards meeting expenses of converting his design into permanent form on a more modest scale. I am not sure whether you wish me to pass on these proposals or whether you would prefer to do so yourself. Grohmann of course does not know that you were in any way involved in the original competition. Won't you let me know what I should do?

Meanwhile, let me say again how very much I appreciate your generous effort to clear up an awkward situation.

My very best to you. It's possible you are not particularly enthusiastic about the design itself. I'm going to London during early July. If I do, I shall certainly try to see you to thank you personally.

Sincerely,

Ambassador John Hay Whitney  
The Embassy of the United States  
London, England

Alfred H. Barr, Jr.  
Alfred H. Barr, Jr.

AHB:ma  
The Museum of Modern Art  
London, England

Alfred H. Barr, Jr.



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	AHB	I.A.257

4 January 1958

CONFIDENTIAL

16 June 1958

PERSONAL AND CONFIDENTIAL and current predicament of the Monument to the Unknown Political Prisoner; also on the great opportunity we  
Dear Jock:

Americans are wasting.

I am delighted more than I can say to have your letter of June 6th, and really greatly touched by your generous proposal to offer \$10,000 to help meet the costs of constructing in Berlin the Monument to the Unknown Political Prisoner designed by Reg Butler.

1951--Anthony J. T. Kroman commissioned to create  
I have written Will Grohmann, and as you will see from the enclosed copy, have made it clear that your offer (anonymous to him) is conditional on the entire amount being raised from other sources before January 1, 1959. I have also written this good news to Roland Penrose and to Reg Butler and enclose copies. I have not disclosed the identity of the donor to Butler, but have to Penrose, who, along with Peter Gregory and Sir Herbert Read, has known of your association with the original competition at the time the London Institute of Contemporary Arts was persuaded to act as its sponsor. Although I believe that you have never had any conversation about the subject with any of these gentlemen, it seemed to me that you would be glad to have them know confidentially of your generous action. In my letter to Penrose, you will see that I have made clear again that you were not the original backer as he once supposed and that you were in no way responsible for the backers' decision not to proceed with the erection of the monument.

Germany, Australia (Mrs. E. G. Casper)  
I have not mentioned in any of these letters the fact that should the Berlin project fall through, your \$10,000 would still be available "towards meeting expenses of converting the design to permanent form on a more modest scale." I was about to tell this to Butler and Penrose, but realized that you had not indicated your wishes in answering the question as to where the more "modest" form of the monument should be placed -- in Berlin, in London, in New York, in the Museum, or in some other public place? If you have any immediate answer to this question, won't you let me have it before I see Penrose in Paris about the 21st of June. I do not think we should delay too long in letting Penrose and Butler know of the availability of your gift, even if the Berlin monument is not erected.

Jock, I really do not know how to express my appreciation for your patience, thoughtfulness and generosity in this matter, especially when I remember that you are not particularly enthusiastic about the design itself. It's possible that I may come to London during early July. If I do, I shall certainly try to see you to thank you personally.

the world. (Photostat of the English, Italian, Spanish and Portuguese language versions of the agreement attached). Kroman says that the wording of this

Sincerely,  
Alfred H. Barr, Jr.

Ambassador John Hay Whitney  
The Embassy of the United States  
London, England

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4 January 1958

CONFIDENTIAL

Notes on the history and current predicament of the Monument to the Unknown Political Prisoner; also on the great opportunity we Americans are wasting.

HISTORY

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First Prize (with obligation to erect monument) awarded to Reg Butler, then little known but now generally considered the best British sculptor since Henry Moore.

Butler's model, unanimously and greatly admired by jury, unpopular in British press and damaged at exhibition in Tate.

Berlin and Amsterdam ask for monument, Amsterdam withdrawing in favor of Berlin.

1953, July--Bad news: Mr. Kloman informed by anonymous backers that they would not proceed with erection of the Monument although there was an explicit and binding agreement to do so in the competition blanks sent out in many languages to thousands of artists all over the world. (Photostat of the English, Italian, Spanish and Portuguese language competition agreement attached). Kloman says that the wording of this



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 2

4 January 1958

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 3

4 January 1958

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

4 January 1958

Confidential

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 3

4 January 1958

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 2  
4 January 1958

4 January 1958

*Confidential*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

page 3

4 January 1958

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

January 1958

*4 January*  
2 January 1958

Confidential

~~PERSONAL AND CONFIDENTIAL~~

~~Dear Jack:~~

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.257

PERSONAL AND CONFIDENTIAL

page 2

Ambassador John Hay Whitney

2 January 1958

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.257

PERSONAL AND CONFIDENTIAL

page 3

Ambassador John Hay Whitney

2 January 1958

Date 17 December 1957

CONFIDENTIAL

To: [redacted]

From: [redacted]

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Sincerely,

Alfred H. Barr, Jr.

Ambassador John Hay Whitney  
 630 Fifth Avenue  
 New York 20, New York

- AHB:ma - Enclosures: 1. photostat of entry blank  
 2. Statement of German Academy of Art  
 3. Statement by A. H. Barr, Jr.

P. S. I think it's important to have an answer, yes or no, soon. Four years have gone by and the time is rotten ripe!

Imagine the contrast between this superb work and the banal, pompous Soviet war monuments in the Soviet sector of Berlin!

Q: Were our English friends told J.'s identity?  
 A: Yes, Fennell, Read and Gregory were told.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

*M.A. reply when you have time*

# THE MUSEUM OF MODERN ART

Date 17 December 1957

CONFIDENTIAL

To: Files

Re: Unknown Political Prisoner Monument

From: Alfred H. Barr, Jr.

*A.H.B.*

I talked yesterday at some length with Tony Kloman. He confirmed the fact that it was he who is prepared to put up the \$10,000 to start the ball rolling towards an American total of \$50,000 to be matched by the Germans. When I expressed surprise at this large figure he said that his resources were very limited but he felt very strongly about the broken agreement to furnish funds for the erection of the prize-winning design. (10)

I asked him a number of questions:

Question: Did the "source" of funds promise in writing to provide money for the erection of the monument?

Answer: Yes.

Q.: Do you have any papers recording <sup>an the</sup> this agreement?

A.: No. After denying the funds the "source" required me to return all documents.

Q.: Did the "source" approve the wording of the published terms of the competition which included a formal agreement to pay for the erection of ~~any~~ design, terms which were sent out to all competitors?

A.: Yes, the "source" read and approved all written terms and conditions of the competition. *the winning*

Q.: Was J. aware when he put up the \$5,000 as to the nature of the "source"?

A.: Yes, he was.

Q.: Why didn't J. bring some pressure to bear upon the "source" to fulfill ~~its~~ obligations?

A.: I don't know.

Q.: When you last talked with him, was J. aware that the "source", by breaking ~~his~~ promise, had placed him and you in the unhappy role of fourflushers?

A.: I am not sure that he clearly understood this since I didn't force the point. Besides he had simply acted as an anonymous front and didn't feel responsible.

Q.: Were our English friends told J.'s identity?

A.: Yes, Penrose, Read and Gregory were told.

*and Moore.  
(Have been said that he had written the name)*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

# THE MUSEUM OF MODERN ART

(I showed a first draft of his conversation to Mr. Kroman and he made certain revisions in my text\*\*

Answer to Question I: "Not as a special or separate item but simply as an approved part of the general conditions of the competition"

Q.: Was it made clear to them that J. was more or less a front and had contributed only \$5,000?

XXX A.: ~~Yes.~~ ~~No.~~ ~~Yes.~~

Q.: Was the English committee informed of the identity of the "source"?

A.: No, never. I was pledged to absolute secrecy.

Q.: Do you know that the English Committee and others interested now assume that the "source" was American?

A.: I did not disclose the nationality of the "source" to the English.

Q.: When did you receive word from the "source" that funds for the erection would not be forthcoming?

A.: In July, 1953.

Q.: When was the competition initiated?

A.: In 1951.

Q.: How much money was contributed for the cost of the competition?

A.: Around \$90,000, not counting some money which I raised in Italy, Germany, etc. for the national preliminaries.

Q.: Won't you permit me to disclose the "source" since in order to raise funds I am seriously handicapped by not being able to explain why the competition was undertaken with a formal commitment ~~for the prize~~ and to construct the monument only to have the commitment broken? You and Roland would like me to help raise money in large amounts ~~from our friends here in the Museum~~ but my hands are tied in explaining what happened and why ~~they~~ are under a certain obligation to rescue an undertaking which, were it not for the courtesy of our English friends, could be an open scandal very damaging to the "source".

A.: I am sorry. I am formally pledged to maintain this secret which I disclosed to you only upon your agreement not to pass it on.

we

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

# THE MUSEUM OF MODERN ART

Page 2

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To:

Re: \_\_\_\_\_

From: \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

# THE MUSEUM OF MODERN ART

Date 17 December 1957

To:

Re:

From:

Q.: Would it not be wise to write Grohmann that \$10,000 had been conditionally pledged in this country and challenge him to meet this with an equal amount pledged in Germany so that we could approach other donors both here and there with \$20,000 raised, half of it in the two countries involved?

A.: Yes, I think that would be a good idea.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

## THE MUSEUM OF MODERN ART

Page 2

Date ~~17 December 1957~~

To:

Re: \_\_\_\_\_

From: \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

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A.: Yes, I think that would be a good idea.

Very yours,

Tony

11 May 1956



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ORCHARD COTTAGE  
Narragansett Avenue  
Newport, Rhode Island

Dear Alfred:

Thank you for your letter of the eleventh instant with the enclosures. I shall keep going on the whole matter and hope to see Jock soon.

I've had a letter from Reg Butler saying Grohmann had been in London and seemed greatly encouraged about the monument.

I'm wondering if there is any chance that you may be in London or Berlin ~~which~~ while you are abroad. At any rate, hope you will find good weather, and enjoy the trip.

I have just had a most delightful surprise. The French Government is giving me a decoration. On Tuesday, May 22nd at a reception at the Consulate in Boston I'm being awarded the Palmes of an Officer of the Academie Francais. I'm really quite staggered! Wish you were going to be present to support me.

Do let me know when you are back. But I'll keep you informed of developments in the meantime.

Every yours,

Tony

11 May 1956

*Dear Alfred,*  
*I thank you for*  
*your letter of the*  
*eleventh instant with*  
*the enclosures. I shall*  
*keep going on the whole*  
*matter and hope to*  
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*unk. Pol. P.*

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copied: London

ORCHARD COTTAGE  
NARRAGANSETT AVENUE  
NEWPORT, RHODE ISLAND



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I've had a letter  
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Forgive my discouraging analyses. I wish I were there to talk  
with him directly. What about Colonel Davies? Is he still around?

Good luck! and love to Farley Farn, the Squire and his lady.  
(written in Vermont but typed and signed for me in New York to spare  
your eyes!)

Sincerely,



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U P P

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Tues, May 22<sup>nd</sup> at a reception  
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Do let me know when you  
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Ever yours,  
Tony

14 May 1956



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

U P P

11 July 1957

29 July 1957

Dear Roland:

I've not forgotten your letter of 10 July but am puzzled as to how to answer your question about W. I've never discussed the matter of the monument with him though I've spent an enormous amount of time discussing with Tony the problem of salvaging the scheme. I'm afraid W. does not clearly realize his position. As you know, he was asked to be an anonymous front man and contributed \$5,000 personally as a gesture thanks, I think, to Tony's persuasiveness. A great deal of money still needs to be raised before the monument can be erected - and I doubt if it will be forthcoming here. W. might well feel under post-facto obligation if his position were explained clearly by Tony - but I'm not even supposed to know the full story and do not feel that I can write him. He is in a very awkward position though unaware of this, I suspect. I believe him to be a highly honorable man, as you know.

I have to fly to Europe on Monday, but keep me informed. Because he was only a front man and because the real supporters reneged when the going got rough I'm afraid he might not want to be publicly associated with the project now. However the secret is very well kept and he is both a reasonable and a generous man - and imaginative, too. Perhaps if you and Herbert and that very charming and effective Colonel Davies with whom I worked on your behalf last year in New York - if you three went to see him, something might come of it.

As for his acting as guest of honor for the celebration here I'm puzzled, too. His tastes are rather conservative - Cézanne, Seurat, Lautrec, pre-1906 Picasso except for a Tomato Plant. Furthermore, and this is very serious, his official position may automatically prevent his acting either for you or for the monument.

Forgive my discouraging analyses. I wish I were there to talk with him directly. What about Colonel Davies? Is he still around?

Good luck! and love to Farley Farm, the Squire and his lady.  
(written in Vermont but typed and signed for me in New York to spare your eyes!)

Sincerely,

AHB:ma



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

11 May 1956  
11 May 1956

CONFIDENTIAL

Mr. Kloman

CONFIDENTIAL

Dear Tony:

Here are three copies of your statement on the Unknown Political Prisoner monument, together with a copy of my very confidential and, I suppose, not too brash letter to Jock Whitney. I think Jock really will be glad to see you. He spoke with real interest about the competition at the Trustee Meeting, but had to leave before I gave my account of the new developments which you so skillfully have brought about. There will be something in the Trustees' minutes too.

I have to fly to Europe on Monday, but keep me informed. In the end, it may be possible that no more American money will be needed.

Sincerely,

Alfred H. Barr, Jr.

Mr. Anthony J. T. Kloman  
Booth Bungalow  
Coggleshell Avenue  
Newport, Rhode Island

AHB:ma

I myself do not entirely understand the situation, but Tony and I tried our best to make the point that the very stupid and really quite stupid reception of the prisonmaking design on the part of the British (and American) press had discouraged the original source of funds. This explanation naturally did not satisfy the British sponsors or the sculptor, but was the best we could do.

I believe that the sculptor still knows nothing positively



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

ICA,

Mr. John Hay Whitney

12 May 1956

11 May 1956

about the source of the funds for the I.C.A. sponsors, beyond the fact that the major source was American. In other words, the secret has been kept with scrupulous honor by our British friends as well as by Tony.

CONFIDENTIAL

C O Mr. Kloman

P

I am not sure how much of all this Tony has explained to you, but I think he would like to speak to you about these few Dear Jacks: if you can give him time. I must say, I think he has shown the most commendable reticence in trying to tell you the story. I was sorry that you had to leave the Trustee Meeting before my time came to speak about the recent developments in the Unknown Political Prisoner monument affair. A brief account of my remarks will, I suppose, appear in the minutes.

However, I think Tony Kloman wanted me to send you a copy of the statement which he drafted in a great hurry so that I might use it as a basis for my report to the Trustees. (You will remember that I gave quite a long story about the competition after I came back from the London jury meeting a couple of years ago.)

The German developments are encouraging, though not yet conclusive. I think there is a genuine and strong desire to put up the monument in Berlin, but whether they can raise the money or not I don't know. Tony has been able to find \$10,000, I am not sure from what source. In the end, it may be possible that no more American money will be needed.

We can, however, get no help from the British who are really in very serious economic straits as you know. I think Tony has perhaps explained to you that there has been some unpublicised but quite strong feeling of confusion and serious disappointment on the part of the British who were involved in sponsoring the competition with confidential American backing. I don't think Tony has been able to explain to them completely what the story is. The fact remains that when the competition was launched and the prize awarded it was clearly understood and published that funds would be provided for the erection of the monument. But after the competition was over, the sponsorship was not forthcoming. The prizewinner and the officers of the I.C.A. were in different ways quite disturbed by this disappointment and the public was left wondering.

Funds were

I myself do not entirely understand the situation, but Tony and I tried our best to make the point that the very shabby and really quite stupid reception of the prizewinning design on the part of the British (and American) press had discouraged the original source of funds. This explanation naturally did not satisfy the British sponsors or the sculptor, but was the best we could do.

I believe that the sculptor still knows nothing positively



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	AHB	I.A.257

Notes for Trustees Mtg. April 18, 1956

UNKNOWN Political Prisoner

Mr. John Hay Whitney

Institute of Contemporary Arts, London

11 May 1956

Prizes: First £ 4,500 (\$11,000) \$11,000

about the source of the funds nor do the I.C.A. sponsors, beyond the fact that the major source was American. In other words, the secret has been kept with scrupulous honor by our British friends as well as by Tony.

I am not sure how much of all this Tony has explained to you, but I think he would like to speak to you about these new developments if you can give him time. I must say, I think he has shown the most commendable pertinacity in trying to salvage something out of the very awkward situation.

I would like to add one other thing: I am more than ever convinced that the enthusiasm of the major part of the jury for Reg Butler's design was fully justified and that if it can be erected in Berlin it will be of great artistic as well as moral and political value.

Sincerely,

3500 applications

2000 actual entries -- 200 here in U.S.A.

Alfred H. Barr, Jr.

Our American representative organized by our INTERNATIONAL EXHIBITIONS PROGRAM  
Mr. John Hay Whitney  
630 Fifth Avenue  
New York 20, New York

Porter McGraw

AHB:na

Andrew Ritchie, arranged & was chairman of U. S. Jury

CATALOG:

Central Committee for the International Competition: Kroman, Read

Jury: 3 days,  
2 languages  
remarkably objective and fair -- very little nationalism --  
except when it approved of the only French finalist

Press: Chief attacks - conservative: TIMES & MANCHESTER GUARDIAN

and the radical magazine -- left wing socialist NEW STATESMAN  
DAILY WORKER - communist

DAILY MAIL - and favorable.

Jurors as well as organizers disturbed - English press more backward than press in their own countries (Barst & McCormick)



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	AHB	I.A.257

*ICA*

Notes for Trustees Mtg. April 10, 1953

UNKNOWN Political Prisoner

Institute of Contemporary Arts, London

Prizes: First £ 4,500 (\$13,000)	\$13,000	
3 Second £ 1,000 (\$2,800)	8,400	
8 Hon. Mention £ 250 (\$700)	5,600	
<i>682</i> 80 Minor Prizes £ 25 (\$70)	5,600	4,760.-
	<u>\$ 32,600</u>	<u><del>31,200</del></u>
	<i>2,000</i>	

All countries invited - no Iron Curtain accepted in spite of phone calls to Moscow

57 countries did accept

3500 applications

*over* 2000 actual entries -- 200 here in U.S.A.

Our American Competition was organized by our INTERNATIONAL EXHIBITIONS PROGRAM

Porter McCray

Andrew Ritchie, arranged & was chairman  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

Page 2

Letters to TIMES & GUARDIAN

Read and Rothenstein asked Mrs. Casey and myself to write letters to TIMES. Dr. Grohmann to write to Manchester Guardian.

Sunday, March 5.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.257

14 Jan 1953

155 Rhode Island Ave.  
Newport, R.I.  
Tel: Newport 3851

Dear Alfred:

My apologies for not having written you long ago but I was away when your other letter came and then everything got very mixed up over the holidays. Also, I have been expecting and hoping for some further word as to a possible way of carrying through the plans for putting up the monument in West Berlin. But the wheels-within-wheels are moved with such difficulty.

I have had word that my efforts during the last few months may bring results and I have put off writing until I have something definite. I expect to be in Washington the week of the 24th to see some officials in the State Dept and USIA and the French Embassy in connection with the Rochambeau Celebration here next summer which I am working on and shall be able to get some decision on the UPP monument then.

I am not very happy about the way in which Roland and Reg have set about this matter. I have only had a letter from Peter Gregory sent after he received his reply from the 'donor'. When I saw 'him' last fall I had said that I would continue to find a way or means of raising the money and would keep you informed and see if there wasn't some way we could carry through on the original plan. I think Roland has misrepresented the

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	AHB	I.A.257

'reply' in his letter to you. There was never any intention to draw you further into the matter or that you would be responsible in any way.

Lets hope that the British can prove their change of heart by adding some financial support if I succeed in getting the project started. I can sympathize with Reg and know he is anxious to have the matter settled but he has been typically British in his insisting on holding out for a lot more money for his work on the monument - primarily, I think, because he thought all the money would come from America.

I shall write at length to Roland and Reg and Lillian Somerville as soon as I have anything definite but will write Roland at once to tell him that I am working on it. Incidentally, I have never had any word from any of them about the reactions in Venice or any word about the return of the maquette. However, that does not disturb me.

If I stop off in New York I shall try to see you and will look forward to doing so.

The last six months have been rather difficult but time seems to adjust many things. Theo called me on New Years Day and we had a nice chat. I'm so glad she likes her work with Musical America and she is so happy about Philip's new jobs which sound wonderful.

I am keeping very busy with my work at the Preservation Society here with Katherine



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	AHB	I.A.257

Warren, painting portraits and writing. Have a charming house with an excellent studio for the winter and spring. Would love to have you and Marga come up and pay me a visit... any chance? It is delightfully peaceful and pleasant in the winter. Not many birds at present but spring is not too far away and there will be plenty.

My love to Marga and Tory and all best wishes for this new year.

Ever yours,

Tony [KLOMAN]

14 January 1955