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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

Princeton - Putnam
Rec'd 5/2/71
April 23, 1971

Mr. Patrick Kelleher
 Art Museum
 Princeton University
 Princeton, New Jersey
 08540

May 28, 1971

Dear Mr. Kelleher,

Dear Joe:

I have studied the Gabo and I think I like the most the Sphere Theme. It would be wonderful at eight feet, cost \$85,000., page 19.

Second for me would be Linear Construction, No. 4, eight feet high, \$80,000., page 13.

Both of us, I think, liked the piece on page 11.

If we bought the Sphere at \$85,000. and Meadmore's Upstart, No. 2 for \$35,000., it would leave just \$5,000. However I think it is very difficult to proceed at this time of year and with no one except you and me.

Sincerely,

Mr. Patrick Joseph Kelleher, Director
 The Art Museum
 Princeton University
 Princeton, New Jersey 08540

AHB:mar

P.S. I believe you had another copy of Louisiana REVY. If you do not, write a note to Mrs. Monawee Richards. I will be away until mid-July. Mrs. Richards can mail it to you when she returns from vacation the end of June.

Yours Sincerely,

(F. Case)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rec'd 5/3/71
April 23, 1971

PREATNECK HILL
MIDDLEBURY
CONNECTICUT
06762

Mr. Patrick Kelleher
Art Museum
Princeton University
Princeton, New Jersey
08540

Dear Mr. Kelleher,

Here are the prices for the pieces about which you have expressed an interest for acquisition. I refer to the photos in the catalogue "Revy" of which I send you herewith another copy.

- 36" Page 2; "Linear Construction #2", as well as its variation on page 8, the price of either is \$60,000. the one on page 2 is not available but could be made on commission; the one on page 8 is on Exhibition and will be available at the end of the Exhibition in Feb. 1972. height is 91cm. (36 inches).
- 33" Page 11; "Arch #2" cat.#4, material is bronze and stainless-steel height 84cm. (33 inches) It is the property of Mrs. Gabo and serves as the model for enlargement. It could be commissioned to whatever height is suitable in my view for the site. The price will then be \$80,000.
- page 12; "Suspended" is available, price \$30,000.
- 8' page 13; "Linear Construction in space, #4" material aluminium and stainless-steel height 240cm (circa 8 feet) available after the exhibition, price \$80,000.
- page 16; "Linear Construction in Space #1, variation" available. price, \$48,000.
- 38" Page 19, lower photo; "Spheric Theme, variation" height 97cm (38 inches) bronze and stainless-steel springs, price \$60,000.
- Page 21; "Vertical construction in Space, #1", height 7 feet, bronze and stainless-steel springs, price \$70,000.

The piece on the cover of "Revy" belongs to the family and is not for sale.

May I make a suggestion---that the piece I send you herewith on a separate photographic carton, which is made of stainless-steel and is eight feet in diameter and would be available by this summer; I can recommend as most suitable for outdoors in an open space. In that size it will be one of three, the other two are, one at the South Mall in Albany, New York, the other in the atrium of the Munch Museum in Oslo, Norway. The price is \$85,000.

I will be obliged if you will return this photo on the cardboard mount as it is the only print I have of it.

With best regards and looking forward to hearing from you,

Yours Sincerely,

N. Gabo

(N. Gabo)

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1. Meadmore - Upstair II
 35,000 - including supervision & installation
2. Gabo - 70-80,000 a choice from Catalogue.
3. DuBuffet 55,000 -
 Water dog.
 fiberglass - black white, green -
 10' X 5'

M.	35		125
Gabo	80	(or 70)	
	55		
	<hr/>		
	160		

35
 85
 120

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Mr. Jerry Farrington
 27 Nassau Hall
 Princeton University
 J. A. Farrington, New Jersey 08540

Mr. Max Hutchinson
 127 Greene Street
 New York, N.Y. 10013
 May 11, 1971
 Meadmore Sculpture

*Three for Putnam
 Putnam
 Read 2/11/71*

Patrick J. Kelleher

Dear Jerry:

April 2, 1971

I checked with Mr. Hutchinson, Director of the Max Hutchinson Gallery, 127 Greene Street after our session with the President, who concurred with the decision of the Committee to purchase the Clement Meadmore sculpture, Upstart II for the Putnam Memorial Collection.

Dear Joe:

I couldn't write two or three days ago, but I have asked Marlborough to send three or four catalogs of Seymour Lipton's exhibition. It was a fine show and after some study I would suggest three pieces:

No. 3	Loom	Price \$35,000
No. 12	Trap	" " \$45,000
No. 21	Returning	" " \$60,000

Mr. Lipton's commitments to have the piece dismantled, shipped here and reassembled couldn't all be done. He said he is agreeable to including the sculpture in the Museum in the costs.

I think we can ask for some reduction - at least 10% since it concerns a university.

I have asked him to send the title to you and to contact Jack Moran about details. We also should ask for 10% for the Meadmore. He said that Meadmore, an Australian, would be in New York in June and available to come down for the installation of the sculpture. I am enclosing a copy for Jerry Farrington. Immediate problems of the sculpture of the Henry bicore, Pickett and Kovalson type decision on the sculpture of sculptures are still fluid and flexible.

I was delighted to see your article on the Sculpture in the Princeton Quarterly. A good job.

Sincerely,

Thanks, *Max Hutchinson* also wanted to see the sculpture with the three other sculptures. He said that it would be useful in showing to the President.

Mr. Patrick J. Kelleher
 The Art Museum
 Princeton University
 Princeton, New Jersey 08540

AHB:mar

Encl. - Copy for J. Farrington

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Copies to: Mr. Jerry Farrington and Mr. Max Hutchinson
 317 Nassau Hall The Art Museum Max Hutchinson Gallery
 Princeton University 127 Greene Street
 Princeton, New Jersey May 11, 1971
 Meadmore Sculpture

Patrick J. Kelleher

Dear Jerry: March 22, 1971

I checked with Mr. Hutchinson, Director of the Max Hutchinson Gallery, 127 Greene Street after our session with the President, who concurred with the decision of the Committee to purchase the Clement Meadmore sculpture, Upstart II for the Putnam Memorial Collection.

Mr. Hutchinson, when approached on the price of \$35,000, delivered and installed in Princeton, said that he had already shaved the original price of \$40,000, as a special consideration for Princeton. He said that his commitments to have the piece dismantled, shipped here and reassembled couldn't allow further reduction. I agreed to his "logic" for I feel the price reasonable in terms of the current market. He is agreeable to including the original unique model as a gift for the Museum in the costs.

I have asked him to send the bill on to you and to contact Jack Moran about details of future shipment and plans for installation. He said that Meadmore, an Australian, would be in New York in June and available to come down for consultation. I suggested, in terms of the immediate problems of installation of the Henry Moore, Picasso and Nevelson (plus decision on the Calder site) that the Fall would be a better time especially since sites for specific locations of sculptures are still fluid and flexible. He agreed. However, if Jack would like the piece sooner, this can be arranged.

Thanks, Hutchinson is also prepared to send the small model, less than a foot high. He said I feel that it would be useful in showing to the President.

I should add that Hutchinson is an old friend of Donald and both came from Australia to New York.

PJK:BTL

I hope we can move quickly.

Sincerely,

P.S. As I remember, this was the sculpture which the Putnam Committee liked.

Encls.

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Copies to: Mr. Jerry Farrington and Mr. Max Hutchinson
317 Nassau Hall THE ART MUSEUM Max Hutchinson Gallery
Princeton University PRINCETON UNIVERSITY 127 Greene Street
Princeton, New Jersey 08540 New York, New York 10012

PRINCETON, NEW JERSEY 08540

February 10, 1971

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

March 22, 1971

Dear Mr. Patrick J. Kelleher, Director
The Art Museum
Princeton University
Princeton, New Jersey 08540

Milliken has indicated that he can be in New York before departing for a long stint in Europe. We would like to catch him for perhaps a terminal meeting of the Putnam Committee on March 5, in New York, if this can be arranged with him, you and Tom Hoving. I've written him both and asked him to write me.

Here are two photographs of the remarkable sculpture by Meadmore Upstart II. I found that the dealer Max Hutchinson at 127 Greene Street had so far no definite report from Princeton. I will be in Martinique until February 22nd.

Mr. Hutchinson has given me these two photographs of the big twenty foot high piece -- one of them in color. It should be black instead of blue. On the back of one of the photographs are data -- four foot cross-section and twenty-one feet high. It would be covered by Cor-ten steel which I think would be very fine, particularly different from the two or three black pieces already at Princeton. The price would be \$35,000 including the supervising monumental Marc de Suvero now in the Whitney Annual priced at \$40,000. Have you seen these pieces? They are possibilities. Also did you like the big final twenty-one foot piece is someplace in the middle west. Someone else has it but the dealer is giving first choice to Princeton.

Hutchinson is also prepared to send the small model, less than a foot high. He and I feel that it would be useful in showing to the President.

I should add that Hutchinson is an old friend of Meadmore and both came from Australia to New York.

I hope we can move quickly.

Sincerely,

PJK:bt
cc: J. Farrington

P.S. As I remember, this was the Meadmore which the Putnam Committee liked.

Encls.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Rec'd 2/12/71

February 10, 1971

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Alfred:

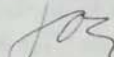
William Milliken has indicated that he can be in New York late in the first week of March before departing for a long stint in Europe. We would like to catch him for perhaps a terminal meeting of the Putnam Committee on March 5, in New York, if this can be arranged with him, you and Tom Hoving. I've written them both and am asking Tom if we could meet in his office. If the date is possible for you could you write or call Jerry Farrington, 317 Nassau Hall; 609-452-3013, since I will be in Martinique until February 22nd.

There is about \$125,000 left to spend in the fund after payment of costs and installation of the works previously purchased.

Norman Hirschl of Hirschl-Adler has a fine large Marino Marini Guerrero that may still be available and I've asked for photographs of the monumental Marc de Suvero now in the Whitney Annual priced at \$40,000. Have you seen these pieces? They are possibilities. Also did you like the new Trova sculpture at Pace? Undoubtedly, you will have suggestions.

In any case it will be a pleasure to see you again and I hope that a meeting can be scheduled.

Yours warmly,


Patrick J. Kelleher
Director

PJK:bt1
cc: J. Farrington

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AGENDA

THE PUTNAM COMMITTEE

South March 13, 1972

1. Available Funds

2. Current Status of Program

a. Sculptures in situ

- | | |
|-------------|--------------|
| Lipchitz | Pomodoro |
| David Smith | Faolozzi |
| Tony Smith | Michael Hall |
| Lachaise | Reg Butler |
| Henry Moore | Calder |
| Picasso | Nevelson |

b. Projected for location

- | | |
|----------|---------|
| Pevsner | Noguchi |
| Epstein | Snelson |
| Meadmore | |

c. Picasso model ?

3. Considerations for new acquisitions

a. Naum Gabo (b. 1890)

1. Arch No. 2 (P. II)

Bronze and stainless steel
 Now 33 1/2 inches - but if commissioned to height
 Gabo thinks suitable for site, price would be:
 No. 1/3. (1968-69) \$80,000

2. Linear Construction in Space #4 (p. 13)

Aluminum and stainless steel
 Height ~ 240 cm (94 1/2 inches)
 available - price: \$80,000

3. Spheric Theme, variation (p. 19)

Bronze and stainless steel
 Now 38 1/2 inches at : \$60,000
 Could be enlarged to 8 feet - price not given
 Alfred suggested - \$85,000

4. Spheric Theme

Stainless steel
 Height, 8 feet; diameter 8 feet
 One of three - soon available
 price: \$85,000

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Other two for:

Munch Museum - Oslo
South Mall - Albany

B. Aristide Maillol (1861-1944)

1. Bather with Raised Arms

1. Neesjar Letter - Picasso approval.
Bronze, h. 61 1/4 inches
Executed in 1930 - Cast No. 1 of six
2. Picasso expressly wishes to see sculpture.
Asking Price - \$140,000 - may be had for \$90,000
Request concurrence of Committee.

C. Alexander Archipenko (b. 1887 -)

1. Gondolier, 1914

4. Source of colored stone for sculpture. Not available in Norway - light stone needed. Sculptor did restoration in Marburg of source. Committee any ideas?
Bronze, h. 63 inches
Cast 6/6
Price - \$48,000

D. Masayuki Nagare (b. 1923)

1. Stone Riddle, 1967

- Request agreement to proceed with project, in concrete, under \$100,000. Neesjar estimate \$100,000.
Black granite, h. 64 inches
Price (\$18,000 less 10%) \$16,200

1. Photos of complex. Reserved until March 31)
For Engineering Quad Court
2. Photos of projected sculpture. Scale 8 metres - 26 feet high. Able to walk up.
E. George Rickey (b. 1907)

1. Two Planes Vertical-Horizontal

3. No response to 1. Requested. Have called for general indication of ideas.
Stainless Steel - 16 feet high
No. 1/5. (1968-69)
4. Opinion of Committee - as to possible costs.
Price (\$21,000 less 10%) \$18,900

2. Two Lines Oblique Down II

5. Request concurrence of Committee to proceed with negotiations - if approve sculpture proposed.
Stainless steel, blades 15' long.
H. 17' Edition of 8
Price: (\$12,000 less 10%) \$10,800

4. Other Possibilities on Market

1. Professor Brasciar's role.
 2. Professor Brasciar's role.
 3. Expectation of Committee on December 3, 1969.
 4. Proposed solution of substitution of Professor's Construction in the
- A. Anthony Caro - 2 pieces
B. Barbara Hepworth 3 pieces
C. Julius Schmidt 1 piece

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AGENDA (2)

THE PUTNAM COMMITTEE

Third and Fourth Meetings January 14, 1970 Bohr Memorial, Accepted

by donors and Professor Wheeler.

- A. Picasso - Head of a Woman *reapproaching Marino for commission of portrait bust*
1. Nesjar Letter - Picasso approval given.
 - a. Lipchitz second choice (not interested)
 2. Picasso expressly wishes this sculpture to be executed in concrete, not steel. Request concurrence of Committee.
 3. Nesjar will come during second half of April to consult and plan for job, review site and size of mock-up for job.
 - b. Hackin
 4. Source of colored stones for execution. Not available in Norway - light stones needed. Suggest Mosaicist who did restoration in Museum as source. Committee any ideas? *Deal with Bohr by Marino.*
- E. 5. Sculpture suggested to be constructed during the Autumn of 1970. *in their absence on the Nils Bohr and Einstein question.* Request agreement to proceed with project, in concrete, under \$100,000 limit. Nesjar estimates about \$90,000.
- F. Placing
- B. Calder - Stable for Math/Physics Complex *chases*
1. Photos of complex.
 2. Photos of projected sculpture. Scale 8 metres - 26 feet high. Able to walk under it - to Stadium
 - b. Seated Girl 15,000
 3. No response to letters beyond fact sculpture being executed. Have cabled for general indication of price.
 4. Opinion of Committee - as to possible costs.
 5. Request concurrence of Committee to proceed with negotiations - if approve sculpture proposed. Committee suggest limit for cost (?).
 - b. Alexander Before Eckhartans \$50,000 less 10%
- C. Marino Marini -
- c. Man Pushing Door 40,000
 1. Problem of Nils Bohr Memorial and original conception.
 - d. Woman 15,000
 - a. Professor Wheeler's role.
 3. James Rosati
 - b. Rejection of Cavaliere at last meeting of Committee on December 3, 1969.
 - a. Problem of Engineering Building
 - d. Proposed solution of substitution of Pevsner's Construction in the

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AGENDA (2)

AGENDA (3)

Third and Fourth Dimension for the Bohr Memorial. Accepted

3. James Rosati - (Continued)
by donors and Professor Wheeler.
- D. Peter Putnam letter - suggests reapproaching Marino for commission of portrait bust
1. Lipchitz second choice (not interested)
2. Other possibilities
 - a. James Rosati
 - b. Baskin
- Prof. Wheeler also would like a bust of Einstein by Epstein to be in Fine Library of new complex - together with Bohr by Marini.
- E. Request opinion of the Committee and recommendation for further action in their absence on the Nils Bohr and Einstein question.
- F. Placing of Pevsner?
- G. Suggestions for Consideration of additional Purchases
 1. Reg Butler
 - a. Figure in Space \$18,000
 - b. Seated Girl 15,000
 - c. The Bride 25,000
 2. Jean Ipousteguy
 - a. Man 45,000
 - b. Alexander Before Eckbatana \$50,000 lest 10%
 - c. Man Pushing Door 40,000
 - d. Woman 50,000
 3. James Rosati
 - a. Problem of Engineering Building

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AGENDA (3)

NOTES FOR MEETING

March 19, 1969

3. James Rosati -(Continued)

b. Price range 35/40,000 of Selection Concerning Sculptures in Progress

c. If Committee responsive - can either purchase or explore for commission - price limit desired?

Category A. All approved unanimously by Committee and seconded by President

4. Noguchi

1. LIPCHITZ - Song of the Vowels

a. Wish to explore?

Sculptor just out of hospital after operation. Dealer

b. Red sculpture \$35,000 the time to approach him for reduction in price not opportune at this time. Suggests waiting.

5. Alfred Snelson Sculptor agreeable to coming to Princeton to see possible site, when well enough. Sculpture now in process of casting.

6. Committee's suggestions for further exploration.

2. DAVID SMITH - Cubi XIII

a. Tony Caro

Purchased for \$70,000. In forthcoming Guggenheim

b. Von Schlegel exhibition and will travel until Fall. Recent increase in price to \$85,000 does not effect this sculpture because

c. Naum Gabo of decision to purchase now.

3. LOUISE NEVELSON - Atmosphere and Environment X

e. Some figurative sculpture

Price \$55,000 plus shipping charges from St. Louis, estimated at \$2,000-\$3,000 extra.

Condition of sale \$27,500 at time of purchase now to expedite cost of production. Balance due on delivery in Fall.

Mr. Eyermann of Mrs. Nevelson's foundry will accompany the sculpture to Princeton from St. Louis to assist in assembling and supervising its installation. The Modello for the

sculpture has been given as a gift to the Art Museum by Mrs. Nevelson. (Value \$1,000). Weight of sculpture 18,000

lbs. Mrs. Nevelson is agreeable to designing a poured concrete a poured concrete base, if desired, for the sculpture. The sculpture will take 7 months maximum to cast.

4. TONY SMITH - Moses

Price of sculpture \$40,000 - special price made to Mr. Bass. Normal price \$50,000. Harford paid \$48,000 for their sculpture. Questions asked and answered. (No commitments made until consideration by this group)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NOTES FOR MEETING
March 19, 1969

Information for Committee of Selection Concerning Sculptures
in Progress

Category A. All approved unanimously by Committee and seconded by President.

1. LIPCHITZ - Song of the Vowels

Sculptor just out of hospital after operation. Dealer recommends the time to approach him for reduction in price not opportune at this time. Suggests waiting. Sculptor agreeable to coming to Princeton to see possible site, when well enough. Sculpture now in process of casting.

2. DAVID SMITH - Cubi XIII

Purchased for \$70,000. In forthcoming Guggenheim exhibition and will travel until Fall. Recent increase in price to \$85,000 does not effect this sculpture because of decision to purchase now.

3. LOUISE NEVELSON - Atmosphere and Environment X

Being purchased. Price \$55,000 plus shipping charges from St. Louis, estimated at \$2,000-\$3,000 extra. Condition of sale \$27,500 at time of purchase now to expedite cost of production. Balance due on delivery in Fall. Mr. Eyermann of Mrs. Nevelson's foundry will accompany the sculpture to Princeton from St. Louis to assist in assembling and supervising its installation. The Modello for the sculpture has been given as a gift to the Art Museum by Mrs. Nevelson. (Value \$4,000). Weight of sculpture is 13,000 lbs. Mrs. Nevelson is agreeable to designing a poured concrete a poured concrete base, if desired, for the sculpture. The sculpture will take 7 months maximum to cast.

4. TONY SMITH - Moses

Price of sculpture \$40,000 - special price made to Mr. Barr. Normal price \$50,000. Hartford paid \$48,000 for their sculpture. Questions asked and answered: (No commitments made until consideration by this group)

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2.

1. How long to execute? 3 to 4 months.
2. Where executed? Probably Newark, but near Princeton.
3. Wants to come to Princeton to see possibilities of sites.
4. Color of sculpture. Black, Corten steel.
5. Conditions. 1/3 down at time of commission, when installed to satisfaction, final payment.
6. Transportation and installation paid by Princeton. Should be relatively reasonable since close to Princeton. Man sent to supervise installation with Grounds and Buildings department. We must pay for his services.

5. ARNALDO POMODORO - Sfero

Diameter 41 inches. While offered initially to the Committee for \$30,000, it subsequently was offered at \$28,000. We were able to secure only a 5% reduction beyond this to \$26,600. Since there was a waiting list for its purchase as the last of its series, we have purchased the bronze with the commitment that it will be burnished as other bronzes in the series before its arrival in Princeton. The sculptor concurs in this decision.

6. MICHAEL HALL - Mastodon VI

In the process of purchasing from the sculptor for \$1,500, to be delivered during the summer months. Hall suggests a permanent cast slab base 5 to 6 inches high. He will design this base and cast it in concrete for a minimum fee, if desired.

CATEGORY B

1. Eduardo Paolozzi - Maroc-Maroc-Miosa

? - Asking price \$15,000. Purchased for \$12,000. While this sculpture is currently the least liked work selected to date by the Committee (chosen unanimously by the Committee) the most difficult to place on the campus, the President defers to the decision of the Committee for its purchase. Since it is currently on exhibition in Boston and was desired by a private collection, it was necessary to purchase it to secure it for the collection. I suggest that it would look handsome in one of the extensive lobbies of the Engineering building.

2. PICASSO -

I have written Mr. Nesjar concerning the project but have received no answer to date. In the absence of the Committee, what action should be taken?

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3.

3. PEVSNER

This is a pressing problem to decide at this meeting.
I will present the situation and problems at the meeting
after lunch.

4. CALDER - Purchase or Commission

This problem should be considered by the Committee at
the meeting this afternoon.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Putnam Advisory Selection Committee

January 20, 1969

V. The committee was unanimous in liking Nesjar's design.

ASSISTANT TO THE PRESIDENT

2/1

TO: *D. Barr*

FROM: JEREMIAH A. FARRINGTON, JR.

rec'd 2-4-69

Minutes 20 Jan 69 mt.

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III. The committee's first choice is "The Mask"; its second, "The Hawk." Mr. Moran agreed to take up certain technical questions concerning the durability of concrete with Mr. Nesjar. If concrete will not hold up, we would like to think in terms of steel.

IV.

There was unanimous agreement that we should move to acquire David Smith's "Cubi XIII." The price is \$70,000, no discount possible.

+

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Putnam Advisory Selection Committee

January 20, 1969

V. The committee was cautious in liking Dever's "Construction" Aide Mémoire worth discussion but felt the asking price of \$15,000 was too high. It was agreed to offer \$80,000.

I. The meeting opened with Professor Kelleher reporting President Goheen's suggestion that the initial public announcement of acquisitions be held up until one or more works of major importance could be included. The committee agreed but in subsequent discussions emphasized the interest of individual members in acquiring works by younger artists who have not yet been recognized as "established masters." Mr. Barr reported that he has a letter from Mr. Putnam indicating that Mr. Putnam shares this point of view. Mr. Milliken reported that he had had a conversation with Mrs. Putnam which indicated her interest in this course of action.

II. Decisions on recommendations already made:

1. It was agreed that final decision on the Paolozzi be held up pending a site determination.

2. Mr. Kelleher reported that he is proceeding with negotiations to acquire the Lipchitz "Song of the Vowels" and the Pomodoro "Sfero VI."

III. It was agreed that negotiations should be begun with Picasso and Carl Nesjar. The committee's first choice is "The Mask"; its second, "The Hawk." Mr. Moran agreed to take up certain technical questions concerning the durability of concrete with Mr. Nesjar. If concrete will not hold up, we would like to think in terms of steel.

IV. There was unanimous agreement that we should move to acquire David Smith's "Cubi XIII." The price is \$70,000, no discount possible.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

FINAL ADVISORY SELECTION COMMITTEE

- 20 Jan 1949
Meeting
- V. The committee was unanimous in liking Pevsner's "Construction in Third and Fourth Dimension" but felt the asking price of \$115,000 was too high. It was agreed to offer \$80,000.
- VI. The committee was unanimous in its approval of a screen by Louise Nevelson. Price before discount, \$55,000. It was agreed that, in compliance with the expressed wishes of the donor, the model displayed by Mr. Kelleher should be acquired if possible.
- VII. The committee was unanimous in its approval of Calder's "Prickly Pear." The quoted price is \$30,000. Mr. Barr agreed to write to Mr. Calder.
- VIII. Mr. Kelleher displayed photographs of the Duchamp-Villon, nine casts to be made, three already executed. The committee reached no decision.
- IX. The committee failed to reach agreement on a sculpture by Michael Bigger.
- X. The committee was unanimous in agreement to recommend Michael Hall's "Mastodon VI" now on display at the Whitney. Quoted price, \$1500.
- XI. The committee agreed unanimously to recommend Tony Smith's "Moses." Quoted price \$40,000.
- XII. The committee failed to agree on a recommendation to consider a sculpture in plastic by Les Levine.

B. Recommendations for consideration for additional purchases.

a. Marino Marini - Nils Bohr.

b. Statue of Henry Moore

c. Moore

d. David Smith

e. Smith

f. Calder

g. Duchamp-Villon

h. Mr. Barr on Whitney Award

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

20 Jan 1969
meeting

FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019

November 14, 1968

PUTNAM ADVISORY SELECTION COMMITTEE

Mr. Albert Barr
Museum of Modern Art
11 West 53rd Street
NYC 10019
January 20, 1969

AGENDA

Dear Mr. Barr:

I. Brief report on meeting with President Goheen

Following are the prices of sculptures whose pictures

- a. Recommendation to the Committee that initial announcement of purchase follow the Putnam "List of Masters".
- b. Agreeable to flexibility of extending the "List" once primary requirements are achieved to satisfy donor.
- c. Decision on results of Committees' recommendations for purchase at November 15th meeting.

1. Lipchitz - Song of the Vowels

Concurs with the Committees' recommendation to waive the \$100,000 limit in this instance to acquire the sculpture
Asking price: \$150,000

2. Arnaldo Pomodoro - Sfero VI

Concurs with the Committees' recommendation for purchase
Asking price: \$30,000

3. Eduardo Paolozzi - Marok-Marok-Miosa

Asks the Committee to reconsider the purchase of this sculpture for the present in terms of Putnam list of first desiderata and to allow time for the investigation of a possible site. Asking price: \$15,000

II. Recommendations for consideration for additional purchases.

- a. Marino Marini - Nils Bohr.
- b. Status of Henry Moore
- c. Picasso
- d. David Smith
- e. Pevsner
- f. Nevelson
- g. Calder
- h. Duchamp-Villon

III. Mr. Barr on Whitney Annual

NY 1 1969
Sculpture Acquisitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019 / PL 9-2345

November 14, 1968

Mr. Alfred H. Barr,
Museum of Modern Art
11 West 53rd Street
NYC 10019

Dear Mr. Barr:

Following are the prices of sculptures whose pictures or slides are already with your office.

TONY SMITH: (prices for steel)

Willy (1/3 reserved)	\$38,000.
Spitball 1/3	40,000.
We Lost 1/3	30,000.
The Snake Is Out	48,000.
Night 1/3	30,000.
Free Ride 2/3 may not be available	20,000.
Source 1/3	40,000.
Moses 1/3	40,000.
The Elevens Are Up 1/3	25,000.
The Wandering Rocks 3/5	28,000.
Stinger 1/3	over 100,000.

GEORGE SUGARMAN (prices in steel)

Untitled yellow and white	5,000.
Square Spiral (Lippincott)	35-40,000.
(no photos yet, 9'3" x 10' 6")	

LES LEVINE

Star Garden	20,000.
All Star Cast, each pair of domes	8,000.
Mini Star, indoors: 1,400. outside	1,650.

RONALD BLADEN (prices in steel)

Triangle 2/3	18,000.
untitled black box 1/3	18,000.
untitled white box 1/3	20,000.
The X (in concrete probably less)	75, - 100,000.

STEPHEN ANTONAKOS

large red outdoor (on slides)	30,000.
other models to be estimated	10,000.--

ROBERT GROSVENOR

He would probably make a new piece for the site	15,000.--
---	-----------

MAY 1, 1969
Sculpture Acquisitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019 / PL 9-2345

Mr. Alfred H. Barr,
Museum of Modern Art
November 14, 1968

-2-

All the prices quoted are for the sculpture alone.
Transportation and installation will be additional.

Also enclosed are slides of work by ~~Thomas Caspar~~
Lenk and Stylios Gianakos. Their prices for the
pieces in the slides are under \$10,000. However,
for work on a monumental scale, the prices would
naturally be higher.

If there is a decision to investigate a new piece
by one of the sculptors, we will try to get an
estimate to you within a day or so, depending
on size and whether the work is to go indoors or out.

If there is any way we can be of further help, we
will be happy to.

Sincerely,

Naomi Spector
Naomi Spector

SIZE	ARTIST	PRICE
26 x 32 x 30	Knechtler	8,500
96 x 96 1/2 x 18	Parsons	2,500
26 x 28 x 48	Boylan	2,750
	Pyron	2,250
20 x 26 x 22	Pyron	2,250
24 x 24 x 24	Van der Laan	9,200
24 x 24 x 24	Van der Laan	9,200
24 x 24 x 24	Van der Laan	2,200
24 x 24 x 24	Van der Laan	2,200
24 x 24 x 24	Van der Laan	10,000
24 x 24 x 24	Van der Laan	6,750
24 x 24 x 24	Van der Laan	6,200
24 x 24 x 24	Van der Laan	6,200

MAY 1, 1969
Sculpture Acquisitions

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Chase

VOTE	ARTIST	TITLE	MEDIUM	SIZE	GALLERY	PRICE
	1. Beskin, Leonard	Crow-Term (1968) (#1 of 6)	bronze	36 x 6 1/2 x 10 1/2	Borgenicht	\$ 4,230
	2. Bortain	Moon (1965)	stainless steel wire	40" dia.	Stempfl	5,400
		1965-67)	bronze	40 x 70 x 12	Stempfl	6,750
		allgraph	copper	71 x 54 x 24	Emmerich	10,080
		64)	welded iron and tin	30 x 38 x 16	the artist (Argentine)	2,400
		#11	waxed elm	23 x 30 x 23	Borgenicht	1,080
		)	bronze	7 1/2 x 24 dia	the artist	7,000
		)	cor-ten steel	23 x 24 x 22	Byron	2,250
		)	cor-ten steel		Byron	2,250
		)	painted alum.	28 x 28 x 48	Bonino	2,700
		)	aluminum painted black (will be anodized)	96 x 58 1/2 x 18	Parsons	2,520
	12. Rosenthal Bernard	Isodisk	bronze	26 x 32 x 30	Knoedler	8,500

AB wants to file with Princeton Putnam (sculpture)
Fund material

MAY 1, 1969
Sculpture Acquisitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Calder

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540
December 23, 1969

MAY 1, 1969
Sculpture Acquisitions

Chase

VOTE	ARTIST	TITLE	MEDIUM	SIZE	GALLERY	PRICE
—	1. Baskin, Leonard	Crow-Term (1968) (#1 of 6)	bronze	36 x 6 $\frac{1}{2}$ x 10 $\frac{1}{2}$	Borgenicht	\$ 4,230
—	2. Bertola, Harry	Moon (1965)	stainless steel wire	40" dia.	Staempfli	5,400
—	3. Etrog, Sorel	Flight II (1965-67) 1 of 7	bronze	40 x 70 x 12	Staempfli	6,750
—	4. Ferber, Herbert	Circle and Caligraph III	copper	71 x 54 x 24	Emmerich	10,080
—	5. Gero, Julio	Pegasus (1964)	welded iron and tin	30 x 38 x 16	the artist (Argentina)	2,400
—	6. Hokanson, Hans	Double Helix #11 (1969)	waxed elm	23 x 30 x 23	Borgenicht	1,080
—	7. Lassaw, Ibram	Solstice	bronze	74 $\frac{1}{2}$ x 24 dia	the artist	7,000
—	8. Meadmore, Clement	Loop (1969) (ed. of 4)	cor-ten steel	23 x 24 x 22	Byron	2,250
—	9. Meadmore, Clement	(maquette)	cor-ten steel		Byron	2,250
—	10. Negret, Edgar	Black	painted alum.	28 x 28 x 48	Bonino	2,700
—	11. Porter, Stephen	Upward	aluminum painted black (will be anodized)	96 x 58 $\frac{1}{2}$ x 18	Parsons	2,520
—	12. Rosenthal Bernard	Isodisk	bronze	26 x 32 x 30	Knoedler	8,500



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Calder

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540
December 23, 1969

MAY 1, 1969 - ART COMMITTEE MEETING

ARTIST	TITLE	MEDIUM	SIZE	GALLERY	PURCHASE PRICE
1. Canin, Martin	Dedication (1968)	acrylic on canvas	72 x 90	Graham	1,350.00
2. Canin, Martin	Mediterranean (1968)	acrylic on canvas	72 x 110	Graham	1,800.00
3. Guerrero, Jose	Azul Sur (1969)	oil on canvas	90 x 80	from the artist	5,000.00
4. Guerrero, Jose	Levante (1969)	oil on canvas	70 x 60	from the artist	3,500.00



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Calder

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540
December 23, 1969

Mr. Alexander Calder
Saché 37
Loire, France

Dear Mr. Calder:

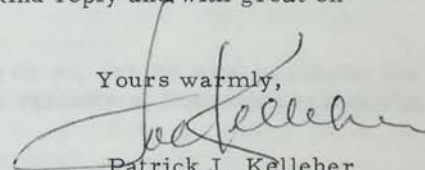
Alfred Barr sent on the second set of photographs of the new sculpture. It looks impressive, indeed. Thank you so much.

There will be a meeting of the Committee on January 14th and I wonder if you would be kind enough to send on a general indication of the price of the completed sculpture, at 8 metres high, for their consideration? I would appreciate your efforts so much.

Alfred wonders if you would consider planning to make one or more of the circular discs orange in the finished sculpture to indicate Princeton's colors of orange and black - tiger colors.

Looking forward to your kind reply and with great enthusiasm,

Yours warmly,



Patrick J. Kelleher
Director

PJK:btl
cc: Alfred Barr
J. Farrington

Grant Rather 13 - 135

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Grand Rapids "Grande Vitesse" \$135,000.-
35' high
Michigan Bell Telephone \$100,000.-
Detroit 30' high
100 yard Dash available at \$110,000.-
"Gwen Fritz" Smithsonian \$100,000.-
Washington

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Calder

Princeton University, PRINCETON, NEW JERSEY 08540

PRESIDENT'S ROOM
February 28, 1969

rec'd 3-3-69
June 3, 1968

see 7 June 68

Mr. Alexander Calder
 Dr. A. Saché 37 Barr, Jr.
 Council, the Board of Trustees
 The Museum of Modern Art
 11 West 53rd Street
 New York, N. Y. 10019

Dear Mr. Calder:

Alfred Barr, having only occasional secretarial aid, has asked me to write you, following up on his letter of February 4th concerning his and the Committee's great desire for a major Calder sculpture to be placed outdoors on the Princeton campus.

As he mentioned, we were all taken with the stabile with Prickly Pear, which the Perls Gallery told me was still in France and quoted a price of \$30,000. Is the piece still at Saché and available? judgment.

However, the Committee is equally taken with the possibility of having a stabile designed especially for the Campus. If this idea appeals to you, this commission might well be much larger in scale than Prickly Pear, though not necessarily so. Alfred mentioned also that he had requested that you review your drawings, photos or maquettes for possible ideas to send on for the Committee to consider at their next meeting on March 19th or 20th, together with the Prickly Pear.

I do hope you can do so, for we want to obtain the finest Calder stabile possible for the students at Princeton to enjoy on their daily walks across campus. If it is possible, could you send the material, ideas, or sketches directly to Alfred Barr at the Modern Museum at your earliest convenience, since time is getting short before the next meeting in March. I will appreciate profoundly any consideration and aid you can give to the Committee and to Princeton in this project.

Does the site of the Mathematics-Physics complex require a piece of the size of "Double Oval", or, assume a piece of this size be mathematically satisfactory in this location? What of the two is the better work of art, "Prickly Pear", and if the place is an suitable location for it.

Yours warmly,
Patrick J. Kelleher
Director

PJK:BTL
 cc: Alfred Barr
 bc: J. Farrington

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Princeton University PRINCETON, NEW JERSEY 08540
June 3, 1968 PRESIDENT'S ROOM

June 3, 1968

rec 7 June 68

Dr. Alfred H. Barr, Jr.
Counselor to the Board of Trustees
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Dr. Barr:

Henry Moore's visit to Princeton last Wednesday was productive, but I dearly wish that your difficult schedules had not prevented you and Messrs. Hoving and Milliken from being with us. We are facing difficult questions of scale and cost and must have the guidance of your collective experience and judgment.

As you know, primary consideration is being given to two Moores: "The Pipe" and "Double Oval." The "Double Oval" is monumental, about seventeen feet high by twenty-five feet long, and is now being cast in Germany. Mr. Moore visited the proposed site on the plaza of the Mathematics-Physics complex, and grew increasingly enthusiastic about the suitability of the site as a setting for his work and of the appropriateness of the work itself, and its scale, to the surroundings. Dr. Milliken will see the semi-finished piece this summer.

"The Pipe" exists only in a small piece, and Mr. Moore exhibited considerable unwillingness to produce a larger version. His reasons were twofold: he was reluctant to pick up again a piece that he had laid aside as finished two or more years ago, and he felt that if "The Pipe" were scaled up to a height greater than eight feet its artistic integrity would be lost.

This leaves us with difficult questions. Does the plaza of the Mathematics-Physics complex require a piece of the monumental size of "Double Oval", or, assuming that Mr. Moore could be persuaded to do an eight foot "Pipe", would a piece of this size be aesthetically satisfactory in this location? Which of the two is the better work of art, and if it is "The Pipe", and if the plaza is an unsuitable location for it,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Alfred H. Barr, Jr.
Page 2
June 3, 1968

should "The Pipe" be acquired and placed in a location more intimate in scale?

Finally there is a question of cost. The "Double Oval" will cost between \$200,000 and \$250,000 in situ. Given our total fund of about \$1,000,000, in your opinion is it justifiable to spend so large a portion of it on a monumental work by a major sculptor, or would the better course be to attempt to acquire a Moore in the \$80,000 to \$100,000 range, assuming that, while it would be considerably smaller in size it would be at least equal to the other in quality?

I ask you to ponder these questions and hope that the Committee can meet and reach a firm recommendation for us early in the fall.

With all best wishes,

Sincerely,



Robert F. Goheen

RFG/evr

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Nevelson

THE PACE GALLERY

Atmosphere and Environment V and VI are two completed works of a projected series. The third work could be made in enamelled magnesium or in core ten steel: Price, \$ 35,000.00.

The other photos are examples of existing works in small scale which Nevelson proposes to make in large scale in either core ten steel or black enamelled magnesium.

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Pevsner

cc: Patrick J. Kelleher

February 3, 1969

Feb 12 2-11-69 13 February 1969

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

Dear Mr. Kelleher:

I am enclosing for you a xerox copy of a letter Mr. Barr has just received from Mrs. Anglin. Mr. Barr has not replied and wonders if you yourself would write Mrs. Anglin repeating the Sculpture Committee's offer of \$80,000 for the Pevsner Construction in the Third and Fourth Dimension.

With good wishes,
I am unable to negotiate a better price with Mrs. Pevsner. Factor contributing to the increase in price since the Chicago Number One are the increase in casting costs, the fact that this is the only one available and also the fact that there are no other large foundries available.

Sincerely,

Jane S. Welles
Secretary to Mr. Barr

As I indicated earlier, CONSTRUCTION IN THE THIRD AND FOURTH DIMENSION, in its first small version, was valued at \$60,000 at Eschler's a few years ago. Considering this in mind, it seems that the price of \$80,000 is quite reasonable.

If, in the light of this, you wish to give further consideration to the offer of the Princeton Art Museum,

Mr. Patrick J. Kelleher
Director
Princeton Art Museum
Princeton University
Princeton, New Jersey

Enclosure

Paula N. Anglin
pna/er

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

architecturalartservices
545 francisco street
san francisco 11, california
telephone ordway 3-0354

cc: Patrick J. Kelleher

February 5, 1969

rec'd 2-11-69

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

Dear Mr. Barr:

I was pleased to have the occasion of talking to you today and to review some aspects of Pevsner's CONSTRUCTION IN THE THIRD AND FOURTH DIMENSION.

I am sorry that I was unable to negotiate a better price with Mrs. Pevsner. Factors contributing to the increase in price since the Chicago Number One are manifold, such as: increase in casting costs, the fact that this is the last of the edition and also the fact that there are no other large Pevsners available.

As I indicated earlier, CONSTRUCTION IN THE THIRD AND FOURTH DIMENSION, in its first small version (40½"), executed in 1961, was valued at \$60,000 at Knoedler's a few years ago. Keeping this in mind, it seems that the price of \$100,000 is quite reasonable.

If, in the light of this, you wish to give further consideration to this Pevsner, I will try to maintain a hold for a few more weeks in favor of the Princeton Art Museum.

Sincerely,



Paule M. Anglim
pma/er

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	AHB	I. A. 571

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MODERNART NYK

FTX011 157A EST JAN 24 69 NA022

IO (L SFD072 CL) NL PDF SAN FRANCISCO CALIF JAN 23

ALFRED BERR, MUSEUM OF MODERN ART

BON 12 11 WEST 53 ST NYK

PEVSNER CONSTRUCTION 3RD AND 4TH DIMENSION AVAILABLE SPECIAL

PRICE CONSIDERATION \$100,000 ONE HUNDRED THOUSAND F FOR PARIS

IF DECISION CAN BE REACHED WITHIN A WEEK. WIRING PATRICK KELLEHER.

IF PRINCETON UNIVERSITY INTERESTED KINDLY CALL ME AREA CODE

415 673-0354

PAULA ANGLIM

PEVSNER 3RD 4TH \$100,000 415 673-0354.

KELLEHER PRINCETON UNIBV

FKL/EA

Encl.

Associated Galleries
London: 39 Old Bond St., W1
Rome: Via Gregoriana 5

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MODERNART NYK

Picasso

FTX023115P EDT OCT 12 69 (31)PA031

P TNA254 WF NL PD TDTN PRINCETON NJER 11

ALBERT R BARR, MUSEUM OF MODERN ART

11 WEST 53 ST NYK

REQUEST CONCURRENCE TO PROCEED WITH NEGOTIATIONS WITH PICASSO

FOR APPROVAL TO EXECUTE HEAD OF WOMAN UNANIMOUSLY APPROVED

BY COMMITTEE FOR A PRICE WITH 100,000 DOLLARS LIMIT TIME OF

ESSENCE PLEASE WIRE COLLECT REGARDS

00+

MODERNART NYK

phoned

MODERNART NYK

FTX023 115P EDT OCT 12 69 (31)PA031

P TNA254 WF NL PD TDTN PRINCETON NJER 11

ALBERT R BARR, MUSEUM OF MODERN ART

11WEST 53 ST NYK

REQUEST CONCURRENCE TO PROCEED WITH NEGOTIATIONS WITH PICASSO

FOR APPROVAL TO EXECUTE HEAD OF WOMAN UNAMIOSLY APPROVED

BY COMMITTEE FOR A PRICE WITH 100,000 DOLLARS LIMIT TIME OF

ESSENCE PLEASE WIRE COLLECT REGARDS

KELLEHER PRINCETON UNIBV

Via WUI
Via WUI
Via WUI
UI

FKL/EA
Encl.

*Phone purchase
- decided is to making*

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	AHB	I. A. 571

Marlborough

Pomodoro

Marlborough-Gerson Gallery Inc.
41 East 57th Street
New York, New York 10022

Telephone: PLaza 2-5353
Cable: Bondartos, New York

November 14, 1968

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Barr,

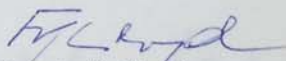
Please find enclosed a catalogue of the Arnaldo Pomodoro exhibition in London.

The Sphera catalogue number 6 is at present in New York. It is the only large size Sphera which we have in stock. It is 31 1/2 inches in diameter.

I hope that this sculpture is big enough for what you intend to use it. If you are interested, I will immediately get in touch with Rome and try to make a special price for Princeton.

Kindest regards,

Yours sincerely,


Francis K. Lloyd

P.S. The New York selling price of this sculpture is \$28,000 but, as mentioned above, I will try to get a special reduction. Unfortunately, we do not have any photographs available.

FKL/EA
Encl.

Associated Galleries
London: 39 Old Bond St., W1
Rome: Via Gregoriana 5

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Snelson

DWAN GALLERY 29 W. 57 STREET N.Y.C. 10019 PL 8-4970

February 12, 1970

rec'd 3-2-70

Mr. Alfred E. Barr
Museum of Modern Art
11 West 53 Street
New York City

Dear Mr. Barr:

Enclosed you will find a photograph of the new sculpture by Ken Snelson. John asked me to forward it to you per your recent conversation regarding the Princeton Show.

The piece will appear in Ken's show which opens March 7 - you might want to take the opportunity to visit us and see it first hand.

Sincerely,

Kay A. Epstein

Kay A. Epstein
Assistant Director

KAE:ms
Enc.

*about 32 feet long / 8 ft high
32-35,000.*

*Princeton will purchase
- decided 13 Feb meeting*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

(General)
20 Jan. 1969
1973

PUTNAM SCULPTURE COLLECTION

The Putnam Sculpture Fund was donated to Princeton University in 1968 by an anonymous donor in memory of Lt. John B. Putnam, Jr. '45, who was killed in World War II. It has been established exclusively for the acquisition of modern sculpture on the campus. President Goheen, former president of the University, appointed a special committee to select the sculpture. Its members are: Alfred H. Barr, Jr. '22, Counsel to the Trustees of the Museum of Modern Art, New York City (formerly Director of Collections); Thomas P. Hoving, 23 January 1969, former Director of the Metropolitan Museum of Art in New York City; Professor Patrick Joseph Kelleher, former Director of the University's Art Museum; and William H. Milliken '11, former Director of the Cleveland Museum of Art.

Dear Joe:

Sculptures already located on the campus:

Here are a couple of notes about our meeting on sculpture for Princeton.

Artist

- | Artist | Location |
|----------------------|---|
| 1. Reg Butler | Hamilton Court |
| 2. Alexander Calder | Plaza |
| 3. Sir Jacob Epstein | Library |
| 4. Dimitri Hadzi | Building |
| 5. Michael Hall | Library |
| 6. Harald Isenstam | College |
| 7. Gaston Lachaise | Library |
| 8. Jacques Lipchitz | Quadrangle |
| 9. Clement Meadmore | Engineering Quadrangle |
| 10. Henry Moore | Stone Kiddle |
| 11. Masayuki Nagare | Street |
| 12. Louise Nevelson | Library Lobby |
| 13. Isamu Noguchi | Construction Bldg. lobby |
| 14. Eduardo Paolozzi | Construction in the 3rd and |
| 15. Antoine Pevsner | Jadwin Hall |
| 16. Pablo Picasso | The Art Museum |
| 17. Arnaldo Pomodoro | Head of a Woman |
| 18. George Rickey | Are you serious about the Bigger sculpture entitled After the Fall IV, Cor-ten steel, approximately 12 feet long, dated 1968? I am holding onto the photograph of the piece while sending back to Mr. Bigger the other photographs he generously sent us. |
| 19. David Smith | Prospect |
| 20. Tony Smith | Princeton Inn College |
| 21. Kenneth Snelson | Northwood II |

I believe you have 3 photographs of pieces by Tony Smith: 1 photo of the work entitled Moses (\$40,000) and 2 photos of Source (\$40,000). I'll return the other Smith photographs to Fischbach Gallery.

Maquettes of some in its galleries:

- Alexander Calder, Five Discs: One Empty
- Clement Meadmore, Upstart II
- Henry Moore, Oval with Points
- Louise Nevelson, Atmosphere and Environment X
- Tony Smith, Moses
- Kenneth Snelson, Northwood II

If I've overlooked other matters, let me know.

Sincerely,

Alfred H. Barr, Jr.

P.S. In sending back the Bigger photos, I will ask him the price of After the Fall, IV.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

Friday
MAY 11
1973

PUTNAM SCULPTURE COLLECTION

The Putnam Sculpture Fund was donated to Princeton University in 1968 by an anonymous donor in memory of Lt. John B. Putnam, Jr. '45, who was killed in World War II. It has been established exclusively for the acquisition of modern sculpture on the campus. President Goheen, former president of the University, appointed a special committee to select the sculpture. Its members are: Alfred H. Barr, Jr. '22, Counsel to the Trustees of the Museum of Modern Art, New York City (formerly Director of Collections); Thomas P. Hoving '53, Director of the Metropolitan Museum of Art in New York City; Professor Patrick Joseph Kelleher, former Director of the University's Art Museum; and William M. Milliken '11, former Director of the Cleveland Museum of Art.

Sculptures already located on the campus:

<u>Artist</u>	<u>Sculpture</u>	<u>Location</u>
1. Reg Butler	The Bride	Hamilton Court
2. Alexander Calder	Five Discs: One Empty	Fine-Jadwin Plaza
3. Sir Jacob Epstein	Professor Albert Einstein	Fine Hall Library
4. Dimitri Hadzi	Centaur	Prospect Garden
5. Michael Hall	Mastodon VI	MacMillan Building
6. Harald Isenstein	Lord Rutherford	Jadwin Hall Library
7. Gaston Lachaise	Floating Figure	Graduate College
8. Jacques Lipchitz	Song of the Vowels	Firestone Library
9. Clement Meadmore	Upstart II	Engineering Quadrangle
10. Henry Moore	Oval with Points	West College
11. Masayuki Nagare	Stone Riddle	Engineering Quadrangle
12. Louise Nevelson	Atmosphere and Environment X	Nassau Street
13. Isamu Noguchi	White Sun	Firestone Library Lobby
14. Eduardo Paolozzi	Marok-Marok-Miosa	Architecture Bldg. Lobby
15. Antoine Pevsner	Construction in the 3rd and 4th Dimension	Jadwin Hall
16. Pablo Picasso	Head of a Woman	The Art Museum
17. Arnaldo Pomodoro	Sfero	1941 Hall
18. George Rickey	Two Planes Vertical Horizontal II	Murray Dodge Hall
19. David Smith	Cubi XIII	Architecture Bldg. (Side)
20. Tony Smith	Moses	Prospect
21. Kenneth Snelson	Northwood II (tentative)	Princeton Inn College

Maquettes of some of the sculptures owned by the Museum and occasionally on view in its galleries:

Alexander Calder, Five Discs: One Empty
 Clement Meadmore, Upstart II
 Henry Moore, Oval with Points
 Louise Nevelson, Atmosphere and Environment X
 Tony Smith, Moses
 Kenneth Snelson, Northwood II

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Letters

More Weird Sculptures

DEAR SIR:

I had thought that my comments on the Putnam sculptures were finished until I received the recent PAW with the pictures of further additions to this weird (a charitable word) collection. I will confine myself to four comments.

1) I read, "Modern sculpture is becoming the symbol of a new creative freedom. In order to best signal Princeton's leadership in this field . . . etc." In view of the great need of education as generally conceived, is leadership in ultra-modern sculpture something that Princeton wisely craves?

2) To counsel and consider the Putnam selections, you speak of calling on "impressive talent from its alumni and faculty ranks" and then you list four art experts. Was any attempt made to secure the judgment of prominent alumni who could speak for Princetonians as a whole, without ultra-artistic bias?

3) Did it take the Princeton zoning board to discover that the Nevelson work was a *building* rather than a work of art? I think much is to be said for its judgment.

4) I am interested to see that President Goheen was called upon to help locate *Oval with Points*. It was a thoughtful act. I cannot, however, resist raising the point as to where it would look least objectionable, in his judgment.

I do wish that the sculptures could have been seen in place *before* being viewed in pictures. I hope, and am glad to assume, that they will create a much more favorable impression as finally located.

RICHARD G. PRESTON '18

Wellesley, Mass.

Alumni Investigators

DEAR SIR:

Noting the rejoinder of Mr. Rudenstine to an inquiry of an alumnus concerning cohabitation and his final comment that control of that sort of thing is difficult to administer, one can only wonder, from personal experience, if the administration is even trying.

Certainly Mr. Rudenstine must have had some recollection of the proctors of the late '40s and early '50s. Mike Koplner, F. X. Hogarty, Joe, Harry (I apologize, I've forgotten their last names) didn't make much of a fuss, but they did enforce the rules of the game. Grant the difference in the rules, the implication is that cohabitation is still a "no-no"; it would appear that from the dean on down discipline has been replaced by indifference.

Lastly, I am certain that, given an hour or two per dorm, there are any number of alumni who could give the proctors

(if they cared) the entry and room number of every shack job on campus.

JOSEPH O'CONNOR JR. '49
Middletown, N.Y.

A Challenge for Princeton

DEAR SIR:

I have received the WEEKLY dated November 9, 1971, and I want to congratulate you on the handsome front cover. It will do more for Princeton than your September 28 cover.

The article by John D. Davies is one of the finest that I have seen in the WEEKLY. In our Class of 1900, Woodrow Wilson was the most popular professor, with so many visitors at his lectures that you had to go early to get a seat. Those were happy times for Princeton.

Will Princeton ever climb back up again? A challenge is there for a man of high spirit and ambition.

JOHN M. BENNETT '00
San Antonio, Texas

Good Samaritan

DEAR SIR:

One of the forms of the species I like least is that beast who, when something has been written by someone else about things that he has done, quickly rushes in to nitpick about the details of the story. Therefore, in your article featuring some recent research by Prof. John Darley and myself (*Would You Help This Man?* Nov. 9, 1971), let us ignore the incorrect description of the person possibly in need, the incorrect statement about the conditions under which seminary students volunteered for participation in the research, and the incorrect numerical reporting.

What is harder to forget, however, is the three-picture sequence on page 12 run with the caption "actual photos of seminarians looking . . . thinking . . . and passing on." The seminarian pictured in the first two frames approaching and looking at our "victim," Mr. Wayne Wirta, is clearly recognizable. There was a third picture in the sequence of Mr. Wirta which was not run by your magazine. This picture showed him stooped over with his arm on the shoulder of the "victim" asking him if he were all right. The third picture in your sequence is, however, of someone else entirely. The implication from the sequence as it appears is clear but extremely misleading—it suggests that Mr. Wirta, after looking at the "victim," passed by. "Good Samaritans" are rare enough today without maligning those who do exist! . . .

C. DANIEL BATSON
Princeton Theological Seminary

Princeton
Putnam
Princeton
ALUMNI WEEKLY



ON THE COVER: Princeton is a man down . . . here comes the attack . . . a slap shot . . . the goalie lunges . . . ARGHHH!!! Once again, Princeton hockey is skating through its lonely winter of discontent. Actually, this season marks an improvement of sorts, since the team has already won three times as many games this year (3) as it did last year (1). Our article is on, ominously enough, p. 13.

This is the second week in a row we have printed a sports shot on PAW's cover. Does that suggest a Renaissance in the sporting life at Princeton? If you want to think so, go ahead. All we know is that we found two exceptional sports photographs in a fortnight. Photograph by Richard A. Hesel '67.

The oldest weekly magazine in the United States, continuing the *Alumni Princetonian*, founded 1894.

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PUBLISHED BY
PRINCETON UNIVERSITY PRESS
41 William St., Princeton, N.J. 08540
Telephone 609-452-4886

PRINCETON ALUMNI WEEKLY, Vol. 72, No. 15,
February 8, 1972. Published weekly during the college year except during examination and vacation periods. Second-class postage paid at Princeton, N.J. Printed at Princeton University Press. Annual subscription \$7.00 (foreign postage \$2.00 extra); single copies 50 cents. All orders must be paid in advance. Change of address should be sent to: Alumni Records Section—P.M.A.R.—Box 34, New South Building, Princeton, N.J. 08540.

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The University

QUOTE of the week, from David G. Rahr '60, newly-appointed director of the Alumni Council: "There's a saying that whenever two or more Princeton alumni get together, the first thing they do is elect officers."

Big Brain

The world's largest computer will be installed at the Forrestal campus next year. The computer, with about ten times the computing power of the largest computer now in use, is being built for the Geophysical Fluid Dynamics Laboratory (GFDL) by Texas Instruments, Inc.

Since 1955, GFDL scientists have been developing numerical models

which simulate the physical processes which take place in the earth's oceans and atmosphere. The new computer will permit models to be developed which more faithfully reproduce the phenomena which occur in the ocean-atmosphere system.

The computer models developed by GFDL are systems of physical conditions and laws, stated mathematically. These equations describe the circulation of the oceans and the atmosphere and their interactions. The solution of these equations involve billions of computations and even the largest of current electronic computers cannot perform the calculations in a reasonable amount of time.

In other words, the computer will

try to do on a global scale what you do when you stick your head out the window every morning.

Rhodes Scholar

Princeton has taken another pasting from Harvard and Yale in the annual Rhodes Scholar derby. Lane P. Hughston, a physics student who transferred directly to Princeton's graduate school after his sophomore year at MIT, has been named Princeton's only Rhodes winner. Harvard had six Rhodes Scholars this year; Yale had seven.

Some Recent Grants

- President Goheen has announced an anonymous gift of \$500,000 for a student scholarship fund. Functioning as endowment, the fund will yield an income that will support an equivalent of 10 scholarships per year. Presently, more than 1,650 undergraduates—about 40% of the total—are receiving some form of financial assistance. It is anticipated that with the projected increases in numbers of women students, the aid figure may rise to about 2,000 students by 1976.

- A \$100,000 grant from the Fannie E. Rippel Foundation, and a further cutback in an already decimated staff, will enable the Princeton Particle Accelerator (PAW, March 9, 1971) to continue in operation as a cancer research device until about April 1.

- New approaches toward effective study of the Near East and North Africa will be undertaken at Princeton as the result of a \$225,000 grant from the Ford Foundation.

Funds will be used, mainly, to support periodic professorships at Princeton for faculty from Near East and North Africa institutions; to underwrite two research seminars here in areas dealing with economic history and with comparative modernization; and to finance a limited number of graduate fellowships for outstanding young Princeton scholars.

Alumni Day Schedule

Alumni Day, set for February 26, will offer more than the usual interest this year because it will be the only formal tribute the university and its alumni will make to Princeton's outgoing president, Robert F. Goheen. Several speakers—faculty, alumni, and students—will address the noon luncheon in Jadwin Gym in honor of the president. Dr. Goheen had specifically requested that any ceremonies come then instead of at a lavish "testimonial" dinner.

In addition to the luncheon, alumni will also participate in a series of morning discussion groups, attend the annual Service of Remembrance in the chapel, and watch a variety of sports events in the afternoon and evening.

10:30 a.m.	DISCUSSION GROUPS <i>Experiments with Human Learning and Cancer Research at Princeton.</i> Profs. Arnold J. Levine & Peter A. Ornstein.	Woodrow Wilson School
	<i>Theatre and the University.</i> Prof. Daniel Seltzer '54.	Woodrow Wilson School
	<i>Engineering and the Quality of Life.</i> Profs. Robert H. Socolow & Paul M. Lion.	Engineering Quadrangle
	<i>100 Years of City Design—Where Are We Now?</i> Dean Robert L. Geddes & Prof. Carl E. Schorske.	Jadwin Hall
	<i>The American Woman.</i> Profs. Nancy J. Weiss and Suzanne Keller.	Woodrow Wilson School
12:15 p.m.	Luncheon and meeting of the Alumni Association. Program in honor of President Goheen	Jadwin Gym
3:15 p.m.	Service of Remembrance	University Chapel
3-5 p.m.	Special Exhibitions	The Art Museum Firestone Library Guyot Hall Museum
3:45 p.m.	Class of '76 Prize Debate	Woodrow Wilson School
5-6:15 p.m.	Alumni Council Reception	John Maclean House

For further information and reservations, write the Alumni Council, Maclean House, Box 291, Princeton, N.J. 08540. Tickets are available at \$4.50 apiece.

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Patrick J. Kelleher, *Director*

January 11, 1972

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Alfred:

I am enclosing six copies of the interim article on the Putnam sculptures, reprints from the Alumni Weekly, as requested. These will serve as "give aways" to campus visitors until a definite catalogue can come out after the program is completed.

The handsome pedestal for the Pevsner is being made; the Meadmore awaits approval by the Borough Zoning Board for placement in front of the Engineering Building and then I hope we can meet again to consider one or more sculptures to complete the gift. Until we know these installation costs we won't be certain how much still remains in the Fund. In any case, I'll keep you informed.

With all good wishes to you and Marga for a great New Year.

Yours warmly,

P. J. Kelleher
Director

:btl

PS: The cartoonist who did the cover for the brochure is one of the artists for "Punch" in London but lives here. We are getting the drawing for the Museum.

Scrapped it for you - me

PPS. Have you seen this weeks New Yorker? There is an article on Nagai & our Picasso in Taca of the town. Best Joe

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Jan. 8, 1972



THE TALK OF THE TOWN

Notes and Comment

TOOTIE POINDEXTER. Do you know Tootie Poindexter, the fun Australian designer who made such a hit on Seventh Avenue last fall with his new line of hand-blocked Paisley earmuffs? No matter. Nice fellow. We saw him a few hours ago while we were out crashing our way about Fifth Avenue. He was wearing his new boarhide hunting jacket and what seemed to be a pair of canvas trousers. "Canvas?" we asked. "Yes, of course," he said. "Afrikaner Stalking Trousers. Try Bloomingdale's." Later, we ran into Lamar Tremblay, the novelist, wearing a pink safari suit; Francis Farraday, the poet, in his General Franco Tank Commander's coat and Wrangler jeans; and Treadway Billings, the car-rental executive, in a new pigskin whaling ensemble. And we glimpsed in the distance what certainly *seemed* to be Ambrose Mound, the verse dramatist, wafting down Fifty-seventh Street in a mixture of Panzer General breeches, Gaucho tassels, and one of the new Italian velour lumberjackets. Clearly, we are into a trend here; we are well into a trend. Do you remember, just a scant two or three years ago, when women were telling their husbands, "Go ahead. Be a sport. Buy that necktie with the



purple ravioli design on the electric-blue background"? Do you remember when people said, "Isn't it wonderful about Fred and his disgusting new shirts—I mean, the way he's discovered color?" Do you remember when people spoke about the "revolution" in men's clothes? Doubtless they still do. We are here to report that the revolution is with us, has passed over, is consolidating—and takes the form of Tootie

Poindexter in his boarhide hunting jacket and Afrikaner Stalking Trousers, and of everybody else in his Ingmar Bergman Weekend with a Gloomy Architect leather jacket and cowpuncher jeans and How I Built Hoover Dam work clothes and God knows what else. In fact, on most afternoons in New York about the only people who *aren't* striding around in inconspicuous Viking leather outfits are the F.B.I. people, in their evidently just purchased (probably from some Panamanian wholesaler) Ivy League suits—trailing the new Red Chinese air attachés, in *their* just purchased (probably from the same wholesaler) white button-down shirts and Tattersall vests. So be it, we say. A country that invented the pork-pie hat, the two-trouser suit, and the Can I Kiss You in the Dark Baby necktie surely needs a little time to relax before embarking on yet another course of native creativity.

Only the other day, we saw a big ad in *Life* for some new Swedish Army officers' coats—at least, we assumed they were new. "With all the authentic features!" the ad said. "The style is really now. . . . \$29.95." We have been scanning our old jacket more and more frequently in the hallway mirror—a casual, *manly* scanning, mind you. None of that fussing around. None of that tugging at things, or making faces in the mirror. In many ways, it is a quite splendid jacket. A bit on the worn side, perhaps. A bit loose. Comfortable is what we prefer to call it. On the other hand, that Swedish Army officer's jacket doesn't look so bad. All the authentic features, too. Ghostly white shapes gliding silently out from the tree line. Skis. Automatic weapons. Unmoving blue eyes. The Mannerheim Line. No, that was Finland. The defense of Malmö. Ingmar Bergman country. Ingmar Bergman and his leather jackets against the Swedish Army officers' coats. Caesar Augustus. Max von Sydow. The line extends, white shapes invisible against the snow. The officer raises his sword,

his ski, his flag, his tow ticket. Across the frozen chasm, only one man remains—Tootie Poindexter. "*Avanti!*" the officer calls—a trainee from the south. A hail of grapeshot and ski wax fills the air. Poindexter tries to rise, to turn, to flee, but is held down by his Afrikaner Stalking Trousers. Enough. We will take the advertisement home. We will study it. \$29.95. Not bad. Still, it doesn't pay to rush into this sort of thing.

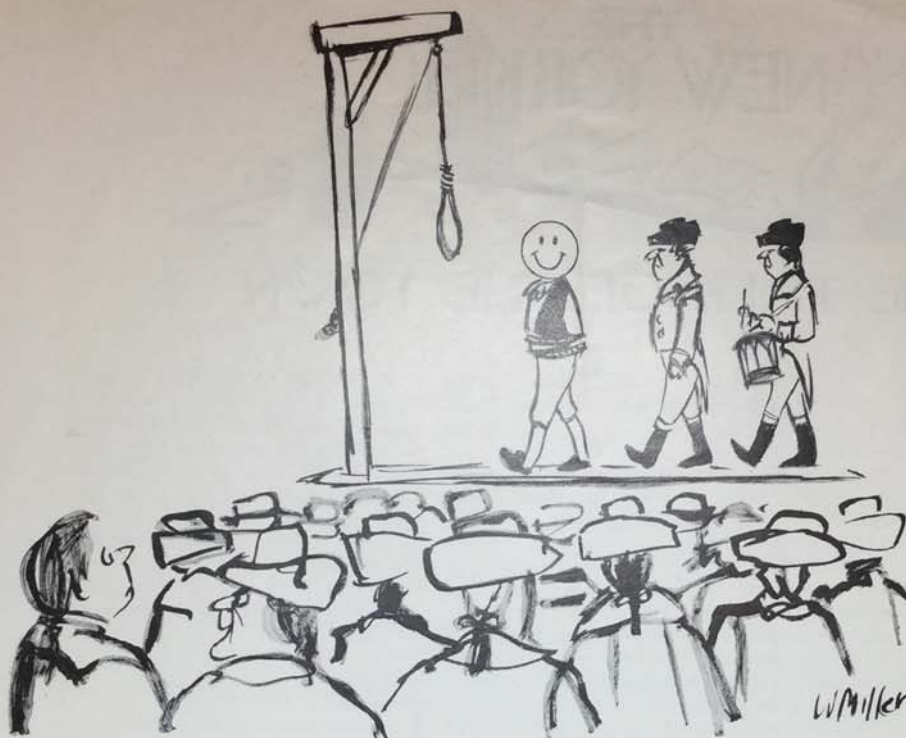
Totem

IN a wooded corner of the Princeton campus, standing in the embrace of two brownstone wings of the university's art museum but surrendering not a jot of its exuberant identity to them, is a huge concrete statue of a woman's



head. It is recognizable at once as a Picasso, and, indeed, it is called, like so many of Picasso's works, "Tête de Femme." In its original version, it is of brightly painted sheet metal, twelve and a half inches in height and weighing perhaps ten or twelve pounds; in the present version, completed a few days after Picasso's ninetieth birthday, it is sixteen feet high and twelve feet wide and weighs a good ten or twelve tons. The sculptor who, with Picasso's ardent encouragement, has performed the feat of turning a pretty toy into a giant totem is Carl Nesjar, a fifty-year-old Norwegian, who is also a painter, a documentary filmmaker, a scene designer, and a still photographer. Mr. Nesjar carves in concrete according to a technique known as Naturbetong, which was developed by an Oslo friend of his, the architect Erling Viksjö. The technique consists of packing a wooden form full of crushed stone—in this case, specially ground-up pebbles of Norwe-

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"Aye now, laddie, there be pluck!"

gian red quartzite and black granite—and then forcing liquid concrete among the pebbles under high pressure. Once the concrete has bonded the stone, the form is removed and the sculptor carves the concrete by sandblasting its "skin," thereby exposing the aggregate underneath. The head at Princeton is a polychrome of red, black, and creamy white; new as it is, it looks as if it had stood there for a thousand years, shedding benign magic over all passersby.

The day we visited the "Tête," Mr. Nesjar, dressed in an astronaut-style outfit of rubber gloves, jacket, and mask, was up on a scaffold putting the final touches on the statue with a jet of sand. (The jet issues from a hose at a pressure of a hundred pounds, and if it is misdirected its force is sufficient to slice through a man's arm; sculptors who carve in concrete must have strong physiques and steady nerves.) Catching sight of us, Mr. Nesjar turned the hose over to his helper, a fellow-Norwegian named Sigurd Frager, and invited us to sit with him outside a little portable aluminum workshed while he described his long and fortunate collaboration with Picasso. They met in

1956, in the South of France, and when Nesjar showed Picasso some photographs of experiments he had been making with the Naturbetong technique, the old man bounded up out of the depths of a chair and rushed into the kitchen to explain the technique to the cook, then outdoors to explain it to the gardener. "As always, he immediately saw the possibilities in a new method of creating art," Mr. Nesjar said. "He gave me three designs, unsigned, for me to transform into three concrete murals for the Government Building in Oslo. Later, when he saw photographs of the finished work, he took back the designs, signed them, and handed them to me. That was both his official imprimatur and his way of thanking me. Since then, I've executed about fifteen Picasso works, either from originals in other forms or from his designs and maquettes. In '63, I did an engraved mural eighty feet long for the Château de Castille, at Gard, in France, and in '65 I did a group of four sculptures called 'The Picnic on the Grass' for the Museum of Modern Art in Stockholm. Three years ago, I did the thirty-eight-foot-high statue 'Sylvette' for the plaza

Second World War. The university having officially accepted the "Tête," Mr. Nesjar now intends to devote his time to the design and construction of something he calls "ice fountains." "In my home country, ordinary fountains have to be shut down much of the year because of the cold, and this is true even in New York," he said. "I'm working on a way to keep fountains flowing all year round and to let the ice that forms on them become a series of constantly changing shapes and patterns, lighted in such a way that one never sees the same fountain twice. I call my designs a blending of light, ice, and water, and I'm eager to get Picasso's opinion of them. Ice fountains make no sense in the South of France, but Picasso's imagination reaches from Pole to Pole, and he's sure to see something in them that I haven't seen."

Festival

A REPORT from a young man who attended the Eighth Annual New York Avant-Garde Festival:

"It is important to have a grasp of the geography of the thing. The basic geography was simple: Manhattan;

JANUARY 8, 1972

of the N.Y.U. apartment buildings south of Washington Square. Picasso takes a close interest in my work and makes very useful suggestions." Mr. Nesjar showed us a photograph of a scale model he had made of "Tête de Femme." On the model were scratched some zigzag lines. "Picasso's squiggles," he said. "He evidently wanted to add a little life to the surfaces."

"Tête de Femme" was commissioned as part of the Putnam Sculpture Collection at Princeton—a group of outdoor works by leading contemporary sculptors, including Henry Moore, Louise Nevelson, Alexander Calder, and David Smith. The collection is financed by an anonymous gift of roughly a million dollars and is named in memory of Lieutenant John B. Putnam, Jr., Princeton '45, who died in the

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*Received 6 proofs
1/14/71*

January 5, 1971

Dear Mr. Kelleher:

Mr. Barr received the copy of the Princeton Alumni Weekly for December 14, 1971 with the Picasso cover and the article on the Putnam Fund sculptures. He is delighted with it. However, the mailing label on the lower left corner, and his apartment number written in large letters in ink on the Picasso pedestal by a helpful doorman have somewhat marred the cover.

He wonders if you would be good enough to send him six pristine copies of the Bulletin. He would appreciate it.

With many thanks,

Sincerely,

Monawee A. Richards

(Mrs.) Monawee A. Richards
Assistant

Mr. Patrick J. Kelleher
The Art Museum
Princeton University
Princeton, New Jersey 08540

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Nov. 27, 1971

Princeton -
Gutman Fund

MRS. ALLEN G. SHENSTONE
111 MERCER STREET
PRINCETON, NEW JERSEY 08540

Dear Mr. Davis -
How, at long last, is a reminder
of our day with "five checks, one empty".
Am sending you the slide of the
slide you suggested to do
you like. It may well
Except for this one, I
I have indeed a wo
sendil
andy

December 9, 1971

Dear Mrs. Shenstone:



08510



Alfred H. Barr Jr.

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Nov. 27, 1971

Princeton -
Gutman Fund

MRS. ALLEN G. SHENSTONE
110 MERCER STREET
PRINCETON, NEW JERSEY 08540

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December 9, 1971

Dear Mrs. Shenstone:

Kodachrome
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Corder - Princeton
PROCESSED BY **Kodak**

08540



Alfred H. Barr Jr.

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*Quincen -
Outman Found*

December 9, 1971

Dear Mrs. Shenstone:

It was indeed a wonderful day, made even more so by your thoughtfulness in sending me the photographs. Thank you so much.

I know that Sandy will also be delighted to have a set of them.

Sincerely,

Mrs. Allen G. Shenstone
111 Mercer Street
Princeton, New Jersey 08540

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Nov. 27, 1971

MRS. ALLEN G. SHENSTONE

111 MERCER STREET

PRINCETON, NEW JERSEY 08540

Dear Mr. Barr -

Here, at long last, is a reminder of our day with "five disks, one empty". I am sending you the slide of the shot you suggested to deal with as you like. It may well be the best. Except for this one, I am sending a more complete collection both to Perls and the Calderos.

It was a wonderful day we had together - and I never see a black squirrel without thinking of you. I hope you will feel stronger and stronger - strong enough to come back to us in Princeton.

With all good wishes from us both -
Sincerely, Tiffini Shenstone

Marga joins me in affectionate regards to Marion.

Sincerely

Alfred H. Barr Jr.

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er 21, 1971

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*Princeton
Princeton
Fund*

September 21, 1971

Mr. Patrick J. Kelleher, Director
Art Museum
Princeton University
Princeton N.J.

Dear Joe,

Many thanks for your letter of September 2.

I am answering it with considerable delay because of having moved in rapid succession from Vermont to Mass. and from there to N.Y. where I have been less than 24 hours.

I am very glad to have the "Packet Magazine" with the fine spreads of the sculpture. They look quite wonderful and intelligently photographed.

I cannot possibly deliver myself of enlightened comments on the sculpures, worthy of being taped. I find very hard to speak. considerably harder than two years ago.

There is no possibility of your being able to use any remarks of mine for the introduction to your catalogue.

I feel that you can probably solve the installation problems that are outlined in your letter. However if you still think that my suggestions might be of use I may be able to come down to Princeton some time in the fall.

Marga joins me in affectionate regards to Marion.

Sincerely

Alfred H. Barr Jr.

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*Pitnam Sculptures
see inside
p. 13f.*

THE PACKET

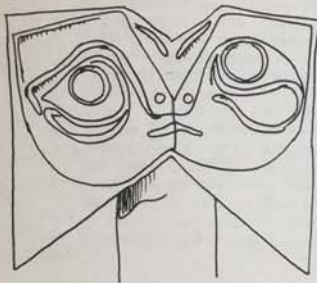
MAGAZINE



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Modern Sculpture Turns Campus Into Outdoor Art Museum

By MIRIAM FRIEND



When some time next month this wildly imaginative head of unmistakable origin is affixed to the concrete pedestal under construction in front of the Princeton University Art Museum, Our Town will be guaranteed a place in art history. This "Head of a Woman" is, of course, Pablo Picasso's. And it's the focal point of a collection of twentieth century sculpture that is transforming the University campus into an outdoor museum that's destined to attract wide attention.

Before the world starts beating a path to this "sculpture garden", you can make the acquaintance of these latest additions to the campus, with this guide to a leisurely walking tour.

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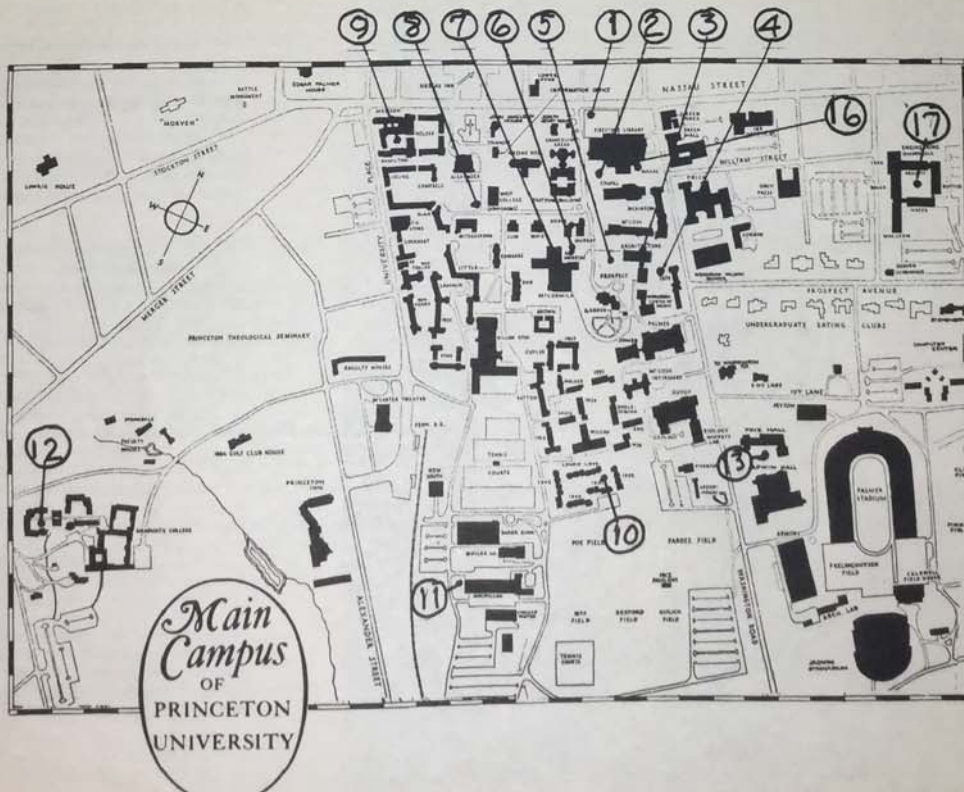
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Lt. Putnam enlisted in the Army Air Force at the end of his sophomore year at Princeton, and was killed in a crash in England at the age of 23, just after D-Day, 1944. He had been deeply interested in art all of his short life.

A committee appointed by University President Robert F. Goheen began meeting in March, 1968, for the planning and negotiating that preceded the final selections. This quartet of distinguished art authorities, all Princeton alumni, includes Prof. P. Joseph Kelleher, Director of the Art Museum, (Princeton Ph.D. '47), Alfred H. Barr Jr., Counselor to the Board of Trustees of the Museum of Modern Art (Princeton '22, A.M. '23), Thomas P. Hoving, Director of the Metropolitan Museum of Art (Princeton '53, Ph.D. '60), and William M. Milliken, Director, Emeritus of the Cleveland Museum of Art (Princeton '11). It is understood that the choices of the committee were all agreed upon unanimously. They represent an original investment of some \$1,000,000, and further support for the fund, and further acquisitions are envisioned.

But the great thing about modern sculpture is that you really do not have to know a great deal about it. These bold statements are there for you to agree or argue with, but never to ignore. Anything one can say about them is secondary, so these comments are meant just to whet your curiosity and to head you in the right direction. So off with you, and let the sculptures speak for themselves.

(Continued on page 14)



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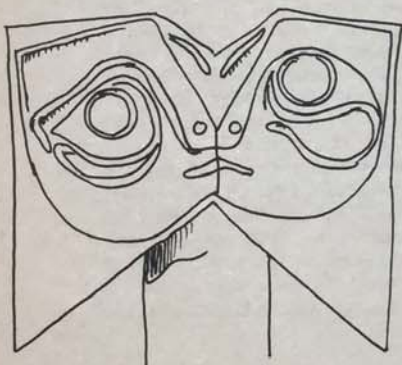
August issue

THE PACKET MAGAZINE

page thirteen

Modern Sculpture Turns Campus Into Outdoor Art Museum

By MIRIAM FRIEND



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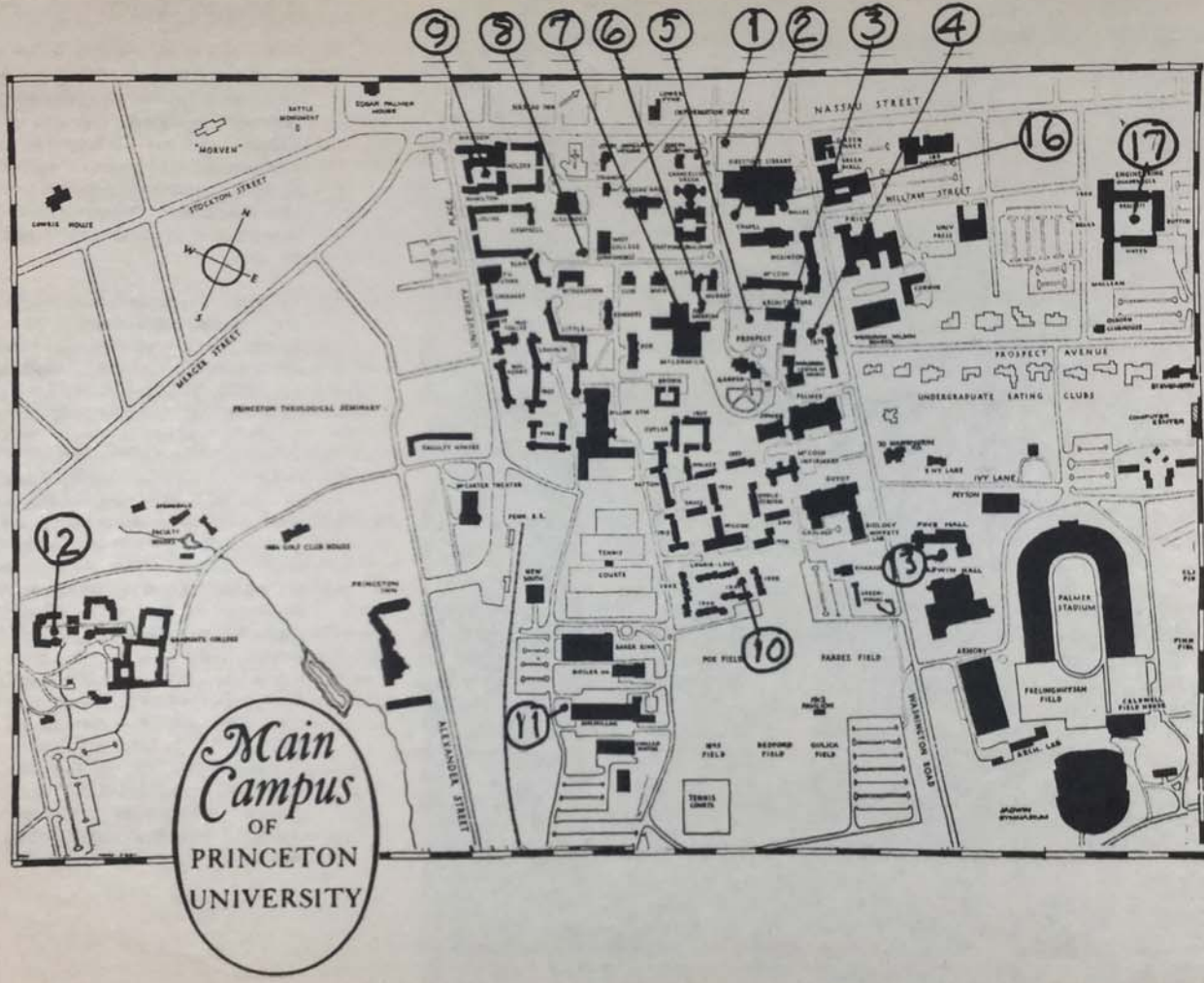
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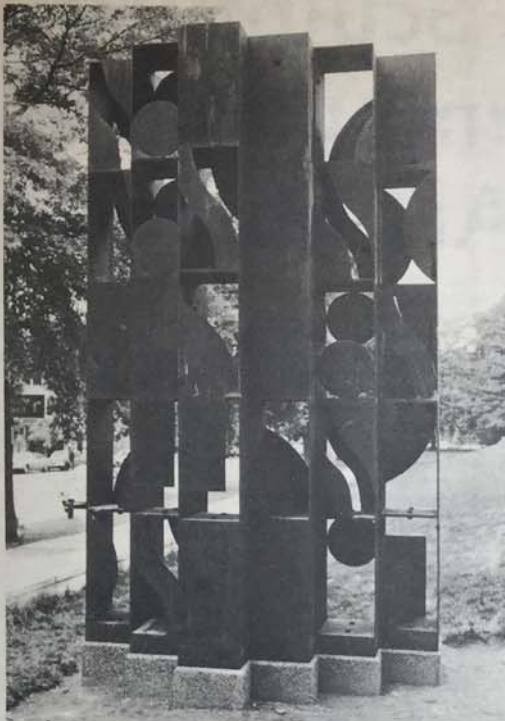
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(Continued on page 14)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1. LOUISE NEVELSON "Atmosphere and Environment X"

Our walking tour begins on Nassau Street in front of Firestone Library, where Mrs. Nevelson's Cor-ten steel "assemblage" — like an airy campanile — marks the main entrance drive into the campus. This 70-year-old Russian-born American artist is the only woman represented in the collection, and this ingeniously assembled and bolted arrangement of compartmented boxes is typical of her recent work. She is concerned with optical or light effects, and this work must be examined all around to remark on how light shows through to create design. A pioneer in the "junk" school of sculpture — the deliberate seeking out of junk and cast-offs and transforming it into a work of art by selection and reorganization — she first worked in wood. Her "walls", like the familiar one in the Museum of Modern Art, were assemblages of wooden "found objects" — old furniture, stair rails, doors — painted black, or sometimes white or gold, characterized by a sort of decayed elegance. Cor-ten steel is pre-rusted by a chemical process, and "Atmosphere and Environment" will retain its earthy-warm color. The carefully fitted together boxes mount up to a work 21 feet high and 16 feet wide. This piece was fabricated by Lippincott, Inc., creators of large-scale welded metal sculpture.

Mrs. Nevelson came to this country as a child, grew up in Rockland, Maine, and during the 20's and 30's studied in New York under, among others, Diego Rivera and Ben Shahn.



2. JACQUES LIPCHITZ "Song of the Vowels"

The first of the sculptures to be installed, this monumental bronze, standing 10 feet high on its own base, is superbly located in the Central Plaza between Firestone Library and the University Chapel. Light and sky behind it dramatize the contours and open spaces — the artist's concern is for form surrounding space. The eye is drawn in and around this elusive, tortuous figure — an abstraction in which the viewer can see whatever he wants.

There has been much curiosity about the title: the best explanation seems to be an analogy to Hebrew, where vowels are not written down but are read into the words depending on the context. So he asks us to interpret his work, with the carefully calculated spaces being the unwritten vowels.

Lipchitz is considered by many to be the greatest worker in bronze of the 20th century. He is very knowledgeable about the casting of bronze and no cast leaves the foundry except under his strict supervision. "Song of the Vowels" is rated one of his masterpieces, and this piece is signed and marked 7/7 (the seventh of seven casts made since 1931).

Born in Lithuania in 1891 Lipchitz went to Paris in 1909 where he met Picasso and became a part of the Cubist movement. In 1925 he started expressing himself in the contours and concavities we see in this work, deriving inspiration from classical and biblical sources. He left Paris in May 1940, just ahead of the Nazis, and in 1941 reached the U.S., where he has been since.

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3. EDUARDO PAOLOZZI "Marok-Marok-Miosa"

Next stop on the tour is the School of Architecture and Urban Planning on McCosh Walk, where Paolozzi's "pop art" aluminum creation is mounted in the lobby for protection. Too tempting to whack off one of those stove pipes or bent bumpers! No clues as to the significance, or even the language, of the title... just part of the sculptor's inventiveness and imagination.

This artist is interested in the relationship of art to technology. The piece is constructed of aluminum piping, cut in segments, arcs and cross-sections, and fitted together in a dynamic design which is a sort of synthesis of the mechanized world.

Paolozzi was born in Edinburgh in 1924, to Italian parents. He studied in Scotland, England and France, and is the British exemplar of a phase of the '50's and '60's in which "the sculptor returns to volume and mass, and in which the product of the machine, turning against itself, takes on a new shape." This enigmatic work is dated 1965.



4. DAVID SMITH "Cubi XIII"

Follow the path to the left of the Architecture Building to find this luminous silver "monster" by the sculptor called "the most original of his generation in America" - shining under the trees in the quadrangle in front of Woolworth Center. "Cubi XIII", one of a number of variations on a theme (just as a composer might develop a musical motif), is a construction from stainless steel... "constructed" sculpture being distinctive from that which is cast, modelled, cut in stone. Its geometric "parts" - a large disc, extending arms, boxes balanced atop, and all mounted on a tall pedestal - are made of stainless steel, welded together and "chased" (scored with some kind of tool or sander) to make a moire-like surface which catches light and changes the metal's color. An abstraction, it suggests the

human figure, though in the "Cubi" series Smith was more concerned with architectural relationships.

Smith was born in Indiana, the descendant of a pioneer blacksmith. He learned welding in a locomotive factory, became interested in applying the technique to sculpture and went to New York to study at the Art Students' League in the '30's. He became a painter in the Cubist tradition, then translated this to sculpture after

becoming acquainted with Picasso's welded iron sculpture. A defense plant welder during the War, when he resumed work his prodigious output began to fill the fields of the farm he bought in Bolton Landing near Lake George in New York. On one trip to Italy to exhibit, he produced 30 sculptures in one month.

David Smith, whose influence was enormous, and who is acknowledged the foremost contemporary American sculptor, was killed in an automobile accident in 1965.

5. TONY SMITH "Moses"

Brooding under the trees on the lawn in front of "Prospect", faculty center and erstwhile residence of Princeton University presidents, is this massive painted steel example of "minimal sculpture", dubbed by the artist "Moses". Tony Smith selected the site for this impressive, 15 foot high work, remarkable for its economy of line - every non-essential eliminated. The artist claims that he sent his work off to an exhibit, that it came back damaged and then suggested "Moses" to him. Perhaps he saw, as you may, the Lawgiver with arms upraised. Or from another direction, those jutting appendages to the simple sloping surface could be the horns which through mistranslation from the Hebrew were a fixture on representations of Moses from the early Renaissance onward.

Tony Smith, the only New Jersey artist in the group, was born in South Orange in 1912. He studied architecture at the Chicago Bauhaus under Frank Lloyd Wright - and his architectural training is plainly evident in his sculptures.

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Modern Sculpture

(Continued from page 14)

6. PABLO PICASSO "Head of a Woman"

We retrace our steps to the front of the Art Museum, where work is in progress on the Picasso masterpiece -- the only sculpture in the Putnam collection to be constructed on the site. Picasso made the maquette (working model) for this enormous head, and a blow-up in cardboard was set up, moved about, and photographed in different positions, with Picasso himself putting his stamp of approval on the final location. From that point on the job of translating his design into the concrete finished product goes to two Norwegians who have collaborated on the execution of other massive sculptures from Picasso maquettes: Carl Nesjar, a sculptor in his own right is the artist in charge, and he has free rein. Otto Peterson, also from Oslo, is the engineer in charge of the technical aspects. Between them they first erected the concrete pedestal -- the first version of which was a failure. Early this summer the pair removed the wooden mold from the second concrete column, and satisfied with the results, left to cool off in their native Norway.

Their next task is to cast this head, which in the model is folded like origami paper to present a pig-tailed rear. Small chips of muted black, red and white stone, which the artisans have brought from Europe, will be inlaid in the concrete to color the head . . . a task that should be fascinating to watch. The work is scheduled for completion this Fall.

Nesjar and Peterson constructed Picasso's "Bust of Sylvette" in University Plaza at New York University, and from a four foot maquette built up the famous 60 foot high Picasso in Chicago. Their next job is in Tampa.

As for Picasso -- one can only comment that the 91-year-old master has always thought of his sculpture as just another way of painting.



7. SIR JACOB EPSTEIN "Professor Albert Einstein"

Temporarily on display inside the Art Museum is the one example of traditional sculpture in the collection -- Epstein's powerful bust of Einstein, surely the most celebrated among the many famed persons associated with Princeton's history. The 16½ inch high portrait bust in bronze was made from life in 1933, when Epstein visited Einstein in a British internment camp where he was waiting to come to America. It is the last cast to be made of this work. Its eventual resting place will, fittingly enough, be the lobby of Fine Hall in the new Math-Physics complex.

Born in 1880 in New York, of Russian-Polish parents, Epstein migrated to London via Paris, in 1905. There he started his famed collection of classical and primitive sculpture. He became a British subject in 1910, was knighted in 1954 and died in 1959.

Storms of controversy swirled around him all his life. He pursued two paths in his prodigious output -- cutting directly into stone in the medieval manner and following the classical, academic tradition in the cast bronze portrait busts for which he is best known. He mastered a technique for exaggerating the irregularities of the face, for breaking up planes and roughening surfaces to fracture light. In "Einstein" we see how he penetrated his subject psychologically, recording and revealing him for posterity.

8. HENRY MOORE "Oval With Points"

While reaction is mixed to some of the Putnam sculptures, everyone is enchanted with this vital, graceful, eminently touchable bronze abstraction, which sits in a grass island along the much travelled paths near Stanhope Hall. The 11 foot high oval, cast in England in Moore's own workshop in 1969, suggests the pelvic bones, and it invites you to sit inside its comfortably contoured opening.

This acknowledged "dean of English sculptors" was born in 1898, happily free of any fetters of tradition, since his country had been little involved in sculpture. The son of a coal miner, he studied at the Royal College of Art, but his greatest formative influence was the collection of Mexican sculpture at the British Museum. His familiar eroded stone figures bear testimony to his love affair with stone -- an

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Modern Sculpture



awareness of the forces imbedded in stone which he acquired from his study of pre-Columbian art. Landscape and living things have always been more important than architecture to Moore.

His credo includes the tenet that approximation to or imitation of Nature is never the essential element in art. For him a work of art must be able, whatsoever it may represent, to transmit something of the richness and profundity of life.

"Oval with Points" is the third cast made of this 1969 work. Bronze is now Moore's favorite material.



REG BUTLER "The Bride"

Tucked away in the inner courtyard of Holder Hall, the freshman dining hall at the far northwest corner of the main campus, where you can sit in quiet contemplation, is this charming figure of a young girl.

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Modern Sculpture

Symbolically removing her clothes over her head?

The weight of new responsibility suggested in the topheaviness of the slender young body?

Eight casts of this 93 inch high piece were made between 1954 and 1961, and the distinctive feature is the mummy-like surface, created by distorting the metal with a blow torch. This "middle generation" English sculptor, born in 1913, is concerned with broken down, decaying, mutilated surfaces - through which he tries to explain something about the chaos of life.

Butler was trained in architecture, but the human figure, with its structures and attitudes, is his strong point, and for him abstraction and representation, instead of being "polarities", are concurrent possibilities of style which he blends together.



10. ARNALDO POMODORO "Sfero"

Smaller than it appears in photographs is this gleaming, gold-toned bronze fractured sphere which sits on the grass in front of 1941 Hall in the Lourie-Love Dormitory Complex. Four feet in diameter, "Sfero" is one of a number on this theme by the Italian artist who, is noted for his technical skill with bronze.

Pomodoro sticks to simple basic forms, modelled in plaster, cast with smooth, highly polished areas broken with jagged apertures filled with intricate detail. This particular "Sfero" looks as if it had been shattered by an explosion, revealing complicated workings within.

Pomodoro was born in 1926 and trained in theatre design, decoration, and goldsmithing, from which he gradually moved into sculpture. He has lived in Milan since 1954.

In 1960 he came to the U.S. at the government's invitation to learn industrial techniques, and materials. His present work contains elements assimilated through his involvement with modern industry.

Pomodoro was a 1967 Carnegie International Award winner.

11. MICHAEL HALL "Mastodon VI"

Resembling a kingsize dumbbell, this construction of bronze spheres joined by aluminum tubes, is by the youngest sculptor in the collection - 30-year-old American Michael Hall. 88 inches overall, it was displayed temporarily in the lobby of the School of Engineering and Applied Science, and is soon to be permanently located outdoors near the Macmillan Building at the far south end of the campus. The curved aluminum rods suggest the bonds between two atoms, with the title referring more to the scale, than to any resemblance to a prehistoric elephant.

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12. GASTON LACHAISE "Floating Figure"

Originally located behind the U-Store "Floating Figure" got mixed up with flying frisbees and footballs, and so was moved to its present site in a quiet corner of the graduate college campus - the courtyard of Compton Quadrangle. It's a longish walk, and parking space is at a premium at the grad school, but it's worth the trip to see this famous work (another copy is in the sculpture garden of the Museum of Modern Art).

Lachaise was born in Paris in 1882 and came to America in 1906, after training at the Beaux Arts Academy. He became apprenticed to a sculptor of Civil War monuments and from 1914 to 1921 was assistant to Paulanship, whose "Prometheus" in Rockefeller Center is the quintessence of the art moderne of that era. While Paulanship was enjoying great popularity Lachaise's own work was derided as an atrocity.

From 1910 on he was obsessed with one subject - the female nude, with enormous breasts and thighs, and tapering arms and legs like the one so lightly poised in "Floating Figure." The public was not ready for his voluptuous earth goddesses, and he was generally not given public exposure until long after his death in 1935.

He is deemed the most original and influential American sculptor before David Smith.

13. ALEXANDER CALDER "Many Discs, One Orange"

If Alexander Calder's huge black painted steel stabile looks just right in the plaza between Fine and Jadwin Halls, it's because the artist picked the site and scaled his work to suit. "Many Discs" complements the severe lines of the new Math Physics complex, and draws one to the open plaza like a huge magnet.

In June of 1970, when this 28 foot high, 6½ ton work was first being positioned, two employees of the Trenton firm in charge of the operation were killed when a boom on the crane collapsed. In the wake of the tragedy the sculpture, which had been fabricated in France and assembled in Trenton, was demolished and put in storage under the Stadium. It was reassembled and finally installed just this month, and dedicated to the fallen workmen.

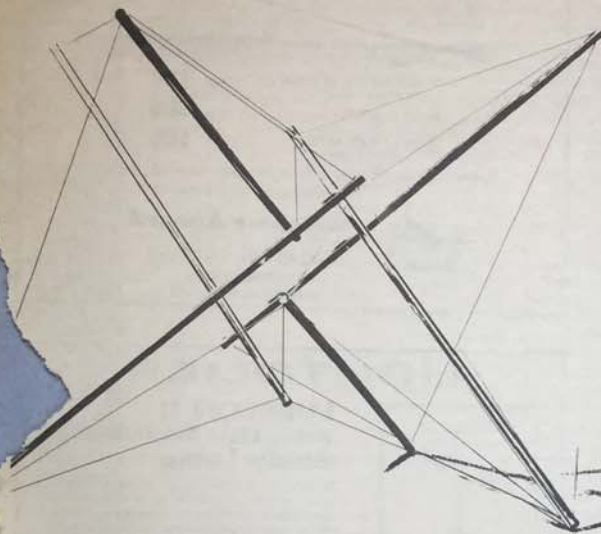
Calder was born in Philadelphia in 1898, the son and grandson of sculptors. He took a mechanical engineering degree at Stevens Tech, and in 1923 enrolled at the Art Students League. From 1926 to 1933 he worked and studied in Paris.

It was in Paris that he created the first of his moving sculptures, which were promptly dubbed "mobiles" by Marcel Duchamp. Legend has it that Arp, on hearing the new term, said, "What were those things you did last year - 'stables'?" And so were coined the words that have become associated almost exclusively with Calder.

His many large mobiles with their surrealistic motifs are from the late '50's, for all their obvious affinity to the work of Arp and his other friends of his Paris period. The great stables - large-scale metal plate constructions of which "Many Discs" is one, are typical of his impressive output since the '60's.

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Modern Sculpture



14. KENNETH SNELSON "Northwood II"

At one time this gleaming steel wire and aluminum pipe construction was displayed on the lawn in front of the Art Museum, but it was too tempting as a jungle gym, and so its delicacy has caused its temporary retirement while a suitable indoor location is decided upon and announced.

Snelson studied with Buckminster Fuller and Richard Lippold at Black Mountain College and the influence of both can be seen in this piece. Fuller's theories on geodesics and Lippold's preoccupation with wire and tension problems are the obvious inspiration for this purely abstract "structure", which crumbles if one single element is missing. It's a composition growing out of an engineering exercise, and the big problem is where to put it.

15. CLEMENT MEADMORE "Upstart II"

Coming in September, for a site as yet undetermined, is a mammoth 21 foot long construction which defies description -- a sort of spring about to uncoil, full of force and vitality. Another "minimal sculptor", Meadmore, like Tony Smith, works with simple forms, with straight edges, flat planes, and all his works are designed for the open air. "Upstart II" is made of the same pre-rusted Cor-ten steel used by Louise Nevelson. And like her metal sculptures it has been fabricated by Lippincott, Inc., America's foremost maker of large scale sculpture, with offices and studio in North Haven, Conn., and a reputation for seeing advanced artists' ideas in monumental sculpture realized.

Meadmore was born in Australia in 1929, and, plagued by isolation there, he moved to America in 1963.

16. ISAMU NOGUCHI "White Sun"

An irregular circle of smooth, warm white Saravezza marble -- "like a shimmering sun" -- will grace the lobby of Firestone Library, as soon as Noguchi completes a pedestal of his own design to support it. With its smoothly polished surface and Oriental purity of form, it typifies the work of this Japanese-American sculptor, one of this country's most advanced artists. Born in 1904 to a Japanese father and an American mother, he lived in Japan until he was 14. As a young man in this country he was apprenticed to Gutzon Borglum (of Mt. Rushmore fame). By 1927 he was in Paris, as assistant to the great Brancusi, whose influence is readily detectable. Back in the U.S. Noguchi lived quietly, making a living at furniture-making and product-designing, and only achieving wide recognition after World War II.

17. ANTOINE PEVSNER "Construction in the 3rd and 4th Dimension"

Arriving this Fall, and destined for the Engineering Quadrangle, is a 123 inch high, fluted and convoluted cast bronze construction, spiralling up like a huge shell, by the leading "constructivist" sculptor, the Russian-born expatriate to Paris, Antoine Pevsner. Pevsner left Russia after the Revolution and, a real innovator, he began as early as 1925 to work in the style that is identified with him, and which characterizes this imposing work. He used from that time on thin little metal bars, from which he laboriously built up a construction by hand, with linear ridges so closely massed that the entire structure seems just thin reeds, spinning in space with a spiralling motion. The finished work is cast in bronze. His inspiration for his new spatial effect were the old icons of the Russian churches before the Revolution.

An ingratiating work, "Construction" is likely to meet with enthusiastic acceptance.



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609-921-7100

Suzuki Violin

Special classes for children two-years old through elementary school. Children are grouped according to age and play on special small violins adapted to their size.

Classes for the fall are now being scheduled. For further information about the Suzuki Violin Classes call:

Westminster Choir College

609-921-7100

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Answer

September 2, 1971

late

no tapes

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York City 10028

Dear Alfred:

Several things to fill you in on!

1. The Calder is now installed in its original designated location in the new Math-Physics complex court and looks splendid. As you remember, Calder, following your initial suggestion that one or more of the discs be painted orange for Princeton, left this decision up to you to decide how many should be in the Princeton tone. Since its installation, three weeks ago, all of the discs are now painted orange and the sculpture is very gay and handsome indeed. However, we hope to be able to entice you down this Fall to make a final decision, and to see all the sculptures that have been installed to date -- (this is practically complete - with the possible exception of a major Gabo - or other possibilities to be considered at a final meeting this Fall or by correspondence).
2. The Louise Nevelson is now in place on Nassau Street near the Firestone Library. It really is on Nassau Street, and can be seen by the local populace from front and back as they walk up and down the chief center of traffic in Princeton. I find it a joy to see daily for it is really related to the life of the town as well as the University community.
3. The Henry Moore is up, as you know, and is much enjoyed. People of all ages slide through it and it will develop a fine patination through rumps in the near future.
4. The Pevsner has arrived and will be placed this Fall. It, too, is beautiful.
5. Clement Meadmore was down last week and preferred the location of the Engineering building for his Upstart II. We are planning to have it installed by mid-September if possible.
6. Carl Nesjar is due to return by September 5th to complete the upper half -- namely the head of the Picasso sculpture. He projects a date of October 1 for completion, but I am skeptical of artists' timetables.

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- 2 -

7. Gabo has just sent on some beautiful photographs that the Committee should consider. If I could show them to you, and you should approve, perhaps we could get the concurrence of the other members of the Committee, either by my seeing Hoving and writing Milliken, whom I gather, won't be back in America until early November. However, if you have other possibilities, I can work on them.

would
let Gabo
for one of
his best
options

8. The Reg Butler, Bride, is very "simpatico" in its quiet site in Hamilton Court.

9. We are not happy with the present locations of the David Smith and the Paolozzi. Your advice would be helpful.

For all these reasons, could we entice you down to Princeton this Fall - preferably after mid-October, to see what has been done and offer a fresh point of view on some problems?

We must publish a brochure on the Putnam Memorial during the course of the year since the gift is almost complete. I have thought that I could do the basic catalogue on the sculptures -- with all art historical information required.

Would you be agreeable to coming to Princeton and walking or riding about to see the sculptures and make comments about their selection, qualities, site or anything you might consider pertinent. These observations could provide a wonderful introduction for students and public for the catalogue. Tapes could be made of your comments with me in attendance. These, of course, would be sent to you first in tape or transcript for editing before publication as an introduction to the catalogue of the Putnam sculptures. I do hope that you will be agreeable, in principle, to this idea. Any details of finances, or technicalities that bother can, of course, be discussed and solved. It would be so great to have the master's voice published on this project of such importance to us all.

Marion and I, obviously, would like to have you and Marga stay with us if you wish. We would love it.

Tunisia was great. I hope that your summer was equally grand. Fondest to you both.

Yours warmly,

Patrick J. Kelleher
Director

P. S. Under separate cover, I am sending on a copy of recent local coverage of the sculptures.

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

April 15, 1971

Rec'd 4/19/71

Mr. Alfred Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Alfred:

I talked with Naum Gabo today. He is sending on copies of the catalogue of his show at the Louisiana Museum in Scandinavia. As soon as these arrive, I'll send one on to you annotated with pertinent information. There are some beautiful recent, outdoor pieces the Committee may want to consider. He wouldn't quote prices off-hand but promises to send on this information in the near future.

I hope that the President will concur in the purchase of the handsome Meadmore which the Committee liked and generally approved. It would be handsome on two or three possible choice locations on the campus.

The Nevelson is in the process of installation but won't be up when you are down for the Advisory Council meeting.

The Henry Moore arrives in Port Newark on the 20th and just may be here however.

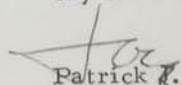
When you are down, I'd like to show you the model of the Calder and get your ideas as to which disc or discs should be painted orange, since Calder suggested this.

Nesjar is scheduled to arrive next week and probably will be working on the Picasso while you are here. You may want to talk with him.

Can we also discuss some new photos of sculpture by di Suvero, a du Buffet and Lipton.

So pleased that Marga is coming too!

My fondest,


Patrick Kelleher
Director

PJK:BTL

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Putnam

March 22, 1971

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 57th Street
New York, New York 10019

Mr. Max Hutchinson
Max Hutchinson Gallery
127 Greene Street
New York, New York 10012

Dear Mr. Hutchinson:

Here is a copy of my letter to Mr. Kelleher,
Director of the Art Museum at Princeton.

Sincerely,

Encl.
Encl.

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

February 23, 1971

*Rec'd Putnam
Putnam*

March 22, 1971

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Mr. Jerry Farrington
317 Nassau Hall
Princeton University
Princeton, New Jersey 08540

Dear Jerry: I am pleased that you can attend the
Putnam Committee meeting in Thom Hoving's office
March 5th at 10:00 a. m.

Here is a copy of my letter to Mr. Kelleher,
Director of the Art Museum at Princeton.
I know that you will have additional suggestions, as always.

Sincerely,

With warmest regards,

Encl.

Jae
Patrick J. Kelleher
Director

PJK:bt1

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*Rec'd 2/25/71
Putnam*

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

February 23, 1971

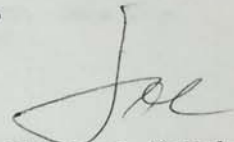
Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Alfred:

I am so pleased that you can attend the
Putnam Committee meeting in Thom Hoving's office
on Friday, March 5th at 10:00 a. m.

I am most appreciative of your efforts to
look at the Trovas, the Mark de Suvero and the Marini and
I know that you will have additional suggestions, as always.

With warmest regards,



Patrick J. Kelleher
Director

PJK:bt1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Princeton Putnam

The University

March 10, 1971
February 17, 1971

Mr. Richard Sallaway
Dear Jerry:
New York, New York 10023

I received a letter from Joe Kelleher.
Dear Mr. Sallaway:
- I will be glad to come to join the Putnam Committee on March 5th in New York at Tom Hoving's. Joe did not mention the hour of the day. I contacted last week with very thanks.

I'll look at the Trova piece; I have already seen the Marc de Suvero and think it should be seriously considered. I am afraid that certain parts of it might be easily destroyed. I will look into it further. I'll look at the Marini, too.

(Mrs.) Suzanne Richards
I thought we had less than \$125,000. Does this include the money for setting up the Calder?

Encls. - 5 photographs

It will be good to see you.

Sincerely,

Mr. Jerry Farrington
317 Nassau Hall
Princeton University
Princeton, New Jersey 08540

AHB:mar

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*Princeton
Princeton Fund*

The University

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Mr. Richard Bellamy
1078 Madison Avenue
New York, New York 10028

Dear Mr. Bellamy:

Mr. Barr is returning herewith the di Suvero photographs which I collected last week with many thanks.

Sincerely,

(Mrs.) Monawee Richards

Encls. - 6 photographs

Ms
Date
From
To
March 5,
Richard
Museum

Mrs. Barr is returning

Museum of Modern Art

March 10, 1971

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The University

PRINCETON has continued to reverse the trend toward rising deficits in its annual operating budget and now is hopeful of balanc-

substitution for outside funds which are expected to continue to decline precipitously. Federal government support of fellowships has declined at

• Third, the committee recommended that the program of resident repertory presentations be resumed at McCarter Theatre, with some support

The Museum of Modern Art

To Alfred
 From Monawee
 Date March 5, 1971
 Re Mark di Suvero photographs

Mr Bar is returning these with Harkst

Dear Alfred:

Messrs Goldowsky and Bellamy from whose gallery I collected the di Suvero photographs asked when they would be returned. I said that you wanted to show the photographs to someone today and that I hoped the photographs could be returned on Monday. If this is not possible, I should phone them and let them know when they might be getting them back.

(Friday)

M.-

man to spread our resources so thinly that the result is a general decline in overall quality. In short, we are determined that Princeton shall continue to retain its position of academic leadership in carefully selected fields."

The priorities committee took as its point of departure a four-year "provisional plan" adopted last winter. Five major modifications were included in the committee's recommendations:

• First, the committee recommended that support of graduate education from university funds be augmented considerably, in partial

man was approved last year. The library's budget for acquisitions this year was the same as last year's, representing a *de facto* decline because of continually rising costs of the acquisition of books and periodicals. Recognizing the central importance of the library to Princeton's programs of education, particularly the emphasis on independent study, the committee recommended that the acquisitions budget be increased by 7½ percent in each of the next two years, and by slightly over 10 percent in each of the following two years.

increase in faculty size (the equivalent of 22 full-time teaching faculty members, chiefly to fill existing vacancies), continuation of undergraduate student aid policies of recent years (increased by \$250,000 next year to meet higher education costs and to adjust for the fact that a slightly larger percentage of economically disadvantaged students is expected).

In the area of athletics, the committee proposed no change except the addition of one person to the staff to meet the strong interest in athletics by women students.

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The University

PRINCETON has continued to reverse the trend toward rising deficits in its annual operating budget and now is hopeful of balancing its budget by fiscal year 1973-74. Just a year ago, the deficit projected for this fiscal year was \$1.5 million, and, if left unchecked, could have threatened to exceed \$5 million. The probable deficit this year, however, in a budget of more than \$75 million, will be about a half-million dollars, and about that same figure the following year. By fiscal 1974 a balanced ledger is contemplated for the first time since 1969.

Priorities Committee Report

These are the highlights of this year's report of the priorities committee, the 16-member advisory group chaired by president-elect William G. Bowen. In noting that it does seem possible to achieve a balanced budget by 1974, the report stated: "Most important of all, we are, if anything, more confident than before that that can be done without sacrificing the quality of instruction and research."

The report echoed one major theme sounded last year by the priorities committee in its broad recommendations to the trustees about the future of the university budget: in coping with the financial problems which have plagued virtually every U.S. college and university "it seems better for Princeton to do a relatively small number of things, and to do them well, than to spread our resources so thinly that the result is a general decline in overall quality. In short, we are determined that Princeton shall continue to retain its position of academic leadership in carefully selected fields."

The priorities committee took as its point of departure a four-year "provisional plan" adopted last winter. Five major modifications were included in the committee's recommendations:

- First, the committee recommended that support of graduate education from university funds be augmented considerably, in partial

substitution for outside funds which are expected to continue to decline precipitously. Federal government support of fellowships has declined at Princeton as elsewhere across the nation. Of particular impact here, however, will be the end of a seven-year grant from the Ford Foundation; it will provide nearly three-quarters of a million dollars in support in fiscal 1973, and nothing thereafter.

Offsetting this decline, at least in part, through university funds will be necessary because of the committee's view that Princeton "must continue to have an outstanding graduate school." The need for a strong graduate school is based on three considerations: 1. the contribution the university makes to the long-run national need for scholars and teachers, 2. the role of the graduate program in attracting and holding a first rank faculty, 3. and the contribution, direct and indirect, made by the graduate program to the excellence of the undergraduate college.

In dollar terms, maintaining continued excellence in the graduate school—with about 1,300 students enrolled, or some 400 fewer than had been envisioned several years ago—will mean annually increasing support from the university's endowment and general funds from under \$3 million this year to a figure of more than \$4.6 million by fiscal 1976.

- A second major recommendation is that there be a more rapid buildup in general funds support for the library than was approved last year. The library's budget for acquisitions this year was the same as last year's, representing a *de facto* decline because of continually rising costs of the acquisition of books and periodicals. Recognizing the central importance of the library to Princeton's programs of education, particularly the emphasis on independent study, the committee recommended that the acquisitions budget be increased by 7½ percent in each of the next two years, and by slightly over 10 percent in each of the following two years.

- Third, the committee recommended that the program of resident repertory presentations be resumed at McCarter Theatre, with some support from university funds plus ticket revenues and the anticipation of other support from outside income making the renewal of activity possible.

- Fourth, although last year's provisional budget plans had called for a \$100 increase in undergraduate room and board charges in fiscal 1973, the committee found that through better control and management, it has been possible to curtail sharply the deficit on operations of undergraduate dormitories and dining halls. The report recommended, therefore, that there be no increase in board charges for next year, and the undergraduate room charges be increased by only \$15.

- Fifth, the committee supported the policy announced by President Goheen three years ago of gradually reducing the deficit incurred by the university in faculty and staff housing and married student housing. This means across-the-board increases in rentals in university-owned housing as well as a program to equalize rentals, by raising those found to be conspicuously underpriced in relation to comparable dwellings.

The committee reaffirmed a number of other recommendations first made a year ago—among them a planned \$250 increase in tuition for 1972-73 (to \$3,050 for undergraduates and \$3,150 for graduate students), a small increase in faculty size (the equivalent of 22 full-time teaching faculty members, chiefly to fill existing vacancies), continuation of undergraduate student aid policies of recent years (increased by \$250,000 next year to meet higher education costs and to adjust for the fact that a slightly larger percentage of economically disadvantaged students is expected).

In the area of athletics, the committee proposed no change except the addition of one person to the staff to meet the strong interest in athletics by women students. □

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Letters

A Well of Humor

DEAR SIR:

I can't help but ask a question of Mr. Sherman, Class of '43, from Charlotte, N.C. ("Up With Humor!" 11/2/71): "Sir: You complain of a lack of humor in the *Alumni Weekly*. Have you never read the 'Letters' column, a weekly source of merry inanities that arrives in your home FREE? Why, such is unrivaled on the newsstands of our towns and cities today!"

Keep up those cards and letters, folks.
TOM MINER '64
Poughquag, N.Y.

Petulant Threats

DEAR SIR:

One grows exceedingly weary of petulant notes to PAW embodying threats to cut off contributions to annual giving because of some real or supposed offense given to the writer's views on morality, politics, education, and/or his general esthetic sensibilities.

This time the culprit is the band—specifically, its halftime show at the Yale game. I am ready to concede that the performance in question was "witless" and "sophomoric." However, I would like to suggest that the letters which it evoked yield nothing to the band itself for witlessness and immaturity. One does not "punish" the institution for this kind of "sin"; after all, Princeton's purposes are not exactly limited to band shows. . . .

GEORGE L. BUSTIN '70
Cambridge, Mass.

DEAR SIR:

As a member of the Princeton band and a concerned undergraduate, I read with interest many recent letters to PAW on the subject of our halftime shows.

The part that bothered me most was not the comments on the halftime shows themselves but the statement by one alumnus that "there is only one way that a loyal alumnus can show disapproval," meaning not donating to annual giving this year. I do not feel that this is the case.

The band has received many letters from alumni this past football season, many negative, and it is my personal opinion that future halftime shows will be more satisfactory—no one likes criticism, but constructive criticism is the key to constructive change.

The way for a loyal alumnus to show his disapproval of the actions of the band is to verbalize it, whether to the band itself or to the *Alumni Weekly*, but it is NOT to stop contributing to the university. There are too many more crucial reasons

why Princeton needs alumni support, especially now. I feel that the importance of Princeton's mission in the world must outweigh complaints about questionable undergraduate humor.

Ideally, the band will win friends back next year on the football field, and I hope that the letter-writers will be among them. But in the meantime, please do not withhold your gift to the university. I love Princeton too much to see it suffer on our account.

SCOTT D. SELIGMAN '73
Brown Hall

Faddish Knickknacks

DEAR SIR:

Only a few years ago, it seems, abstract sculpture and its makers were the avant-garde mavericks of the art world. But the tables have slowly turned full circle, and representational sculpture has become the outsider looking in.

Or so it seemed on a fast walk through the campus recently. The reigning ma-houts of the Princeton art world have chosen to clutter the view of fake Tudor Gothic academia with a variety of faddish and incredibly expensive knickknacks. Those which immediately come to mind are a phony Picasso, a Moore and a Lipshitz (both looking oddly like the bones of the inner ear) and, in front of the main library, what appears to be a bridge abutment, slightly the worse for wear.

I realize that I am risking excommunication from art's radical-chicdom in suggesting that perhaps these artistically unimportant works by "historically important" artists don't fit in with the primarily pedagogical function of the university.

I bring this matter to attention for a reason. Not 200 yards from Lipshitz's stirrup bone is the studio of Princeton sculptor-in-residence, Joseph Brown. I recall, hazily, being informed in the course of a rather dull and academic history of art course that Brown's work was unimaginative, un-chic, and, worst of all, representational.

I submit that Rodin and Maillol suffer equally with Brown under today's sculptural groundrules. The elements of composition, texture, and feeling so woefully lacking from Princeton's ever-expanding outdoor art collection can be found in Professor Brown's studio, where the art of telling a story has not been sacrificed to fashionableness.

Perhaps Princeton's art selection committee could look a bit closer to home next time they decide to grace the campus with another "oeuvre."

JOSEPH ROMATOWSKI '69
Bethlehem, Pa.

Princeton ALUMNI WEEKLY



ON THE COVER: You can drive to the heart of the Pine Barrens from Princeton in about an hour. To an untrained eye, there is not much to see, just miles and miles of flat forests rising out of the sandy soil. Yet, located in the middle of the nation's most densely populated state, the Pine Barrens is the most extensive wildland on the Atlantic seaboard. There are butterflies with names like Frosted Elfin and Spicebush Swallowtail, fish like the redfin pickerel and the blackbanded sunfish, amphibians like the Eastern tiger salamander and the rare Pine Barrens Treefrog, birds like the great blue heron, bald eagle, and marsh hawk, mammals like muskrat, opossum, and the white-tailed deer.

All of this wildlife, and the area's rich vegetation, is threatened now by plans to develop the forest and drain off its natural reservoir of water. During the past year, at least two Princeton groups have been studying the Pine Barrens. The articles beginning on page 8 tell what they found out.

The cover drawing by James Graves originally appeared in *The Pine Barrens* by John McPhee '53, published in 1968 by Farrar, Straus, and Giroux (and reissued in paperback last year by Ballantine Books). Mr. Graves' other drawings on pages 10 and 11 in this issue are exclusive for PAW.

PRINCETON ALUMNI WEEKLY, Vol. 72, No. 16, February 15, 1972. Published weekly during the college year except during examination and vacation periods. Second-class postage paid at Princeton, N.J. Printed at Princeton University Press. Annual subscription \$7.00 (foreign postage \$2.00 extra); single copies 50 cents. All orders must be paid in advance. Change of address should be sent to: Alumni Records Section—P.M.A.R.—Box 34, New South Building, Princeton, N.J. 08540. © 1972 Princeton University Press.

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Princeton University

PRINCETON NEW JERSEY 08540

*Meeting
14 Jan 70*

ASSISTANT TO THE PRESIDENT

THE PUTNAM COMMITTEE

Via WUJ

*Barr
2658*

MODERNART NYK

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ALFRED H BARR JR DLY 75

MUSEUM OF MODERN ART 11 WEST 53RD ST NYK

PUTNAM MEETING SET ~~MARCH 12~~ 1030AM HOVINGS OFFICE PLEASE CONFIRM

609 452 3788

March 13 1970

KELLEHER

(943).

Via WUJ

Via WUJ

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Princeton University

PRINCETON NEW JERSEY 08540

Meeting
14 Jan 70

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

THE PUTNAM COMMITTEE

December 1, 1969

December 10, 1969

- 1. Consideration by the Committee of
 - a. Stuart Kirsch '61
 - b. Ross' Stappah

Dr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

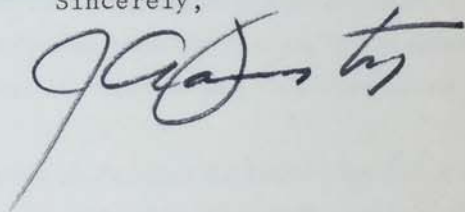
Dear Dr. Barr:

It was very good to see you again at the most recent meeting of the Putnam Committee and I am delighted to be able to enclose the University's check in the amount of \$100 as an honorarium.

- 3. Notes The next meeting of the Advisory Committee will be held in Dr. Hoving's office on Wednesday, January 14 at 9:30 a.m.

With best wishes,

Sincerely,



JAF/dkw
Enclosure

- 4. For Discussion by Committee
 - a. Thomas, Head of a Women's
 - b. Thomas, Sponsor Bank
 - c. Thomas, Gallery - Commission
 - d. Thomas, Medal - Commission
 - e. Thomas - Verne
- 5. For Consideration by Committee
 - a. Tom Art
 - b. Tom Baller
 - c. Tom Small
 - d. Tom Hapworth
 - e. Tom York
 - f. Tom Schack
 - g. Tom
 - h. Tom
- 6. Recommendations of Committee for further consideration.

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Meeting
3 Dec 69

AGENDA

THE PUTNAM COMMITTEE

December 3, 1969

1. Consideration by the Committee of:
 - a. Stuart Krischl '51
 - b. Rene' Shapshak

2. Sculptures now in Princeton:
 - ✓ vva. Lipchitz - Song of Vowels *Chaplin +*
 - ✓ vrb. Tony Smith - Moses - *Prospect*
 - c. Arnaldo Pomodoro - Sfero - *N.M. Mu*
 - ✓ vrd. Eduardo Paolozzi - Maroc-Maric- Miosa *Architecture*
 - ✓ vve. Michael Hall - Mastodon *Engineering*
 - ✓ vf. Rudolf Hoflehner - La Condition Humaine *Hofle*
 - ✓ vvg. Gaston Lachaise - Floating Woman - *grad.*

3. Status of Other Sculptures approved by the Committee:
 1. David Smith, Cubi XIII
 2. Henry Moore, Oval with Points
 3. Louise Nevelson - Atmosphere and Environment
 4. Pevsner - Construction in 3rd and 4th Dimension

4. For Discussion by Committee
 - a. Picasso, Head of a Woman
 - b. Picasso, Sparrow Hawk
 - c. Sandy Calder - Commission
 - d. Marino Marini - Commission
 - e. Renoir - Venus

5. For Consideration by Committee
 - a. Jean Arp
 - b. Reg Butler
 - c. James Rosati
 - d. Barbara Hepworth
 - e. Ernest Trova
 - f. Julius Schmidt
 - g. Nakian
 - h. Ipousteguy

6. Recommendations of Committee for further exploration.

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From: Department of Public Information
Princeton University
(Telephone: 609-452-3600)

MARK III

UNIVERSITY CONFIDENTIAL

Release: Wednesday, December 10, 1969

Princeton, N. J., Dec. 9 -- What will be one of the country's most dramatic permanent displays of major 20th century sculpture -- including such contemporary giants as Lipchitz, Moore, Picasso and Calder -- is taking shape on the Princeton University campus after some two years of planning and negotiations.

Acquired through a fund created by anonymous donors in memory of Lt. John B. Putnam, Jr., of the Princeton Class of 1945, who was killed in World War II, and specifically designated for the purchase, and placement on campus, of distinctive works of modern sculpture, the dozen or more pieces are being positioned in locations throughout the University, most of them outdoors.

In establishing the memorial to Lt. Putnam, who was deeply involved in both painting and sculpture, the donors pointed out that "the most exciting and important development in the art of our times is occurring in sculpture, with modern sculpture becoming the symbol of a new creative freedom in man, the opening of a new way of life among men," and noted that Lt. Putnam was "a forger of the new freedom."

One of the notable works now in place is Jacques Lipchitz's monumental bronze, "Song of the Vowels," which becomes the focal point in the central plaza between the Harvey S. Firestone Memorial Library and the University Chapel. Standing 10 feet high on a column of bronze, the work, originally cast in 1931, displays the artist's characteristic regard for the relationships between masses and hollows.

"This is a tremendously exhilarating development," President Robert F. Goheen said today. "These sculptures -- reflecting some of the most exciting and significant dimensions of the art of our century -- will greatly enrich the cultural resources of the University. It is an important step forward in the progress of the arts here, and one which will prove to be of advancing benefit down through the years.

-more-

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2 - Modern Sculpture at Princeton

The works comprising the Putnam Collection -- representing the broad spectrum of modern sculpture and an investment of approximately \$1,000,000 -- have already been acquired, are now commissioned, or are being discussed with artists.

The selection of the works of modern masters as well as young artists of acknowledged talent has been by an Advisory Committee consisting of Alfred H. Barr, Jr., Princeton Class of 1922, Counsellor to the Board of Trustees, Museum of Modern Art, New York City; Thomas P. Hoving '53, Director of New York's Metropolitan Museum of Art; William M. Milliken '11, former Director of the Cleveland Museum of Art; and Professor P. Joseph Kelleher, Director of the Art Museum of Princeton University.

In addition to the Lipchitz work, six other pieces of sculpture have just been mounted or will be placed on campus over the next 10 days. These are:

-- "Moses," a massive construction in black-painted steel, jutting over 15 feet high, by the American sculptor Tony Smith. Trained as an architect, Smith worked with Frank Lloyd Wright and developed a successful practice of his own before shifting his attention to sculpture a decade ago. His work is located on the front lawn of "Prospect," the newly opened dining and meeting facility for faculty and staff, for a century the residence of the Presidents of Princeton.

-- "Sfero" by the Italian artist Arnaldo Pomodoro, who won the Italian Sculpture Prize of the Venice Biennale in 1964. A bronze globe four feet high -- one of a series of such spheres by Pomodoro -- whose polished surface is broken dramatically by jagged gashes revealing the interior. The sculpture is situated on the southern edge of the main campus in the courtyard of a recently constructed 5-dormitory quadrangle designed by Hugh Stubbins (Lourie-Love Hall and 1922, 1940, 1941, 1942 Halls).

-- "Floating Figure," a stylized female nude in bronze poised on a shaft of granite, done in 1927 by Gaston Lachaise, Paris-born artist who lived in New York City throughout much of his career (he died in 1935) and is noted for his feminine figures. His work is to be located in the courtyard of the Compton Quadrangle at the Graduate College.

-more-

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3 - Modern Sculpture at Princeton

-- "Cubi XIII" by the noted American artist David Smith who died in 1965. Smith, considered by many artists and critics the most important sculptor America has produced, insisted on his works being shown outdoors. As his sculptures grew larger and larger over the years, he filled the property of his farm at Bolton Landing, N. Y. with his constructions in metal. The Princeton work in stainless steel, standing nearly 10 feet high and over six feet wide, will be positioned in the courtyard formed by 1879 Hall, Palmer Laboratory, the Woolworth Center of Musical Studies, the School of Architecture and Urban Planning and McCosh Hall.

-- "Marok-Marok-Miosa," an elaborate construction in welded aluminum, created in 1965 by Eduardo Paolozzi. Born in Edinburgh, Scotland, of Italian parents, Paolozzi studied in Scotland, England and France and has exhibited widely in Europe and the United States. His work is to be located in the main exhibition gallery of the School of Architecture and Urban Planning.

-- "Mastodon VI" by the 28-year-old American artist Michael Hall. A composition in bronze and aluminum of two massive globes linked by curved rods, the sculpture will be placed in the School of Engineering and Applied Science in the corridor linking Beggs and Maclean Halls.

The remaining sculptures acquired through the Putnam Memorial Fund will be put in place during the next year as they arrive in Princeton.

Among these is "Oval with Points" by the British artist, Sir Henry Moore, which is now being cast in London. Also commissioned is a major sculpture by Pablo Picasso, while negotiations are still in progress with the noted American artist Alexander Calder and the Italian Marino Marini on works to be decided. Further works to be installed in the next year will include pieces by the Russian-born Antoine Pevsner and American Louise Nevelson.

John B. Putnam, Jr., a native of Cleveland, Ohio, the son of Mrs. John B. Putnam, 12817 Lake Shore Boulevard, Cleveland, left Princeton at the end of his sophomore year to enlist in the U. S. Army Air Force. Stationed in England as a pursuit pilot, he flew 65 combat missions and was made flight leader of a Thunderbolt fighter squadron.

On D-Day, June 6, 1944, he compiled nine combat hours over the Normandy beaches. On July 19, 1944, at age 23, he was killed in a crash in England. Among his decorations Lt. Putnam received the Distinguished Flying Cross, posthumously, for "extraordinary achievement and heroism in aerial combat."

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file - important

PRINCETON UNIVERSITY
DEPARTMENT OF PLANNING, PLANT AND PROPERTIES
PRINCETON, NEW JERSEY 08540

Mr. Alfred Barr, Jr.

JOHN P. MORAN, General Manager

May 22, 1969

THE MACMILLAN BUILDING

rec. 26 May

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 W. 53rd Street
New York, N. Y. 10019

Dear Alfred:

Professor Kelleher and I have reviewed the locations of the various pieces of sculpture with Mr. Belluschi and Mr. Rapuano and have reached a general agreement. As promised, we are now asking for the reaction of the members of the Committee.

The Nevelson proved to be the most troublesome piece to locate. While it is certainly large enough to be located at the Engineering Quadrangle, we felt that its style competed with an already busy facade at the Engineering Quadrangle and it was not possible to locate it far enough away from the buildings so that one could approach it from both directions. While it seemed to work in scale at the Mathematics-Physics plaza, we all felt strongly that that plaza needed a less architectural piece since the buildings themselves were so very strong. After examining many sites in an effort to find a location that would allow fairly distant views of the piece from both directions and a site which also provided a fairly level base for the piece, we settled upon the front lawn of Firestone Library.

The Tony Smith was a piece which worked rather well with both the Mathematics-Physics complex and the Engineering School because of its size and simplicity. However, we felt that neither location would do justice to the piece, particularly taking into account the sculptor's desire to have the Moses sitting on grass. Therefore, we recommend that it be placed on the front lawn at Prospect.

The Marini, of course, is to be in the court yard of the new Physics Building.

The David Smith seems best located in the court yard of 1879 Hall.

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Mr. Alfred Barr, Jr.
Page Two
May 22, 1969

The Lipchitz certainly will be superb in the court yard between Firestone Library and the Chapel.

The Henry Moore location is recommended on the lawn between West College and Stanhope Hall just to the west of Nassau Hall. In this location it is just off axis of a number of major paths, and we think it will be very exciting there.

The Lachaise is recommended for the lawn in the Joline-Campbell-Blair court.

The Picasso, of course, as we agreed before, will be in front of the Art Museum.

The Renoir will be temporarily placed in the Art Museum although its permanent location will probably be in the lobby of Firestone Library.

It proved to be difficult to find a suitable location for the Pomodoro in the central part of the campus. We had thought it would be very nice in Thompson Court inside the East Pyne Building. However, after the piece arrived, we found that it really was a much too restricted location for that piece. We are now recommending that the Pomodoro go in the court yard of the latest group of dormitories. That dormitory has a court yard with a circular piece of lawn with three trees on it. The surrounding buildings are limestone and a rich brown brick. It seems to us that both the setting and the coloration of the area will greatly enhance the Pomodoro. It is a bit off the beaten track, but we have been trying to avoid, as I hope you will see in the general plan, the effect of a museum, so I am sure it's not unreasonable to have at least some pieces away from the center of the campus.

We recommend the Michael Hall for the court yard of Lawrence Court Apartments at the south end of the golf course. These buildings are occupied by married graduate students, and it seems an appropriate location.

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Mr. Alfred Barr, Jr.
Page Three
May 22, 1969

A. Brief report of meeting with President Gohara, Mr. Henderson Sappington, Trustees, Mr. John P. Moran and P. J. Kelleher, Director of the Art Museum, on February 17, 1969.

We felt that the Pevsner might be suitable for either the Engineering Quadrangle or the Math-Physics Building. However, it seemed to us not strong enough in size to carry either of the buildings successfully. It is such a handsome piece that we felt it deserved a more sympathetic setting. At the moment we are inclined to place it in the Prospect Gardens, depending upon the character of the Hadzi which has been commissioned for the garden but has not yet arrived. Having failed to come up with a suitable piece for Math-Physics from the present group, we believe that it would be appropriate to ask Calder to do a commission for the Math-Physics court yard. Certainly he has the capability of developing a piece which would be highly suitable for that location.

The Paolozzi we recommend placing in the entrance hall of the Engineering Quadrangle.

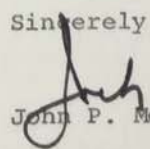
As you can see, we have recommended nothing for the entrance to the Engineering Quadrangle. That site ought to be given consideration in future deliberations of the Committee.

There are three other pieces for your information which we are locating that are not part of the Putnam gift. The Hoflehner ? will be located next to the Art Museum. We are suggesting that the Viani be located in the Engineering Quadrangle replacing the Hadzi. It is our view that the Hadzi would be much more successful in the Graduate College court yard. It is a bit overpowered by the Engineering Quadrangle court yard. Of course, this would depend on Mr. Hadzi's wishes, I would think.

Finally, the Rosenthal relief would be placed on the entrance lobby wall of the Engineering Quadrangle.

I will anxiously await your reactions to these suggested locations. I hope you have a pleasant summer.

Sincerely yours,


John P. Moran

JPM/db cc: P. J. Kelleher, J. A. Farrington

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PUTNAM ADVISORY SELECTION COMMITTEE

March 19, 1969.

AGENDA

- A. Brief report on meeting with President Goheen, Mr. Henderson Supplee, Trustee, Mr. John P. Moran and P. J. Kelleher, Director of the Art Museum, on February 17, 1969.
1. The President and his advisors for Physical Planning of the campus reviewed the selections made by the Committee at the last meeting held in Mr. Hoving's office on January 20, 1969.
 2. The President gave concurrence to proceed with the purchase of sculptures listed in Category A on the attached list and to proceed with the further negotiation on objects listed in Category B with an eye to the same possible result of acquiring them for the Putnam Collection.
- B. Putnam Letter.
- C. Sculptures for Consideration for Additional Purchase
1. Status of Marino Marini - NILS BOHR and CAVALIERE at Matisse Gallery
 2. Henry Moore
 3. Alex Calder
 4. Pevsner
 5. Julius Schmidt
 6. Dame Barbara Hepworth
 7. James Rosati
 8. Michael Bigger
 9. Hoflehner
 10. Archipenko
 11. Ernst Trova
 12. Jean Iposteguy
 13. Gaston Lachaise
 14. Reg Butler
- C. Communications until Fall to be determined?
- Smelson*

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AGENDA

PUTNAM MEMORIAL SCULPTURE
February 17, 1969

I. General Review of Current Status of Program

A. Sculptures approved by the Committee that require early decision for purchase:

1. Lipchitz
2. David Smith
3. Nevelson and modello ✓
4. Tony Smith
5. Pomodoro
6. Michael Hall

B. Sculptures approved by the Committee that require further exploration and negotiation:

1. Paolozzi
2. Picasso
3. Pevsner
4. Calder

C. Authorization needed to proceed with negotiation for purchase of Group A now - Approval to negotiate for Group B as individual items when required.

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15 Nov. 68

Aide Mémoire

Putnam Advisory Selection Committee

Agreements reached at Nov. 15, 1968 Meeting

All members of the committee were present.

It was unanimously agreed that Professor Kelleher assume primary responsibility for the search for objects. He will receive suggestions from other members of the committee and circulate recommendations and photographs.

It was recommended, unanimously, that Professor Kelleher act as the University's agent in negotiating with dealers.

The committee agreed that the affirmative vote of each member was required before a work can be recommended for purchase or commissioning. (Recommendations are made to the President and the Trustees Committee on Gifts and Memorials.) In exceptional circumstances, the prolonged absence of one member of the committee from the country, for example, three affirmative votes would suffice.

The committee accepted President Goheen's suggestion that the price ceiling for a single object should be \$100,000, except that if a truly exceptional piece should become available they would recommend its consideration for purchase.

It was the consensus of the committee that in the event that Marino Marini refuses the Bohr Memorial commission, either Baskin or Lipchitz be considered. It was further agreed that a sculpture by Calder, Tony Smith or Lipchitz be considered for the large Mathematics/Physics courtyard.

Professor Kelleher undertook to inquire as to the availability of pieces by David Smith, and to determine the approximate cost of a major Calder and a Lipchitz. He also agreed to find out what sculptures by Henry Moore and Picasso are available.

The committee reviewed a number of recommendations made by Mr. Barr. There was unanimous agreement on three items:

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- (1) That Dr. Goheen and the Trustees be urged to waive the imposed ceiling so that it would be possible to obtain the last cast of the Lipchitz "The Song of the Vowels";
- (2) That the Pomodoro "Sferi" in brass (about 31" in diameter) be acquired;
- (3) That the Paolozzi entitled "Marok-Marok-Miosa" be purchased.

The committee agreed to meet again in the middle of January.

JAF/evr
11/27/68

[Handwritten signature]

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15 Nov 68
meeting

Princeton University

PRINCETON NEW JERSEY 08540

ASSISTANT TO THE PRESIDENT

JEREMIAH A. FARRINGTON, JR.

The following is a list of "masters of modern sculpture" whose works are regarded as potential for purchase.

At Mr. Sherman Lee's suggestion they are divided into five categories of masterpieces, lesser works by lesser masters, and works of relative proficiency. Of course, these distinctions have not been made in the list. It is intended that perhaps the first two or three categories, except under very special circumstances, should be purchased at the vol of a category work in a more nearly classical style. It is perhaps best left out of a list of works on modern sculpture.

November 8, 1968
rec'd 11-11-68

Dr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Dr. Barr:

I deeply regret that it was necessary for me to interrupt you twice today. I want to confirm that we have scheduled a meeting of the Putnam Selection Committee for Friday, November 15 at 11 o'clock in Tom Hoving's office. It will be a pleasure to see you again.

With best wishes,

Sincerely,

J.A. Farrington

JAF/evr

- Marino Marini
- Antoine Pevsner
- Pablo Picasso
- David Smith
- (Auguste Rodin)

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List of "Masters"

The following is a list of "masters of modern sculpture" whose works are regarded as potentially suitable for purchase. At Mr. Sherman Lee's suggestion they are divided into five categories of relative importance. Outstanding works by masters in a lesser category are certainly to be preferred to lesser works by "greater" masters. Of course, these indications of relative preference are rough at best. Many of the masters have not done large works suitable for the campus or none of those done is available for purchase. But it is intended that purchases, especially at first, be confined to the first two or three categories, except under very special circumstances. Those names in parentheses at the end of a category work in a more nearly classical tradition and are perhaps best left out of a limited collection concentrating on modern sculpture.

I

Henry Moore

II

Alberto Giacometti

Marino Marini

Antoine Pevsner

Pablo Picasso

David Smith

(Auguste Rodin)

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III

Hans Arp

Alexander Calder

Max Ernst

Naum Gabo

Julio Gonzales

Jacques Lipchitz

IV

Umberto Boccioni

Constantin Brancusi

Barbara Hepworth

Isamu Noguchi

(Wilhelm Lehmbruch)

(Aristide Maillol)

V

Alexander Archipenko

Kenneth Armitage

Edwardo Chillida

Duchamp-Villion

Etienne-Martin

Henri Laurens

Edwardo Poalozzi

Germaine Richier

Fritz Wotruba

(Jacob Epstein)

(Ernesto de Fiori)

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(Perhaps works by Edgar Degas, Henri Matisse, Juan Miro could be considered, though basically artists, their pieces had a big impact on modern sculpture.)

Note: In so far as possible, it is hoped that original drawings and maquettes of these statues will be included with the purchases, to be kept in the Princeton University Museum, to add to the scholarly and research value of the acquisitions.

It is hoped that not all the selected works will be abstract, but that a large part of them will deal with the re-experiencing of the human form, in the idiom of modern sculpture (such as Moore, Giacometti, Marini, and Picasso, etc., have done in many of their pieces).

Another reason for leaving off entirely the names in parentheses who work in a more classical tradition, is that their work is more appropriate for museums than the campus, and their better pieces are all in museums, and not available for purchase.

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Add to list:

Maillol - one major one on market -

Polin =

Renou

Matisse =

Braunstein =

Reg Butler - should be added -

Jean Bouché -

Jachaux =

~~Julius Schmidt~~ -

~~Robert~~ =

Ipoustoguy (Clawitt)

Mur =

Pompadour =

Tony Smith -

Jose de Kivara

Noguchi

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25 February 1969

Miss Naomi Spector
Fischbach Gallery
29 West 57 Street
New York, New York 10019

Dear Naomi:

I have wanted to thank you on Mr. Barr's behalf for the trouble you went to in gathering together slides and various lists of work by artists with your gallery. It was a great help to the Princeton committee on sculpture.

I have nothing conclusive to report now except that the committee is seriously interested in Tony Smith's Moses. However, you have heard, I'm sure, from Mr. Patrick Kelleher, Director of the Princeton Art Museum. (Mr. Kelleher is responsible for official communiqués concerning possible acquisitions.)

I have sent under another cover the slides and photographs Mr. Barr had been considering. My apologies for holding on to them for so long.

Again, with thanks,

Sincerely,

Jane Welles
Secretary to Mr. Barr

slides sent back:

Gianakos
Antonakos
Smith
Levine
Hesse
Bennett
Sugarman
Lenk

FISCHBACH GALLERY 29 WEST 57 STREET NEW YORK 10019 / PL 9-2345

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FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019 / PL 9-2345

November 15, 1968

rec'd 11-1868

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
NYC

Dear Mr. Barr --

One addition to yesterday's list of monumental pieces available are those by Grosvenor and Bladen which will be in the Whitney Annual this year. If it is not too late, you may wish to see them when the show opens, and consider them for Princeton.

If we can be of further help, please let us know.

Sincerely,

Naomi Spector
Naomi Spector

Callan
David Smith
Richard
Bladen
Spencer
Parsons
Tobin
Care

Antonakos
(Construction) 9' x 12' x 15'

Gianakos
Montgomery
Donovan

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T. Smith

2x2 Night 12 x 16 x 12

" We

" Sp

Photo No

" So

J. Bunn

T. Lark

Amto

(Cross

Gia

Caldes

David Smith

Newelton

Noguchi

Rickey

Tony Smith

Kelly

Torva

Bladen

Di Suvero

Sponsteguy

Paolozzi

Takis

Caro

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T. Smith

2x2 Night 12 x 16 x 12

" We

" Sp

Photo No

Photo So

J. Burne

T. Lark

Anto

(Cro

Gia

AB's notes

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T. Smith

2x2 Night 12 x 16 x 12

" We

" Sp

photo No

photo So

Headmore
Levine

J. Berner

T. Leuk

Anto

1 Cro

Gia

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T. Smith

2x2 Night 12 x 16 x 12

" We Lost (2) 10'8" x 10'8" x 10'8"

" Spizball 11'6" x 14" x 14"

photo Noses 15'6" x 4'6" x 11'6"

photo Source 174" x 192" x 72"

J. Bennett

Lady Slipper 48" x 32" x 32"

T. Lark

vertical outdoors

Antonakos

(Cross horizon) 9' x 12' x 12'

Gianakos

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Rodin
Bourdelle
Gaudí

Mallé
Matisse
~~Brancusi~~

Lehmbruck
Lachaise
Barlach
Epstein

Brancusi
Dulacq - Villon
Archipenko
Lititzky
Picasso

Gabo
Bill
Aup

Caldes
Noguchi
Wotruba
Giacometti
Moore
Nanzu
Marini
~~de Rivet~~
Butler
Trova
Newelson

MAHB
18 March 68

- ~~De~~ David Smith, David
- Tony Smith 194
- Paozgi
Caro
Chandless
di Suvero
Rickey
Snelson
Norse
Bart
Blomey
Kelly
Rosati
Mc Cracken 146
Howard
De Kap

Ferber
Lipton
Ikonateguy
Pomodoro

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University News

FOR some years the Ivy League has been embroiled with the NCCA over the latter's requirement that all athletes maintain a "1.6" average. Recently the Association quietly exempted colleges and universities with "more demanding" admissions policies, and thus interred the whole business.

"IDA" Report

At its March meeting the faculty adopted without amendments and by a substantial majority the following report from its committee to examine the University's relationship to the Institute for Defense Analyses:

The majority report recommends "that Princeton should take joint action with the other members of the Institute for Defense Analyses to change the structure of IDA to one in which universities are not responsible for its management and activities." The majority points out that joint action with IDA's other 11 members, rather than a precipitate, unilateral withdrawal, "would permit an orderly transition from IDA's present form of organization to a new one." Its conclusions "are based on an evaluation of institutional relations, not of foreign policy."

The majority states: "Some have argued that any recommendation for a change in Princeton's relationship to IDA will be interpreted as a comment on the nation's foreign policy or an indication of a lack of interest on the part of the intellectual community in bringing its expertise to bear on important national problems, including those of defense. We reject any such interpretation. As this report makes clear, our conclusions are based on an evaluation of institutional relationships, not of foreign policy."

The majority does not recommend any change in the Princeton-IDA contractual relationship, under which IDA's Communications Research Division leases and occupies John von Neumann Hall on the campus.

Members of the Committee, appointed in accordance with a resolution of the Faculty of November 20, 1967, were Samuel D. Atkins '31, Professor of Classics; William H. Branson, Assistant Professor of Eco-



ON THE COVER: Comes a warm day in April, and out comes the forsythia and off go undergraduate coats. The picture, taken between the Gothic of Walker Hall (left) and the Infirmary (center) and the "modern" of the "Old" New Quadrangle, reveals despite the careful match of scale, size and enclosed space, the contrast between the old Princeton and the new. Photo by Betty Menzies.

nomics and Public Affairs; Edward T. Cone '39, Professor of Music; Robert G. Jahn '51, Professor of Aerospace Sciences; Stanley Kelley, Jr. (Chairman), Professor of Politics; Arno J. Mayer, Professor of History; and Arthur S. Wightman, Professor of Mathematical Physics. Provost William G. Bowen and Professor Lyman Spitzer, Jr., Chairman of the University Research Board, participated fully in the work of the Committee as *ex officio* but non-voting members.

The majority report was signed by Professors Branson, Cone, Kelley, Mayer and Wightman. The minority opinion was submitted by Professors Atkins and Jahn.

\$3,003,028 Annual Giving

Annual Giving closed its books at a record total of \$3,003,028, some \$200,000 more than last year. Five classes, all approaching major reunions, exceeded \$100,000, led by the 40th reunion Class of 1928 with a record in excess of \$350,000. The others were: 1918, 1923, 1933 and 1943.

Alumni participation was 65.9%, off last year's mark of 67.7% by less than two points. Parents contributions exceeded \$100,000 for the third time,

with more than 2,000 contributors, and gifts in memory of deceased Princetonians totaled more than \$100,000 for the first time. Graduate School alumni set records in both numbers of contributors and amount contributed.

Chairman of Annual Giving 1967-68 was Robert P. Hazlehurst '40, of Short Hills, N.J., and the Chairman-designate was John F. Maloney '35, of Chappaqua, N.Y. Edward K. Zuckerman, of Beverly Hills, Calif., was Chairman for Parents and Ralph D. Bennett '27, of San Francisco, was Chairman for Graduate School alumni.

A detailed report of the campaign will be published during the summer.

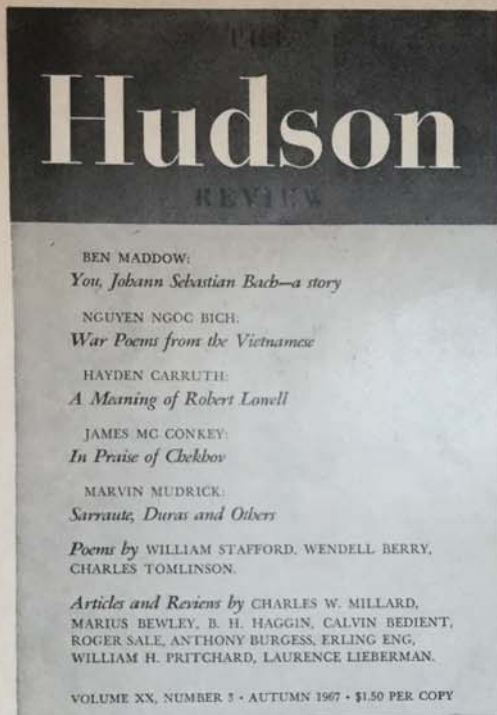
Sculpture Fund

A major fund for the acquisition and display of major works of modern sculpture on the University campus—by such contemporary masters, for example, as Henry Moore, Pablo Picasso, Alexander Calder, and Jacques Lipschitz—has been created by anonymous donors in memory of John B. Putnam, Jr. '45, who was killed in action in World War II. In deciding on a memorial in this form, the donors are seeking to demonstrate their belief that "the most exciting and important development in the art of our times is occurring in sculpture, with modern sculpture becoming the symbol of a new creative freedom in man."

Selection of the works to be acquired or commissioned, will be under the guidance of an Advisory Committee made up of: Thomas P. Hoving '53, Director of the Metropolitan Museum of Art, New York City; Alfred H. Barr Jr. '22, Director of Collections, Museum of Modern Art, New York City; William M. Milliken '11, former Director of the Cleveland Museum of Art; and Professor P. Joseph Kelleher, Director of the Art Museum of Princeton University.

The works of sculpture—acquired either through purchase of existing works or by commission—will be placed at suitable locations throughout the campus. In addition, it is hoped that, as far as possible, the original drawings and maquettes will be kept in the Art Museum.

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ABOUT 1000 "little magazines" are published in the United States every year. Of these magazines, probably two hundred will last anywhere from the publication of one enthusiastic beginning issue to a possible stretch of three to four issues, composing a thin volume. The average life-span of a little magazine is, I would guess, about four years, or even less. Very few survive. Still fewer attain the size, scope and significance that make them a permanent force in the literary scene. One of the few is *The Hudson Review*, celebrating this year its 20th anniversary. This alone is an impressive achievement. What

The most depressing commentary on American higher education, it has often been admitted, is its graduates. At any social gathering of the American upper-middle class it is impossible to distinguish the college-bred from the non-college-bred, or even among the alumni to guess what they could have studied in college—since the vast majority of graduates take no interest in cultivation, in contributing to, reading, or even talking about the liberal arts which are the basis of modern culture (and of their university studies). This essay, then, is a success story of continuing education, of three Princeton graduates who decided to do something about it—to found a literary magazine with high, catholic standards, and at its 20th birthday this week it is an outstanding success by every criterion. Edward Kissam was Class Poet in '65 ("Princeton Submerged"); after spells at Oxford and raising hybrid squash in Mexico, he is now a teaching fellow at the State University of New York.—Ed.

*Just Twenty Years Ago Three
Youthful Princetonians Started
"The Most Valuable Literary
Journal In The U.S. Today"*

EDWARD W. KISSAM '65

is almost more outstanding is that *The Hudson Review* has pursued an independent line in publishing for such a long time. These aims, independence and the maintenance of high standards over a period of time, are the prime justifications for the existence of publications which are dwarfed in size by the commercial giants. Even when one compares the little magazines to "quality" magazines with medium-sized circulation, it is tempting to believe that little magazine editors must be quixotic geniuses. Quixotic, to publish on budgets of less than \$10,000 a year; and geniuses, to be able to put together issues such as the first issue of *The Hudson Review*, which included as contributors Wallace Stevens, E. E. Cummings, R. P. Blackmur, Herbert Read, and Mark Schorer.

IT is a bit difficult to get an accurate perspective on *The Hudson Review* of 1948 after twenty years. A literary review expects to publish for a fairly limited audience, although an intelligent, educated, and highly responsive one. What remains constant is the relationship between editor and reader; there is a quick response to published material, the audience is "in" on the endeavor. Robert Lowell has described the reader's attitude in the following terms:

When I was twenty and learning to write, Allen Tate, Eliot, Blackmur, and Winters, and all those people were very much news. You waited for their essays, and when a good critical essay came out it had the excitement of a new imaginative work.

These were the people whom *The Hudson Review* was publishing, and the demand was surely extraordinary. This kind of enthusiasm is one of the rewards of being, in some way, ahead of the Establishment.

The editor of an independent literary review will to some extent find himself inevitably in "opposition" to the Establishment. Beneath the surface, there is an undeclared war of attrition, although cooperation and compromise may occasionally be convenient. Whatever strategy a little magazine editor pursues, there is this consideration implicit in his work. This state of affairs makes the survival and success of *The Hudson Review* a happy and rare event in the history of little magazines. It is also evidence of some very skillful editing by Frederick

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Brigger

[Faint, illegible handwriting]

[Faint handwriting, possibly names: Michael Brigger, 300 W. 11th St., Providence, Rhode Island, Rhode Island, Rhode Island]

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Michael Bigger
207 Williams
Providence, Rhode Island

Phonak Kelleher 02906
Wednesday re al.

Bigger

Mr.

Sorry to be late with photos but didn't

Dear Mr. Bigger:

I want to thank you for the generous package you sent me of photographs of your work. It arrived in time for the January 20th meeting of the Princeton Putnam Fund Committee which is concerned with selecting outdoor sculpture to be placed around the Princeton campus. I much appreciate the trouble you went to.

I am returning now all of the photographs except After the Fall, #4. I should like to keep this for the time being as the committee was particularly interested in the piece. Although I am unable to report anything conclusive at this time, I expect you will hear shortly from Mr. Patrick J. Kelleher, Director of the Princeton Art Museum.

With good wishes to you, and my thanks again,

Sincerely,

Alfred H. Barr, Jr.

Mr. Michael Bigger
 207 Williams
 Providence, Rhode Island 02906

AHB:jsw
 Enclosures

cc: Mr. P.J. Kelleher

41-863-2261

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 19 1954	
FBI - NEW YORK	

PLEASE CALL HIM
 WILL CALL AGAIN
 RETURNED YOUR CALL

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Prigger

Mr. Barr —

28 January, 1969

Sorry to be late with photos but didn't

Dear Mr. Bigger:

I want to thank you for the generous package you sent me of photographs of your work. It arrived in time for the January 20th meeting of the Princeton Putnam Fund Committee which is concerned with selecting outdoor sculpture to be placed around the Princeton campus. I much appreciate the trouble you went to.

I am returning now all of the photographs except After the Fall, #4. I should like to keep this for the time being as the committee was particularly interested in the piece. Although I am unable to report anything conclusive at this time, I expect you will hear shortly from Mr. Patrick J. Kelleher, Director of the Princeton Art Museum.

With good wishes to you, and my thanks again,

Sincerely,

Alfred H. Barr, Jr.

Mr. Michael Bigger
207 Williams
Providence, Rhode Island 02906

AHB:jsw
Enclosures

cc: Mr. P.J. Kelleher

1000-538

663-0001

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SERIALIZED	FILED

1000-538

1000-538

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Mr.
S
with
know
that
than
int

To JANE WELLES
 Date 1-28-69 Time 12:45
 WHILE YOU WERE OUT
 (for Mr. Michael Bigger)
 of Mrs Susan Bigger
 Phone Brown - 401-863-2261

<input type="checkbox"/>	TELEPHONED	<input type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	RETURNED YOUR CALL

Message: photos which he
sent for Mr. Barr -
did they arrive - ?
for meeting on Monday -
Cora
 Operator

ate
didn't
nite
them -
ok

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

M. Bigger

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Mr. Barr —

Sorry to be late
with photos but didn't
know untill late Fri nite
that you wanted them —
thank you for your
interest —

M. Biggs

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MICHAEL D. BIGGER

SCULPTOR

PERSONAL DATA

Address: Home - 207 Williams Street, Providence, R.I. 02906
Studio - 45 Transit Street, Providence, R.I. 02906

Phone: 401-751-5328 (After 6:00 PM on weekdays)

Born October 10, 1937 in Waukegan, Illinois. Married with two children, ages 7 and 4½.

Currently employed as sculptor instructor at the Worcester Art Museum School, Worcester, Massachusetts.

EDUCATIONAL RECORD

Bachelor of Architecture, Miami University, Oxford, Ohio - 1966

Master of Fine Arts in Sculpture, Rhode Island School of Design, Providence, R.I. - 1968. Awarded full teaching fellowship for 1967-68.

Haystack Mountain School of Arts and Crafts, Deer Isle, Maine - Summer, 1967. Awarded summer teaching assistantship in glassblowing.

EXHIBITION RECORD

- 1960: Contemporary Art Exhibit, Dayton Art Museum, Dayton, Ohio.
- 1961, 62, 63: Toledo Area Artists, Toledo Museum of Art.
- 1964: Toledo Area Artists, Toledo Museum of Art.
Ball State Drawing and Small Sculpture, Muncie, Indiana (nat'l).
Gallery 8, Toledo Museum of Art (two man).
Cincinnati Area Artists, Cincinnati Art Museum.
- 1965: Cincinnati Area Artists, Cincinnati Art Museum.
Western College for Women, Oxford, Ohio (one man).
Playhouse in the Park, Cincinnati, Ohio (one man).
Cincinnati Zoo Arts Festival, Cincinnati, Ohio.
All-Ohio Sculpture and Painting, Dayton Art Museum.
- 1966: Cincinnati Zoo Arts Festival - First Award, Animal Division.
All-Ohio Sculpture and Painting, Dayton Art Museum.
- 1967: Connecticut Academy of Fine Arts, Wadsworth Atheneum, Hartford.
Plaza 7, Hartford, Connecticut.
9th Rhode Island Arts Festival, Providence, R.I. (nat'l)
Michael Walls Gallery, San Francisco, California (one man).

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MICHAEL D. BIGGER

SCULPTOR

EXHIBITION RECORD (cont'd.)

1968: Sculpture, Painting and Contemporary Technology, Berkeley Art Center, California.
10th Rhode Island Arts Festival, Providence, R.I. (nat'l) Judges' Discretionary Award.
19th Annual New England Exhibition, Silvermine Guild of Artists, New Canaan, Connecticut.
Open Drawing Show, Providence Art Club (juried regional).
Lenore Gray Gallery, Providence, R.I. (two man).
Annual Exhibition Contemporary Sculpture, Whitney Museum of American Art, scheduled for December, 1968 (invitational).

COLLECTIONS AND COMMISSIONS (selected list)

Evansville Museum of Arts and Sciences, Evansville, Indiana.
Continental Inn East, Toledo, Ohio.
Mr. William Blinn, Los Angeles, California.
Mr. and Mrs. John Becker, Cincinnati, Ohio.
Mr. Ronald Axelrod, Highland Park, Illinois.
Mr. and Mrs. Richard Tweddell, Cincinnati, Ohio.
Mr. and Mrs. Carl Strauss, Cincinnati, Ohio.
Mr. and Mrs. Richard Levin, Dayton, Ohio.
Mr. and Mrs. Barnet Fain, Providence, Rhode Island.
Mr. Ralph Hartman, Providence, Rhode Island.
Mr. and Mrs. Malcolm Grear, Providence, Rhode Island.
Mr. Joseph S. Sinclair, Providence, Rhode Island.
Mrs. Henry D. Sharpe, Providence, Rhode Island.
Mr. and Mrs. Bates Lowry, New York City.

Commission for Christ Episcopal Church, Dayton, Ohio - Ark Animals, installed in Summer, 1967.

Cincinnati Zoological Society - Commission for Monumental Sculpture, construction completed, installation in March, 1969.

* Scheduled Exhibitions -

One Man - Dorsky Gallery - N.Y., May

One Man M. Walls " , San Francisco
Sept.

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'after the fall' #4

Cor-ten Steel

approx 12' long

1968

M. Biggs

Exterior

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FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019 / PL 9-2345

November 26, 1968

Mr. Alfred H. Barr
Museum of Modern Art
11 West 43rd Street
NYC

rec'd 11-27-68

Dear Mr. Barr:

Enclosed are some slides from Eva Hesse's current show here, closing December 5th. If you would like any further information, please let us know.

Sincerely,

Donald Droll
Donald Droll

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Hesse

FISCHBACH GALLERY

29 West 57 Street

New York City 10019

PL 9-2345

EVA HESSE

NOVEMBER 15 -- DECEMBER 5

The core of Eva Hesse's art lies in a forthright confrontation of incongruous physical and formal attributes: hardness/softness, roughness/smoothness, precision/chance, geometry/free form, toughness/vulnerability, "natural" surface/industrial construction. While her single shapes, neutral colors and strict repetitions are related to those of her primary or "minimal" colleagues, her geometry is always subject to curious alterations, her repetition takes on an obsessive tinge. A large fiberglass box reveals an interior of translucent tendrils; in rubber floor pieces, lines of lumpy semi-spheres and spheres are ordered by a grid system; a modular wall piece folds and flops disarmingly when it reaches the ground; battered bucket shapes band together in a unified grouping.

Hesse's use of soft materials, twine, plastics, tangles of wire, goes back to a group of small constructions made in Germany in 1954-55. Like Bruce Nauman, Keith Sonnier, and others who exhibited in the Eccentric Abstraction show at Fischbach in 1955, she anticipated the "anti-form" trend, though that term is a misleading one. Artists working in this apparently random idiom do not deny form so much as approach it from another angle, allowing the materials themselves to determine aspects, but only aspects, of the final shape. Hesse's loosely hanging or lying rubber works, like the membranous hard pieces, retain a strong geometric structure despite their irregularities and at the same time retain a highly idiosyncratic touch despite their regularities.

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FISCHBACH GALLERY

29 West 57 Street New York, New York 10019 PL 9-2345

EVA HESSE

BIOGRAPHY

Born: Hamburg, Germany -- 1936

Education:

1957-59 Yale University, B.F.A., 1959
 Summer '57 Yale, Norfolk Fellowship
 1954-57 Cooper Union, N.Y.

One-Man Show:

1968 Fischbach Gallery, New York

Group Shows:

1968 Flint Institute of Art, Flint, Mich., "Made of Plastic"
 John Gibson, New York. "Anti-Form"
 A.F.A. travelling show, "Soft Sculpture", organized
 by Lucy Lippard
 Castelli Group Show, New York
 Milwaukee Art Center, Milwaukee, Wisc., "Options"
 travelled to Museum of Contemporary Art, Chicago
 Moore College of Art, Philadelphia, Pa., drawing show

1967 The Lannis Museum of Normal Art, New York, "Normal
 Art" Group
 Weatherspoon Gallery, Greensboro, N.C., "Art on Paper"
 Finch College Museum of Art, New York, "Art in Series"
 New York State Fair, Syracuse, "Art Today 1967"
 Ithaca College Museum of Art, Ithaca, N.Y., "Drawings
 1967"

1966 Riverside Museum, N.Y., 30th Annual Exhibition of
 American Abstract Artists
 School of Visual Arts Gallery, New York, "Working
 Drawings"
 Fischbach Gallery, New York, "Eccentric Abstraction"
 Graham Gallery, New York, "Abstract Inflationism,
 Stuffed Expressionism"

1965 Dusseldorf Kunsthalle, Studio fur Graphik, Dusseldorf,
 Germany

1964 Park Place Gallery, New York, Invitational

1963 Allan Stone Gallery, New York, "Recent Drawings"

1961 John Heller Gallery, New York, "3 Young Americans"
 Wadsworth Atheneum, Hartford, Conn., Drawing Exhib.
 Brooklyn Museum, Brooklyn, N.Y., Watercolor International

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11 June 70
Calden
Sache-

Dear Mr. Kelleher

I have received clippings about the accident, and the deaths of two of the workmen putting up the Orange Disque

Will you please give my condolences to their families

And have you printed the disc yet?

Cordially

Sandy Calder

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September 21, 1969

June 16, 1970

Mr. Alexander Calder
Sache 27
Lezay, FRANCE

Dear Mr. Calder:

Enclosed herewith are photographs of the new site plan at Princeton, together with site plans. The site plan is sufficiently self-explanatory to give you a conception of the proposed general location for your sculpture. It is a big space, indeed, and your letter, received today, deciding on an 8' x 12' area, probably all to the good. When you have an opportunity to study this possible area from the photos and plans, you may have additional questions. I was hoping to spare you the account of the tragic accident, but perhaps it is all for the best that you know. I am sorry indeed.

The piece has been removed for the summer for one of the top points was bent by the weight of the crane. This has now been straightened and the sculpture is fine. Because of summer time and the emotional strain, we feel it best to wait until fall with the beginning of a new school year to erect the stabile permanently. We will then ask Alfred to come down to consult on the disc or discs to be painted orange for he has indicated his desire to help achieve this refinement.

Thank you so much for your thoughtful letter. I will keep you informed of future developments. With warmest regards always.

I hope that you can be as generous as possible in estimating the costs to Princeton. We need the consideration by the Committee this Fall. Many thanks.

Yours warmly,
Patrick J. Kelleher
Director

cc: Mr. Barr

PJK/fm

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*Princeton Sculpture
Calder*

September 23, 1969

November 15, 1969

Mr. Alexander Calder
Sache' 37
Loire, FRANCE

Dear Mr. Calder:

Ecco! Enclosed herewith are photographs of the new Mathematics/Physics complex at Princeton, together with site plans. I believe that they are sufficiently self-explanatory to give you a conception of the proposed general location for your sculpture. It is a big space, indeed, and your letter, received today, deciding on an 8 metres sculpture, is probably all to the good. When you have an opportunity to study this possible area from the photos and plans, you may have additional thoughts on the matter.

I have rearranged the sequence of the photographs to give you a better conception of the site plan and how it would function. Students, of course, will move freely between the two buildings. I have indicated on the photos the path that all others will normally follow in crossing the campus.

We can't give you a decision on the blowing up of the maquette (photos of which you sent on) at the moment. The decision to acquire the sculpture, as you know, must first be approved by the Committee this Fall (Barr, Hoving, Milliken and myself) before the President of the University can give the final approval for purchase.

For planning purposes, can you please give me a general indication of the cost of the sculpture delivered in Princeton and any estimate possible of installation costs after arrival? Since you have done this so frequently your ideas of general expense would be invaluable.

I hope that you can be as generous as possible in estimating the costs to Princeton. We need this information as a guide line to obtain consideration by the Committee this Fall. Many thanks.

Yours warmly,

P. J. Kelleher
Director

PJK:bt1

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Calder

November 13, 1969

Mr. Alexander Calder
Saché 37
Loire, France

5 December 1969

Dear Mr. Calder:

I hope that you received all the site plans and photographs that were sent your way some time ago, and that you have had time to consider them in relation to your projected model - photographs of which you sent to Alfred Barr last summer.

Early in December we are planning a meeting for the Committee to see the sculptures that have been put in place to date and to ask them to recommend additional works for the campus. If you could conveniently write me before that date (December 3, specifically) I could pass on any ideas or observations you have made in the meantime concerning the projected sculpture, possible price and any other gems of wisdom you could impart.

calender marked

We're all delighted with the show. Yours warmly,
opening of the Calder show here at the Museum -- some of the
speakers will be in Paris and unfortunately won't be able to attend
you and Louis.

Patrick J. Kelleher
Director

PJK:jw

cc: Jeremiah Farrington
Alfred Barr, Jr. ✓

P.S. Although I was a little bit hesitant about including the
extra referral disk, I thought it might speed up the
process as well as sentiment of a friend.

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Calder

5 December 1969

5 December 1969

Dear Joe:

I enclose a number of rather poor photographs of the Calder piece which I just received today. No letter came.

Dear Sandy:

The photographs arrived today and I sent them on to Joe Kelleher at Princeton.

We had a meeting only two days ago but I think the maquette was adequate. There was some question as to the price, but I said that I thought it would depend on your costs and so forth in constructing the stabile. Anyway, no one has a doubt as to the complete fairness of your price. Director

I think the location will please you. Do you think you'll be able to come to Princeton, tho the stabile may not yet have been received or installed?

We're all delighted with the thought of your coming to the opening of the Calder show here at the Museum -- except Marga and myself will be in Zurich and unfortunately wont be here to applaud you and Louisa.

Yours,

Mr. Alexander Calder
Saché 37
Loire, France

AHB:jsw

P.S. Although I was a little bit hesitant about mentioning the orange colored disk, I thought it might appeal to the aesthetics as well as sentiment of a Princetonian.

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Calder

December 23, 1969

Mr. Alexander Calder
Boulevard 37
Leire, France

5 December 1969

Dear Mr. Calder:

Dear Joe: Alfred Barr sent on the second set of photographs of your sculpture. It looks impressive, indeed. Thank you so much.

I enclose a number of rather poor photographs of the Calder piece which I just received today. No letter came with them.

and I wonder if you would be kind enough to send on a general indication of the price of the circular sculpture, at 8 metres high, for their consideration? I would appreciate your efforts so much.

Sincerely,

Alfred wonders if you would consider planning to make one or more of the circular discs orange in the finished sculpture to indicate Princeton's colors of orange and black - tiger colors.

Mr. Patrick J. Kelleher, Director
The Art Museum
Princeton University
Princeton, New Jersey

AHB:jsw

Yours warmly,

Patrick J. Kelleher
Director

FW:tdl
cc: Alfred Barr
J. Farrington

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Calder

December 23, 1969

Mr. Alexander Calder
Saché 37
Loire, France

Dear Mr. Calder:

Alfred Barr sent on the second set of photographs of the new sculpture. It looks impressive, indeed. Thank you so much.

There will be a meeting of the Committee on January 14th and I wonder if you would be kind enough to send on a general indication of the price of the completed sculpture, at 8 metres high, for their consideration? I would appreciate your efforts so much.

Alfred wonders if you would consider planning to make one or more of the circular discs orange in the finished sculpture to indicate Princeton's colors of orange and black - tiger colors.

Looking forward to your kind reply and with great enthusiasm,

Yours warmly,

Patrick J. Kelleher
Director

PJK:btl
cc: Alfred Barr
J. Farrington

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5 Dec 69 (Barr to C.) Some question as to price ----- 'no one has a doubt as to fairness as to your price'

13 Nov. 69 (K. to C.) asks possible price before Dec. 3 meeting

23 Sept 69 (K to C) asks for "general indication of the cost", of sculpture, delivery, installation. Your ideas of expenses "would be invaluable"

18 March 69 (C + D) would be more fun suggests a small stable. I thought ~~however~~ however it would be more fun to make something especially for you (Barr), and quite big. The Prickly Pear being only 8 ft" (photo (Perls) of Prickly Pear has price on back 30,000 and c. 10: it may be smaller.

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Mr. Calder

- 2 -

February 2, 1970

- II 3 (end
and beginning)
2 Monet
- III - 1 at exit
NE corner
- 2 for ptg.
2 in Photographs
2 Prints & Drawings

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Mr. Calder

- 2 -

February 2, 1970

February 2, 1970
We do want to invite you to come to Princeton on your next trip to America (next October?) to see the sculpture placed in all its glory. We would like so much to entertain you properly, as well as Mr. Perls, and will certainly include your friend, Tiffie, who will be so pleased about the whole concept.

Mr. Alexander Calder

Box 37

We all feel that the acquisition of Orange Discs, last Friday, was a major day for Princeton. Thank you so much for making it all possible.

Dear Mr. Calder:

Yours warmly,

I am so delighted that your recently completed Orange Discs will come to Princeton. It will be a **Patrick J. Kelleher** addition to the Paterson Memorial Collection of **Director** sculptures on the campus and a delight to our students, faculty and the public at large. Thank you! What a wonderful object for the students to have to enjoy.
PJK:bt1

Mr. Perls asked that shipping instructions be sent to you. I am so pleased that the sculpture can be made available so soon. Could it be sent to:

Mr. John P. Moran
MacMillan Building
Princeton University
Princeton, New Jersey 08540

Mr. Moran, the Director of Physical Planning for the University requests the following information prior to receipt of the sculpture.

1. The correct height of the Orange Discs (it has been reported to be 35 feet or 5 meters high in 35 feet).
2. The weight of the sculpture.
3. How much weight load should be calculated for the individual physical points of the sculpture in placing the floor?

Would you be kind enough to send this information direct to Mr. Moran? The University has a crane Orange Discs there as soon as it is available for shipment. Mr. Perls indicated that detailed instructions for assembling the sculpture would accompany it. These, too, should be sent to Mr. Moran.

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Calder

February 2, 1970

Mr. Alexander Calder
Saché 37
Indre 'et Loire
FRANCE

Dear Mr. Calder:

I am so delighted that your recently completed Orange Discs will come to Princeton. It will be a most impressive addition to the Putnam Memorial Collection of Contemporary sculptures on the campus and a delight to our students, faculty and the public at large. Thank you! What a wonderful object for the students to have to enjoy.

Mr. Perls asked that shipping instructions be sent to you. I am so pleased that the sculpture can be made available so soon. Could it be sent to:

Mr. John P. Moran
MacMillan Building
Princeton University
Princeton, New Jersey 08540

Mr. Moran, the Director of Physical Planning for the University requests the following information prior to receipt of the sculpture.

1. The correct height of the Orange Discs
(It has been reported to be 35 feet or 8 metres high (c. 26 feet))
2. The weight of the sculpture.
3. How much weight load should be calculated for the individual pivotal points of the sculpture in planning the piece?

Would you be kind enough to send this information direct to Mr. Moran? The University can receive Orange Discs as soon as it is available for shipment. Mr. Perls indicated that detailed instructions for assembling the sculpture would accompany it. These, too, should be sent to Mr. Moran.

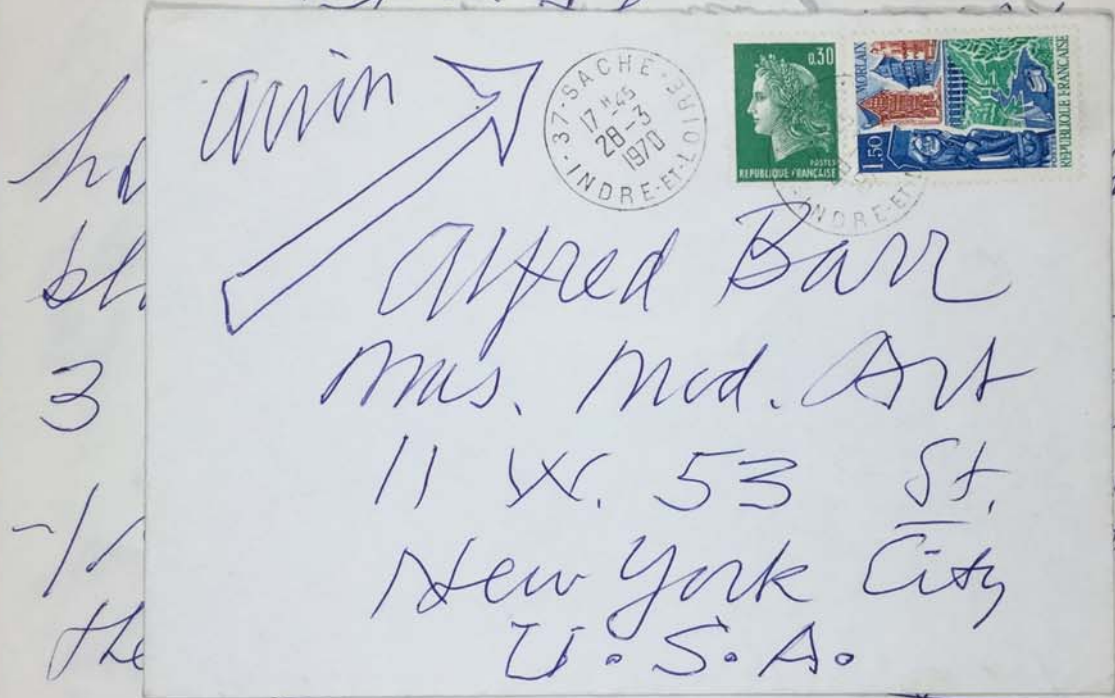
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28 Mar. 70

Sache

rec'd 4-1-70 37

Dear Alfred



I hope you will like this object

Cordial greetings
to all

Sandy

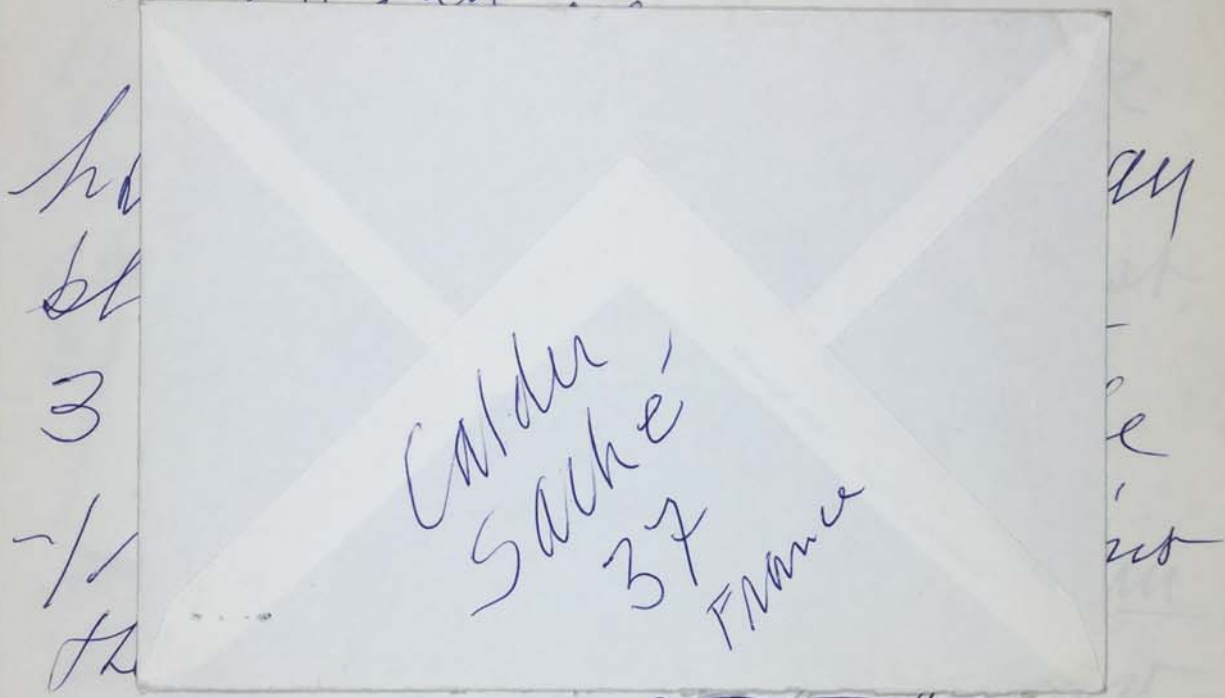
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28 Mar. 70

Sache

rec'd 4-1-70 37

Dear Al Ned



I hope you will like this object

Cordial greetings
to all

Sandy

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28 Mar. 70

Sache

rec'd 4-1-70 37

Dear Alfred, The stable
has gone off to you, all
black - but there are
3 discs, and one hole
- I suggest that you paint
the smallest "Orange"

I hope you will
like this object -

Cordial greetings
to all

Sandy

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7 Mar 70

rec'd
4-13-70

Sache 37

Dear Alfred I think I did thank

AVION 


 Alfred Barr
 Museum Mod. Art.
 11 W. 53 Street
 New York City
 U.S.A.

disc is the highest. You might try a bit of orange cardboard to cover this one, and, or, the others. Perhaps all 3. Perhaps all 3 orange. After overcoming my initial reluctance to paint

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7 Mar 70

rec'd
4-13-70

Sache 37

Dear Alfred I think I did thank



Calder!
Sache
37
France

disc is the highest. You might try a bit of orange cardboard to cover this one, and, or, the others. Perhaps all 3. Perhaps all 3 orange. After overcoming my initial reluctance to paint

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7 Mar 70

rec'd
4-13-70

Sache 37

Dear Alfred I think I did thank
you for Sweeney's book
As usual, it's quite
abstruse, to me, at least.
But I'll go on with it.

I think the stable
for Princeton went off, all
black. I think the smallest
disc is the highest. You might
try a bit of orange cardboard
to cover this one, and, or, the
others. Perhaps all 3. Perhaps all
3 orange. After overcoming
my initial reluctance to paint

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Anything orange, I think:
all 3 discs might be good.

We would be very pleased
to have you + Daisy come
to see us here (Sack)

We are building a new
house, up on the hill, near
the studio.

tel: 56.86.54 Tours

Love to you all

Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

Mr. Alexander Calder
Suite 77
Paris, France

Dear Mr. Calder:

The great sculpture "Orange Disk" has just arrived in Princeton and will be unpacked and installed. We are hoping to discover the blue prints of instructions for assembly in the crates but I know that Mr. Paris is checking with you about this.

20 April 1970

Dear Joe: In the meantime, the very handsome models for the sculpture was delivered to the Museum last Friday in time to announce it to our A. Here's a copy of a letter I just received from Sandy Calder. He seems to be agreeable. Since his piece is around 28 feet high it may be difficult to paint any of the orange disks. Do we have an adequate ladder? If we paint one or more disks orange, I prefer to make a decision after it's up.

Can you tell me about when you think we may have it erected and ready.

I hope to come to Princeton for the Advisory Councils meeting.

Sincerely,

I do want to express my appreciation to you for your exceedingly generous and thoughtful gift to the Art Museum of Princeton University on this occasion. We are all so pleased and grateful for your kind gift in honor of Mr. Barr.

Mr. Patrick J. Kelleher, Director
Princeton Art Museum
Princeton University
Princeton, New Jersey

AHB:jsw

P.S. Here's a second copy of Calder's letter in case you need it.

Yours sincerely,

Patrick J. Kelleher
Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

The Art Museum

J. P. Moran

May 14, 1970

Calder Sculpture

rec'd 5-15-70

Mr. Alexander Calder
Saché 37
Loire, France

Dear Mr. Calder:

Dear Jack,

The great sculpture "Orange Disks" has just arrived in Princeton and will be unpacked shortly for installation. We are hoping to discover the blue prints of instruction for assembly in the crates but I know that Mr. Perls is checking with you about this.

In the meantime, the very handsome modello for the sculpture was delivered to the Museum last Friday in time to announce it to our Advisory Councils as your gift to the Art Museum "in honor of Alfred Barr". Alfred is a member of the Councils; was here for the occasion, and was delighted and touched by your tribute to him. It was a fine occasion of perfect timing. We are all so pleased to have the model for the Museum's collection since we have been attempting to acquire the original concepts of the sculptures in the Putnam gift for use by our students. So frequently the final sculpture digresses from the initial idea, as you know, and together they reveal the creative process from the basic idea to completion of a work of art. It is a most visual way of instruction We have to date, models for the sculptures of Henry Moore, Tony Smith, Louise Nevelson and Kenneth Snelson with others, hopefully, to come.

I do want to express my deep appreciation to you for your exceedingly generous and thoughtful gift to the Art Museum of Princeton University on this occasion. We are all so pleased and grateful for your kindness. It will be labelled, of course, as you gift in honor of Mr. Barr.

Can't wait to see the monumental piece in place on that great plaza of the new Math/Physics complex. Photographs will be sent to you on completion of the project.

With warm personal regards and renewed appreciation,

Yours sincerely,

Patrick J. Kelleher
Director

PJK:bt1

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

The Art Museum

J. P. Moran

May 18, 1970

Calder Sculpture

Patrick J. Kelleher

rec'd 5-20-70

Dear Jack:

18 May 1970

Mr. Klaus Perls (Calder's dealer in New York) has heard again recently from Calder that the plans for assembly of his big sculpture were sent to you on March 25.

I told him that they had never been received by your office and he is asking that a duplicate set be sent on, immediately, to expedite the erection of the sculpture.

Calder now would like one disk to be painted orange. He thinks that the determination of this favored spot of color depends on the final location of the sculpture in the Math/Physics plaza. He suggests that once the sculpture is definitely located that we determine which disk would look most effective and be most appropriate on the stable from a visual point of view. He suggests, further, that we determine this by experimenting with orange colored paper applied to the various disks to establish which one provides the most favorable effect. I should think that this experiment could be done on the model, rather than on the huge sculpture, once we know how we wish it placed on the plaza. Do you agree?

PJK:bt1

Mr. Alexander Calder
Suite 37
Leire, France

AHB:jaw

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

Saché ^{Calder}

37

16 Sept 69

Dear Alfred + Patrick

18 May 1970

I have recently put the maquette into the process of enlargement

Dear Sandy:

I think you've had reports from Princeton. I want to write now about your very generous gift of the maquette for your grand stabile to the Princeton Museum. I was greatly touched and honored by your gesture in mentioning my name with your work. You have always been most generous to me - both in spirit and deed.

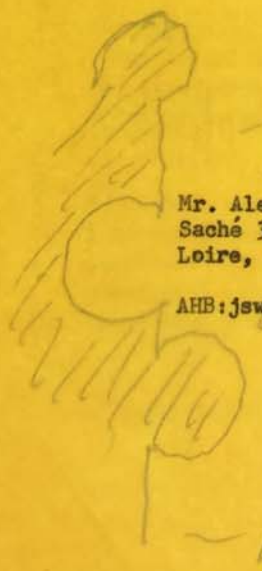
This is Marga and I do not forget your invitation to come to Saché. We're not quite sure whether we will come to Paris. We do very much hope to see you both soon.

can reduce it a bit. Yours,

But would like to know in a hurry.

Mr. Alexander Calder
Saché 37
Loire, France

AHB:jsw



This has the elements of the model I am talking about fits the only one like that - with notch, etc. but is not like it

Sandy Calder
Cordially yours

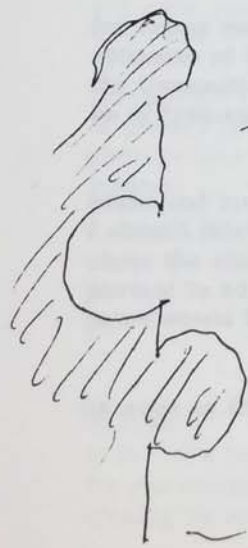
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

Sache

37

16 Sept 69

Dear Alfred + Patrick I have recently put the magnetite into the process of enlargement — I chose 8 metres. If this is too big perhaps we can reduce it a bit.



But would like to know in a hurry — ← this has the elements of the model I am talking about (its the only one like that — with notch, etc. — but

is not like it
Sincerely yours, Sandy Calder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

September 9, 1969

Princeton
(Calder)

HL 69 9-10-69

Mr. Alexander Calder
Saché (Loire)
France

Dear Mr. Calder:

Two events have occurred recently to change the accompanying letter somewhat. First of all your note to me, forwarded to Italy, has just been returned to Princeton. Please ignore the request in paragraph one therefore. Alfred Barr, having the same difficulty with overseas mails, has just forwarded five photographs of the maquette that you sent on to him. I find it extremely handsome and believe that it could look imposing indeed in the Mathematics-Physics plaza mentioned in paragraph two of the accompanying letter. This complex is nearing completion and photographs are being made in the coming days. When they are received, I will forward them under separate cover for your consideration of the sculpture in terms of this possible site. I should think this could be done within ten days or two weeks.

Should you find the two - sculpture and site compatible for happy marriage, I wonder if you would be kind enough to give a general estimate of the cost of the sculpture to Princeton for the consideration of the Committee of Selection at one of their meetings this Fall. This would be of tremendous value for planning purposes.

Alfred suggests a possible seven yards high as a possible scale and mentioned that you proposed about eight metres or about 9 yards. I should think that this decision would depend somewhat on your feelings about the site proposal as a possible location since scale would be so important in relation to the adjacent buildings. I do feel keenly that the sculpture would be most exciting if one could walk under and through it.

In any case I shall send on the photographs and site plan as soon as these are available.

P.S. We had a great time with Tiffie Harper in Asola this summer. As you probably know she was remarried. A glowing bride. I am enclosing an account of the wedding.

With warm regards,
Patrick J. Kelleher
Director

PJK:bt1

P.S. Has the sculpture yet a name?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

September 2, 1969

MLC'd 9-10-69

Princeton
(Calder)

Mr. Alexander Calder
Saché (Loire)
France

Dear Mr. Calder:

We've had a piece of bad luck. On my return to Princeton from Europe I discovered that your letter to me was forwarded to Italy and has not yet been returned. Could I ask your great kindness in sending on a second note recapitulating what was said in the first? I am so sorry to have to ask but knowing Italian mails I fear we may be losing precious time to await the letter's return if indeed it will be sent back.

I am enclosing photographs and a plan of the new Mathematics-Physics complex being erected on the Princeton Campus. It is an immense dual structure with central plaza which, we feel, needs a superb Calder. The plaza is on a major artery across the campus and leads to the football stadium, highly populous, as you can imagine. It would be great to have a walk-through for the crowds as happens in Spoleto. Buses and cars will be absent but not people, which may help in determining scale. I might mention, too, that Washington Road on which the complex is located is a major route for cars coming to Princeton from New York and Philadelphia.

In any case would you consider this as a possibility for the Committee (Alfred Barr, Thomas Hoving, William Milliken and myself, to ponder on. I wish that you could see the actual site. However, the photographs will be helpful at this stage to obtain your feelings on the matter.

Yours warmly,

Patrick J. Kelleher
Director

PJK:btl

P.S. We had a great time with Tiffie Harper in Asola this summer. As you probably know she was remarried. A glowing bride. I am enclosing an account of the wedding.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

Princeton
19 (Calder)
Sache
37
France

Dear Alfred

September 3, 1969

Dear Mr. Moran:

Here are a few
phot
I am sending you herewith five photographs and a
copy (Xerox) of a letter from Sandy Calder which have gone
back-and-forth across the Atlantic air. You will want them
at the next meeting.

I may not be back from Europe until September 28
so here are a few notes:

1. The 20 inch maquette may seem crude in two photos showing the staples making it about 8 metres, more or less.
2. I like the play of iron discs and one void disc.
3. I wish one or more discs could be orange.
4. I prefer at least 7 yards high (Calder suggests about 8 meters or about 9 yards).

Possibly I can be back about September 21.
Sincerely,
Paul de Lencastre

(now at Louisaanna, Denmark)

Mr. John P. Moran, General Manager
Department of Planning, Plant and Properties
Princeton University
Princeton, New Jersey 08540

Encls. (6)

cc - Mr. Patrick J. Kelleher

Dictated by Mr. Barr; signed in his absence.

love to Sandy, Tony + you
Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

19 July
Sache
37
France

Dear Alfred

Here are a few photos of a "Maquette" for a stabile (about 20" high)

I thought of making it about 8 metres, more or less, (but this can be changed)

I have been very busy with the show at St. Paul de lence (now at Louisiana, Denmark) + then Amsterdam

I will eventually get around to some new stuff

Love to Daisy, Tony + you

Sandy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

-1-

21 Aug. 69

Dear Jonawee

I hesitate to bother you but here's ~~an~~ ^{an} unexplicated, minor problem. Calder sent me photos (5) and a letter which were forwarded to me from to N.Y. I am now sending ^{them} back to you asking you to send them on to Princeton with a note from me. Problems:

1) ~~Could~~ Could you (assuming Cora is not yet back) to ~~send~~ look in my file on Princeton - Sculpture (?) for the most ~~letter~~

Dear Jonawee
 Calder
 letter
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 which
 And the had ^{always}
 whole shop in Towns working
 on my projects
 one is an enlargement to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

(3)

are a ^{few} notes: or two:

1. the 20 inch ~~image~~ ^{magnum} may seem crude in 2 of photos showing the staples
2. I ~~think~~ ^{like} the play of disc. ~~4~~ ⁴ ~~discs~~ ^{discs} and one void ~~circle~~ ^{circle}. I wish ~~one disc~~
3. I wish 1 or more discs could be ~~read~~ orange
4. I ~~like~~ ^{prefer} at least, ~~20~~ ²⁰ ~~feet~~ ^{yards} high ~~to~~ ^(Calder suggests about 9 yards 8 meters or 9 yards)

Possibly I can be back about Sept 21
sincerely

Please send ^{to} copy to Mr. Kelleher ^{at} Alfred Bass

Sorry to bother you
yours
Alfred

Dear
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And the had ^{always}
whole shop in Towns working
on my projects
one is an enlargement to

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

(2)

recent letter, quite long, from an important ~~secretary~~ secretary whose name I've forgotten. (The letter is a resumed sculpture for ~~Frankton~~ campus).

Here's my note to ~~you~~

Dear Mr X

I am sending you herewith 5 photos and a ~~text~~ copy (Xerox) of a letter from Sandy Calder which have gone back-and-forth across the Atlantic air.

~~I have written Calder~~ you ~~the~~ will want them at the next meeting.

~~I am~~ I may not be back from Europe until the end of September, ¹⁸ so here (over)

Dear Mr X
 letter
 the
 me
 photo
 cause
 with
 may
 which will open April 2
 and I've had ^{always} the
 whole shop in Tours working
 on my projects
 one is an enlargement

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

Calder
18 Mar 69

Sache

37

Dear At first

25 March 1969

I had a nice letter from Mr. Kelleher of the Princeton Art Museum, asking me to send sketches or photos.

Dear Mr. Kelleher:

I am enclosing for your files two copies of a Calder letter received by Mr. Barr yesterday.

Sincerely,

Jane Wiles
Secretary

I can't do it, because I am so preoccupied with

Mr. Patrick J. Kelleher, Director
Princeton Art Museum
Princeton University
Princeton, New Jersey

at Fondation Maeght, St. Paul de Vence, which will open April 2.

And I've had ^{always} the whole shop in Towns working on my projects

one is an enlargement

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

18 Mar 69

Saché

37

DEAR Alfred

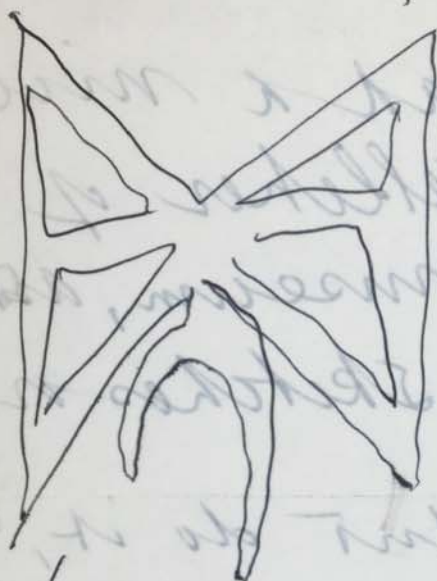
I had a nice letter from Mr. Kelleher of the Princeton Museum, asking me to send sketches or photos.

I couldn't do it, because I am ~~am~~ preoccupied with a show at Fondation Maeght, St. Paul de Vence, which will open April 2.

And I've had ^{almost} the whole shop in Tours working on my projects
one is an enlargement to

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 571
---------------------------------------	--------------------	-----------------------------

8 m high of ~~very~~ small
 stabile I made long ago
 - + probably showed at Curt's



↳ something like
 this

I thought, however,
 it would be more
 fun to make
 something especially

for you, + quite big

The Prickly Pear being only
 about 8 ft.

So I hope you can
 bear with me, + I will
 evolve you something.

Greetings to you + Daisy
 It is sad about Sandy
 Ben Shahn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

*Princeton
Sculpt.*

To Alfred Barr
From Dorothy Miller
Date February 27, 1969
Re

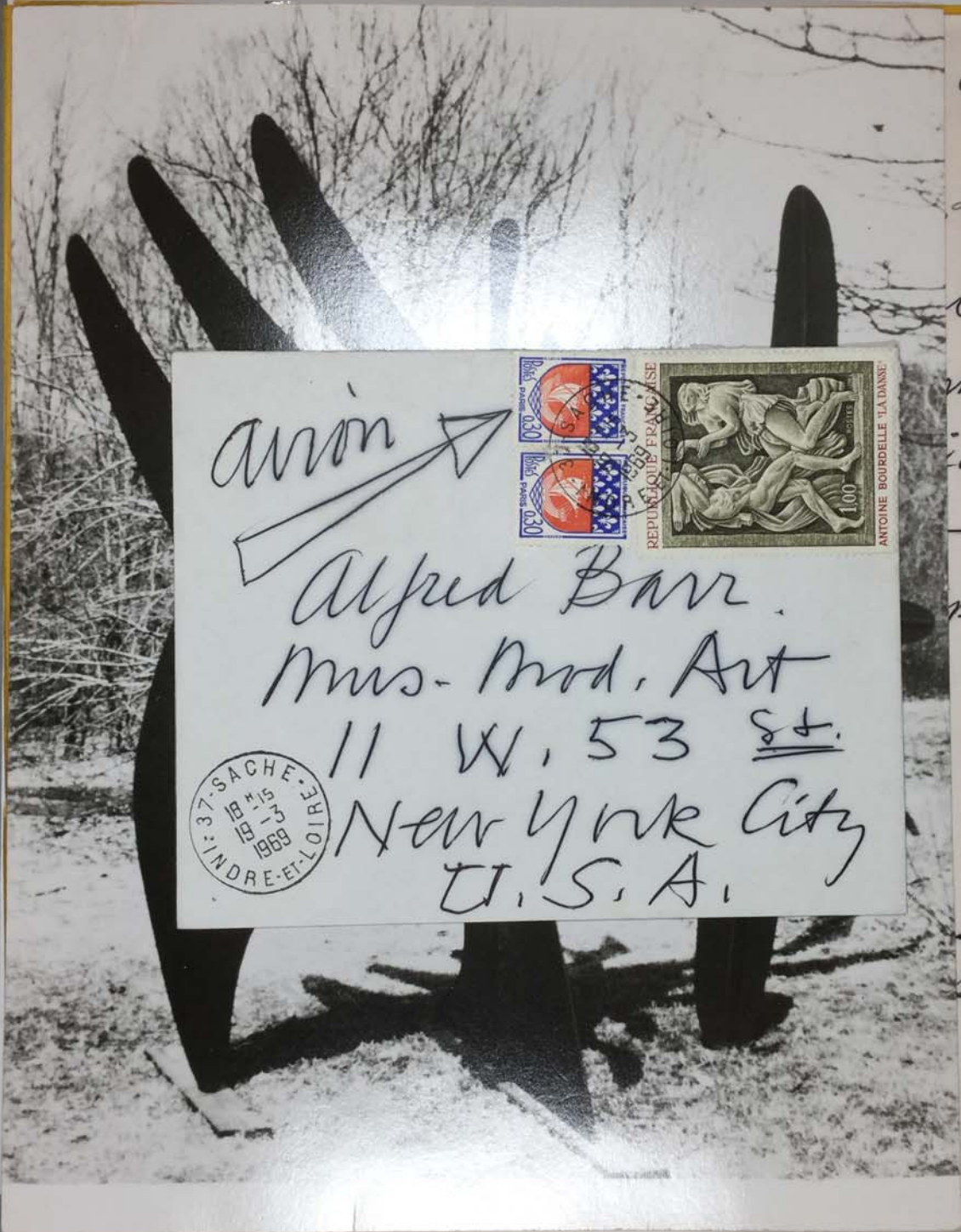
Dear Alfred:

Sandy has written me a letter about a number of Museum matters in which he asks me to tell you "that PRICKLY PEAR is only about 7' or 8' high."

D

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	AHB	I. A. 571



Avion



Alfred Barr.
Mus. Mod. Art
11 W. 53 St.
New York City
U. S. A.



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37

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Calder,
Saché,
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France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

7 Feb 69

30

#7531
P4068

Artist Alexander Calder

Subject Spickly Pear

Medium Steel Plate

Size c. 10" high 1964

PERLS GALLERIES

1016 MADISON AVENUE

NEW YORK, N. Y. 10021

7531

#7531

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

10 Feb. 69

Sache' 37
rec'd 2-17-69

cc: P. Kelleher

Dear Alfred, I haven't been able
to do anything, as we are working

on a... sides,
+ an...
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Apr.
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- ju...



Love to you + Daisy
Sandy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 571

10 Feb. 69

Saché 37
rec'd 2-17-69

cc: P. Kelleher

Dear Alfred

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on a high
+ another
where I
at the Fo

REPUBLICQUE FRANCAISE
0.75
ANTONIA
FEB 11 1969
ALFRED BARR
Mrs. Maud. Art
11 W. 53 St.
New York City
U.S.A.

Dear Alfred, the
reverse is Mexico.
80" high. But you
said 20" I will make
a project + send you
photos or drawings.
Happy New Year Sandy
Saché 37 France

en able
are working
d Rapids,
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w 2 Apr.

No -
you can
- just w

let
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Love to you + Daisy

Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

cc: P. Kelleher

10 Feb. 69

Sache' 37
rec'd 2-17-69

Dear Alfred, I haven't been able
to do anything, as we are working

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on your part a set.



sids,
—
Apr.

Love to you + Daisy
Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

10 Feb. 69
 Saché 37
 rec'd 2-17-69

cc: P. Kelleher

Dear Alfred,

to do an
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 + another
 where I
 at the F

REPUBLICQUE FRANCAISE
 0.75
 1969
 24
 TELE
 ALFRED BARR
 Mrs. Mod. Art
 11 W. 53 St
 New York City
 U.S.A.
 El Sol Rojo
 Mexico 80' high
 I am working on a
 stabile 25' high with
 send photos when
 there are any
 Love to [initials] + U Sandy

been able
 are working
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 on 2 Apr.
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 — just w

Love to you + Daisy
 Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

10 Feb. 69

Sacké 37

rec'd 2-17-69

cc: P. Kelleher

Dear Alfred, I haven't been able to do anything, as we are working on a big thing for Grand Rapids, + another for St Paul de Vence — where I will have a show 2 Apr. at the Fondation Maeght

No — to your query you can make any choice — just wait a bit.

Love to you + Daisy
Sandy

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	AHB	I. A. 571

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

I prousteguy

~~cc: P. Kelleher~~

June 19, 1968

4 February 1969

Mr. Alfred H. Barr, Jr.
Counsellor to the Trustees
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Sandy:

Through an oversight I missed your post card dated the 24th of January ~~with~~ Mea culpa. I think them photos of three sculptures by Prousteguy.

The latest committee meeting on sculpture for Princeton was on January 20th. They were very much taken with the Prickley Pear, on the basis of a photograph brought in by another member. I think they are prepared to go ahead with the Prickley Pear, but they have also been interested in seeing a stabile designed especially for Princeton.

If after seeing your photos of drawings or maquette, would you, in principle, feel too much in competition with yourself if the committee studied the two and made a choice?

However, if this is not agreeable to you, if you would prefer not to go ahead with a new design, let me know.

Yours,

PIK:BTL

Alfred H. Barr, Jr.

Alexander Calder
Saché 37
France

AHB:jsw
cc: Patrick Kelleher

P.S. The next meeting would be around March 20.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

June 19, 1968

I pousteguy

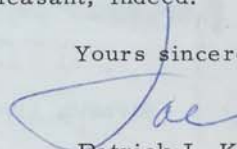
Mr. Alfred H. Barr, Jr.
Counsellor to the Trustees
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Alfred:

Thank you so much for the set of photos of three sculptures by Ipousteguy. I think them impressive indeed and will keep the photographs for consideration by the Committee for the Putnam Fund in the Fall.

My best to you. I hope that your European sojourn will be pleasant, indeed.

Yours sincerely,



Patrick J. Kelleher
Director

PJK:BTL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

*John
Marini
(John Bayliss)*

October 2, 1970

June 7, 1968

Dear Joe:

Pat

Dear Mr. Kelleher:

*set duplicate
to George
Riabon photo
archives.*

Here is a set of photographs of three sculptures by Ipousteguy. I think they might be considered at the next meeting of the Putname Fund Committee.

Sincerely,

Alfred H. Barr, Jr.

Mr. Patrick J. Kelleher, Director
The Art Museum
Princeton University
Princeton, New Jersey

AHB:jsw

Sincerely,

Mr. Patrick J. Kelleher
The Art Museum
Princeton, New Jersey

ahb:mar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

*Princeton
Marini sculpture
(Bohr Sculpture)*

UNION THEOLOGICAL SEMINARY
BROADWAY AT 120th STREET
NEW YORK 27, N.Y.

October 2, 1960

Dear Joe:

Professor Wheeler came in a few days ago to discuss a monument for Bohr. He had seen Marini and was much impressed by a plaster cast of the recent Man Falling Off a Horse, about nineteen feet high.

Dr. Wheeler thought that it might be better in the place of the Pevsner which I believe was decided on. I talked with him for half an hour and in the end he was persuaded to let Marini's piece go.

We also discussed the problem of a bronze bust of Bohr, but Marini refused since he would make only a living portrait. Professor Wheeler suggested a good Danish sculptor who knew Bohr and has done a number of busts. I thought this a good idea but I thought we should see some photographs.

Professor Wheeler has a photograph of the Marini Horse and also some of the works by the Dane.

When are we to have the next meeting?

Sincerely,

regard
memori
John W.
Bohr's.
as a m
as might
purpose

Mr. Patrick J. Kelleher
The Art Museum
Princeton, New Jersey

well as my
p:ahb:mar

he could be
out the con
Wheeler plus
with Marini,
knowledge of Bohr, which should prove of greatest value both in inspiring and guiding such interpretive sculpture. (If this should not work out, a similar approach to Lipchitz would probably be successful.)

YOU WERE OUT

RECEIVED

REPHONED

CALLED TO

WANTS TO SEE YOU

RETURNED YOUR CALL

REMINDER

Dr. John Wheeler of Princeton see you at 4:30 today.

Will come to the "27" Building

Operator

not to be
letter as a
Professor
late of
department
& committed
one for this
best

for
trial.

via whom

to carry

In addition, Professor

likely in April, when he could meet

communicate to Marini something of his deep personal,

inspiring and guiding such interpretive sculpture. (If this should

not work out, a similar approach to Lipchitz would probably be

successful.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	T. A. 571



*Marini
(Bohr sculpture)*

UNION THEOLOGICAL SEMINARY

BROADWAY AT 120TH STREET
NEW YORK 27, N.Y.

December 23, 1969

Professor
Director,
Princeton
Princeton,

Dear Mr. Ke

My mo-
collection
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explaining
(I hope yo

This
This memor
Bohr, more
that reaso
or Marini,
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It he
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memorial t
John Wheel
Bohr's. I
as a memo

as might prove helpful or relevant. (The choice of sculptors for this purpose was recommended by a unanimous concurrence of the best critical opinion.)

Others in the physics department to whom I have spoken, (as well as myself) much prefer the original plan for a Bohr Memorial. Professor Wheeler has a personal friend who knows Marini, and via whom he could be contacted to see if he could be persuaded to carry out the commission as originally intended. In addition, Professor Wheeler plans to be himself in Italy in April, when he could meet with Marini, and communicate to Marini something of his deep personal knowledge of Bohr, which should prove of greatest value both in inspiring and guiding such interpretive sculpture. (If this should not work out, a similar approach to Lipchitz would probably be successful.)

To Mr. Alfred H. Barr, Jr.

Date Sept. 25, 1970 Time _____ A.M.
P.M.

WHILE YOU WERE OUT

M Dr. John Wheeler

of Princeton

Phone _____

Area Code	Number	Extension
TELEPHONED		PLEASE CALL HIM
CALLED TO SEE YOU		WILL CALL AGAIN
WANTS TO SEE YOU	X	RUSH
RETURNED YOUR CALL		

Message REMINDER

Dr. John Wheeler of Princeton

wants to see you at 4:30 today.

He will come to the "27" Building

AD 5 _____ Operator

ficent
Princeton,
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*Marini
(Bohr sculpture)*

UNION THEOLOGICAL SEMINARY

BROADWAY AT 120TH STREET

NEW YORK 27, N.Y.

December 23, 1969

Professor P.J. Kelleher
Director, The Art Museum
Princeton University
Princeton, New Jersey

Dear Mr. Kelleher:

My mother and I are wonderfully pleased with the magnificent collection that you and your committee have worked out for Princeton, for which all our thanks, and additionally for your kindness in explaining many things to my mother after the luncheon the other day. (I hope your son has fully recovered by now.)

This letter is written in relation to the planned Bohr Memorial. This memorial had been originally conceived as a portrait statue of Bohr, more or less abstract as the artist might see fit. It was for that reason that the choice of sculptors was limited to Lipchitz or Marini, as they are the only two great living sculptors who have done important portraits.

It had been my understanding that this statue was not to be regarded as part of the main series chosen by the committee as a memorial to my brother, but rather was to be selected by Professor John Wheeler, who had long been a close friend and associate of Bohr's. It was intended primarily to satisfy the physics department as a memorial to Bohr, with such secondary advice from the committee as might prove helpful or relevant. (The choice of sculptors for this purpose was recommended by a unanimous concurrence of the best critical opinion.)

Others in the physics department to whom I have spoken, (as well as myself) much prefer the original plan for a Bohr Memorial. Professor Wheeler has a personal friend who knows Marini, and via whom he could be contacted to see if he could be persuaded to carry out the commission as originally intended. In addition, Professor Wheeler plans to be himself in Italy in April, when he could meet with Marini, and communicate to Marini something of his deep personal knowledge of Bohr, which should prove of greatest value both in inspiring and guiding such interpretive sculpture. (If this should not work out, a similar approach to Lipchitz would probably be successful.)

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UNION THEOLOGICAL SEMINARY

BROADWAY AT 120TH STREET

NEW YORK 27, N.Y.

-2-

Marini's portraiture is, I am told, regarded by many as the greatest of our times and a very important facet of his work. With so many pure abstracts chosen already, such a Marini might well prove ideal in helping to balance out the collection from the Museum's point of view (which in any case should be secondary here).

The Bohr Memorial, in a form designed to best satisfy the physicists department, and more especially John Wheeler as their representative, was the first planned project, and has the first priority as far as my mother and I are concerned. I hope you will join with me in urging Professor Wheeler to see if his friend and he himself in April are able to induce Marini to give us a sample of the greatest portrait sculpture of our times, and if not, help him in any way that may be relevant to get the Lipchitz commission started. Time is going by.

With best wishes and thanks.....

Sincerely,



Peter Putnam

CC: Professor John Wheeler
President Robert F. Goheen
Dr. William M. Milliken
Dr. Alfred H. Barr, Jr.
Dr. Thomas P. Hoving

PP:slw

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file *Marini*
Pevsner

COPY
Princeton University PALMER PHYSICAL LABORATORY
DEPARTMENT OF PHYSICS
POST OFFICE BOX 708
PRINCETON, NEW JERSEY 08540

rec'd 12-10-69

8 December 1969

Professor P. J. Kelleher
Director, Art Museum
Princeton University

NIELS BOHR MEMORIAL, COURTYARD OF
JADWIN HALL

Dear Joe:

Our distinguished advisory committee, including you and Alfred Barr (Museum of Modern Art), Thomas Hoving (Metropolitan) and Sherman Lee (Cleveland Museum) in this last week's meeting concur with our donor and me in concluding that Marino Marini's new "Man on Horseback" simply is not what we want for a Bohr Memorial.

We all enthusiastically embrace the Pevsner "Construction in Three and Four Dimensions" as a piece of beauty and grace marvelously suited to be dedicated to Bohr.

Around the base it would be my thought that there should be engraved some of Bohr's greatest words. May I ask you some questions about this base? (1) Black marble? (2) What dimensions? (3) And what other criteria do you and the committee have for space and style of wording? (4) A few words that stand out very prominently? (5) Or a frieze of words so densely packed that they look from a distance simply like texture on the stone? Why not delay the choice between (4) and (5) until you give me the criteria (1), (2), (3) and let me work out two layouts (4 and 5) for further review?

I am most anxious to know if we can have base as well as sculpture here for the Tuesday March 17 dedication of Jadwin; similarly for the Calder stabile for the plaza of the Math-Physics complex. If that is possible, it would be wonderful if we could know in time so we could invite Mrs. Niels Bohr to come from Copenhagen. What can you advise?

I take the liberty to enclose copies of this note so that it will be easy to forward it to members of our outstanding committee, if you so desire.

Here is quite another point, suggested by our donor when he visited here yesterday: Could we not get Lipchitz to do a head of Bohr (to go, say, in Fine Library with other heads as we acquire them)? We have that great "Song of the Vowels" of Lipchitz and more of Lipchitz besides, in the museum; but no conflict would seem to arise if in addition we had a head by him in Fine Library. Moreover, there is a famous head of Einstein by Lifshitz (not here, alas!). It would make a great appeal to have in the world this pair

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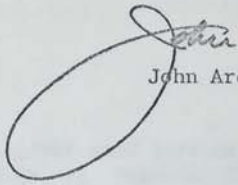
Professor P. J. Kelleher
8 December 1969

2

of heads by him, of the two greatest physicists of our century. If the committee should approve this proposal to Lifshitz, it would give me great joy.

Every good wish, as always!

Sincerely,


John Archibald Wheeler

JAW:gsw
CC. A. Barr
T. Hoving
S. Lee
Robert F. Goheen-J. A. Farrington
* R. H. Dicke-D. H. Wilkinson

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PRINCETON UNIVERSITY
PALMER PHYSICAL LABORATORY

Department of Physics

Palmer Physical Laboratory
Post Office Box 708
Princeton, New Jersey 08540

9 May 1968

Pierre Matisse Gallery
41 East 57th Street
New York, New York 10022

Dear Colleagues:

You already know the great good fortune that we at Princeton feel in being given the John B. Putnam, Jr. Memorial Fund for Sculpture to secure for the Princeton campus life-size or larger works of sculpture by distinguished living sculptors. You know, I believe, that as one of the very first of these sculptures we are deeply interested in commissioning a monumental sculpture to commemorate Niels Bohr. In his youth a famous Danish football champion, he was the originator of the quantum theory of the atom and one of the greatest men of all times. No greater man of science has ever lived.

To execute a monumental sculpture of Niels Bohr, no one could be more appropriate than Marino Marini, if he would be willing to accept this very important commission. Consequently this letter is to explore with you the best way to approach Signor Marini. I wish to emphasize that this letter is not in itself an approach. Moreover, I would like to be able to count on you to make certain that Marino Marini does not hear about this request until we -- you and your organization, and we in Princeton -- are able to approach him in the best considered way humanly possible.

I say this because the importance of the location set aside for this statue and above all the importance of the theme call for the highest level of inspiration. Therefore we should like to make absolutely certain that Signor Marini is not approached at all until between us we can approach him in a way designed to have the greatest possible emotional impact.

Under preparation here under my direction at the present time is a folio containing on alternating pages (a) selected photographs of Bohr, and (b) anecdotes about Bohr, and words of his that reflect the spirit of the man. I gather that Marino Marini will receive much more impact from these words if they are in Italian. I have been fortunate enough to find Dr. Remo Ruffini of Rome, the nephew of the famous Cardinal Ruffini, willing to translate these into Italian, and arrangements are now underway to have this Italian put into beautiful type to face the pictures.

The present letter is to inform you of what is happening and to solicit your help in formulating in English (and in Italian too if you have the facilities; otherwise I will again call on Dr. Ruffini) a statement about the commission itself. The attached is a very tentative effort of my own at

Marini

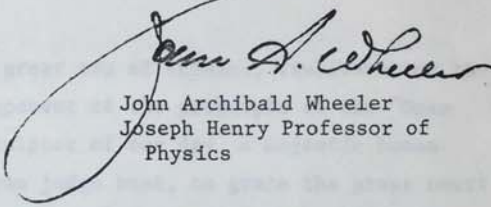
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rec. 13 May 68

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mentioning some of the key points, and at giving the whole enterprise the high spiritual tone which would seem to be essential if Signor Marini is to accept this commission in the spirit which all of us have in mind. As soon as I have received the appropriate comments from you and others concerned and we have arrived between us all at a proper formulation in English, we will seek to have it put into Italian to complete the folio for transmission through you to him.

Sincerely yours,



John Archibald Wheeler
Joseph Henry Professor of
Physics

JAW:gs

Attachment

CC. President R. F. Goheen-J.A. Farrington

Prof. P. J. Kelleher

Prof. Peter Putnam

Dr. Thomas P. Hoving

Dr. Alfred H. Barr

Dr. William M. Milliken

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FIRST TENTATIVE DRAFT (BEFORE TRANSLATION INTO
ITALIAN) OF FIRST PAGE OF ALBUM TO GO TO MARINO
MARINI SOLICITING HIM TO UNDERTAKE NIELS BOHR
COMMISSION

To most illustrious Signor Marino Marini,

Greetings!

In honor of Niels Bohr, great man of science, discoverer of the structure of the atom and great exponent of the principle of the "Open World", we seek from you, great sculptor of our day, a majestic human figure, abstract or realistic as you judge best, to grace the great court of Jadwin Hall of Princeton University, Bohr's home on many visits to America.

Thanks to a generous donation by the Putnam family in memory of John B. Putnam, Jr., Princeton University is undertaking, in the terms of the gift, "the purchase of major works by the great masters of modern sculpture". In the letter of gift it was well said that "the most exciting and important development in the art of our times is now regarded as having occurred in sculpture. Modern sculpture has become the symbol of a new creative freedom in man, the opening of a new way of life among men."

May the first creation to grace Princeton under this happy bequest come from you, master sculptor of our times!

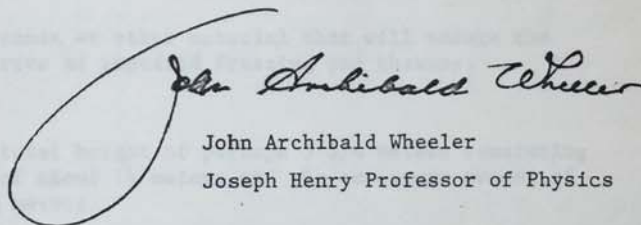
No creation in the visual arts can do more to add new grace and beauty to the old and beautiful university town of Princeton than a new piece born out of your creative imagination to commemorate the spirit of a great man, Niels Bohr, in that community, where in one stay he gave the world the theory of nuclear fission and in other stays he held with Albert Einstein perhaps the deepest philosophical dialogues of our age, on the meaning of complementarity and indeterminism.

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The donors have done me a great honor but also imposed on me a terrifying responsibility in asking me, as a long term collaborator of Bohr, to make the selection of the sculptor for this special statue in honor of Bohr. Advisors agree with me that there is no one to whom we can more appropriately turn for this commission than you. Accordingly I hope that you will do this great university and me the honor to consider the proposal sketched out in preliminary terms on the following page.

I have the honor to send warm greetings and hopes of a happy outcome of the discussions inaugurated by this communication.



John Archibald Wheeler
Joseph Henry Professor of Physics

JAW:gsw
9 May 1968

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P r e l i m i n a r y P r o p o s a l

- An original work of sculpture by Marino Marini, abstract or realistic, in honor of Niels Bohr
- In the words of the donors, "a re-experiencing of the human form in the idiom of modern sculpture".
- To stand outdoors for all to see in the great courtyard of Jadwin Hall, through rain and sunshine, through winter ice and summer heat
- To be of bronze or other material that will endure the erosive forces of repeated freezing and thawing
- To have a total height of perhaps 3 3/4 meters consisting of a base of about 1 1/2 meters and the sculpture proper of perhaps 2 1/2 meters.
- Original drawings and maquettes to be included with the purchase, to be kept in the Princeton University Museum to add to the scholarly and research value of the acquisition

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Moore

Hotel Eden,
Via Ludovisi,
Roma.

June 17th, 1968.

Prof. John Archibald Wheeler,
Joseph Henry Professor, of Physics,
Palmer Physical Laboratory,
Post Office Box 708,
Princeton N.J. 08540.

Dear Prof. Wheeler,

Your letter of May 8, 1968, was only received here. A letter giving my addresses in Greece was never received by my secretary and as Greek mails are notoriously bad, especially in smaller places, she quite rightly suggested your writing to me here in Rome.

I was, of course, sorry that I could not answer within the time you suggested as I realize how much time and effort you have expended on this project and we are cognizant of it and grateful to you.

I am afraid I cannot answer you with a yes or no. In the first place I do not like the Ovals which seem to me to be a secondary work by Moore. Secondly, I am appalled by the price which seems to me completely out of reason. I can see no reason why Princeton should pay more than one fifth of the donor's gift for a work turned down by the Chase Bank nor pay a price considerably more than the \$175,000 paid for the Lincoln Centre Moore. I understand that an original sum of \$80,000, at most \$100,000, had been in the mind of the donor. I am certain that he would not wish such a sum spent on one sculpture. Thirdly, I do not think Princeton is the place for a monumental piece such as the Wheels or Ovals, (as you did not place the title on the back of the photos I am not sure of the exact title).

I like the Pipes but I understand it can not be blown up to a greater size. I could vote for this if the price was in reason.

.../...

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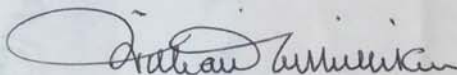
My idea of the entire project is a series of pieces of comparatively modest size distributed in various places on the Campus and not concentrated in the Physics Building. I may be wrong in thinking that the donor thought of the project in a larger sense, despite his primary interest in physics, but I believe he did wish to leave the decision to the committee. It was on that basis that I accepted membership on it. I am, therefore, a little puzzled by the phrase "outside the series" in your letter of May 8th to Pierre Matisse in reference to the Marini. I am also puzzled by the dimensions which you outline for Marini in your "Preliminary Proposal" in that letter. I think that has to be studied much more carefully with a model if the project goes through. My feeling and I believe Mr. Barr's feeling, which we expressed, was that a so greatly oversized head or figure would be out of scale in the courtyard.

All of these facts make me unable to go along with the suggestions at this time. I believe time is not of the essence and that the success of the project is more important than the time element.

I am extremely sorry as I know how much this project has meant and means to you.

I am,

Yours very sincerely,



William H. Milliken,
Director Emeritus,
The Cleveland Museum of Art.

My European address:

Schloss Sighartstein,
Neumarkt-bei-Salsburg,
AUSTRIA.

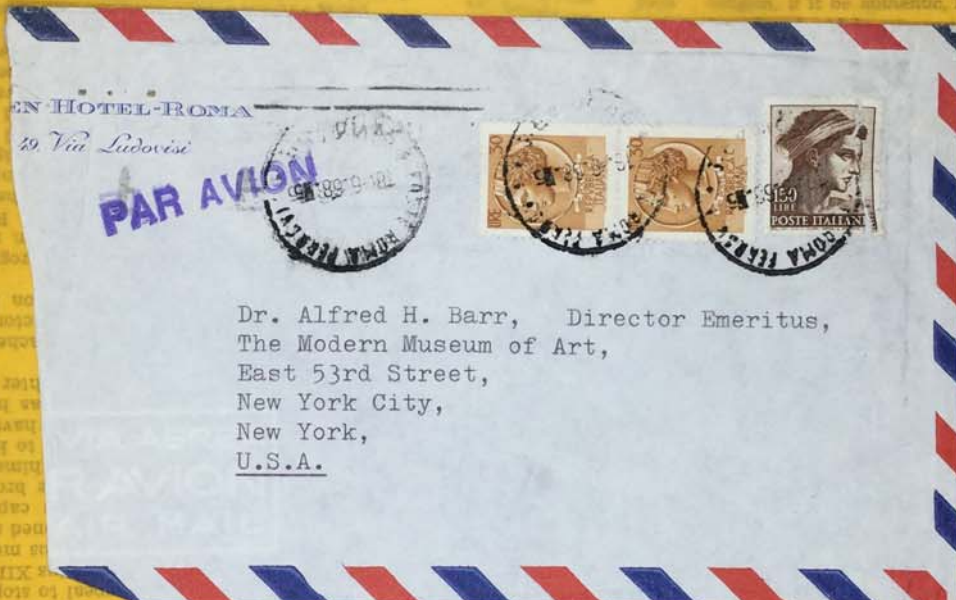
cc. Prof. P.J. Kelleher
Pres. R.F. Goheen - J.H. Farrington Jr.
Dr. Peter Putnam
Dr. Alfred H. Barr
Dr. Thomas P. Hoving

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Princeton
Moore

7 June 1968



Dr. Alfred H. Barr, Director Emeritus,
The Modern Museum of Art,
East 53rd Street,
New York City,
New York,
U.S.A.

doctor's orders! Regrets.

Sincerely,

Alfred H. Barr, Jr.

Dr. Robert F. Goheen, President
Princeton University
Princeton, New Jersey 08540

AHB:jsw

P.S. I had intended to evade modern art for a while,
but after a couple of months of rest in Portugal I
could take a look in London, Germany, Paris, and Italy.

NATIONAL REVIEW

211 East 27 Street
New York 10, N. Y.
Subscription rate: \$4 a year, \$8 a year \$12 (Canada \$5 plus foreign postage)
\$10 per year

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Princeton
Moore

Copyright 1968 by The Trustees of Princeton University
 Ideas of Professor Eidelberg, George W. Eidelberg.
 One of the reasons for writing Father's
 mentions
 means to say that the book is not worthy of
 that he is no such thing. Also, if the young man
 is a murderer, it is not equally good doctrine to say
 If it is good doctrine to say that the Pope
 equally wicked for communicating Father's
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7 June 1968

But the Director whose intrepid de-
 mandations of congressional inquiries
 and have made him a number of
 friends at Princeton, had a memor-
 able statement in his book, *The Urge*
 to Persevere. He wrote that when a
 minister has to face "the duty of
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 cause he thinks he has overstepped
 the boundaries of his ministerial ob-
 ligation, but because he knows that
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 plus XII did not dare do more than approve
 Then in the last chapter, I pull out this:
 which adds nothing to our knowledge.
 and let his pet abominations together in a chapter
 point at all. He is just anti-Catholic and anti-Jew
 find that the learned Princeton emeritus makes any
 I READ THIS CHAPTER carefully and cannot



Sincerely,

Alfred H. Barr, Jr.

Dr. Robert F. Goheen, President
 Princeton University
 Princeton, New Jersey 08540

AHB:jsw

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 could take a look in London, Germany, Paris, and Italy.

NATIONAL REVIEW

the weekly magazine of conservative opinion

Subscription rates: \$4 a year, two
 years \$15. (Canada \$8, other foreign
 \$10 per year.)
 New York 16, N. Y.

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EDITORIAL PAGE

Journal  American

WEDNESDAY, NOVEMBER 6, 1957 ★

THESE DAYS:

**Case of Bigotry
At Princeton U.**

By GEORGE E. SOKOLSKY

BIGOTRY is bad news wherever it appears and under whatever circumstances. Bigotry of one sort or another does show itself in odd places. For instance, in the quarrel between Father Hugh Halton and Princeton University, each side shouts, Bigot!, at the other and one of the primary charges against Father Halton is that he disturbed the peace and quiet of university life because he raised literal hell over attacks on his church and its doctrines. Even some Catholics, attached to Princeton, felt that he was too boisterous in defense of what he believed to be the truth.

Personally, I enjoy boisterous defenders of the Truth, whatever they may be proved to be. And so I read a book by George W. Elderkin, Professor Emeritus of Princeton University, entitled "The Roman Catholic Problem," in which he sets out to prove that the Roman Catholic Church is an evil institution and that there is a Jesuit influence in the FBI.



The learned professor starts out to show that the Catholic Church's opposition to Communism in the United States was also an attack on Democracy and there is a very prolonged footnote dealing with J. B. Matthews' statements in the "American Mercury," about leftist Protestant clergymen. From the nature of the paragraph, no reader would know that J. B. Matthews is a Protestant, had studied theology, went to Java as a Protestant missionary and that he had translated Protestant hymns into the Javanese. Nor would it be known that the objectionable statement appeared in the "American Mercury" and was unrelated to any Congressional committee.

It is very difficult to discover who in the FBI is the Roman Catholic infiltrator. The three top men, J. Edgar Hoover, Clyde Tolson and L. B. Nichols are Protestants. The point is made that Archbishop O'Boyle of the Roman Catholic Church addressed the FBI Academy; so did I and Judge Irving Kaufman and we are both Jews.

Anti-Catholic, Anti-FBI

I READ THIS CHAPTER carefully and cannot find that the learned Princeton emeritus makes any point at all. He is just anti-Catholic and anti-FBI and ties his pet abominations together in a chapter which adds nothing to our knowledge.

Then in the last chapter, I pull out this:

"... Pius XII did not dare do more than approve in silence the 'Christian' carnage in Yugoslavia. He did not protest the monstrous killings of Jews by the Catholic Hitler, nor heed the appeal to stop Franco's execution of defeated republicans. Pius XII remained true to the Vatican's tradition for pious murder. He rewarded Stepinac, who tacitly sanctioned such murder in Yugoslavia, with a cardinal's cap. Justice demands that retribution should have brought into court not only Stepinac, but Pius XII himself..."

Quite apart from all else, to refer to Hitler as a Catholic is stretching a point, Hitler having persecuted the Catholic Church as much as he did the

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Quite apart from all else, to refer to Hitler as a Catholic is stretching a point, Hitler having persecuted the Catholic Church as much as he did the Jews, but he probably did not slaughter as many Catholics.

The final scientific conclusion reached by this distinguished professor, who was instructor and professor of Greek archeology at Princeton from 1910 to 1948, is:

"...Her (the Vatican's) present program is to involve the United States and European nations in war against Communist and Orthodox Russia. If that should prove successful, she will then seek to realize her final ambition of overwhelming England and the United States, the bulwark of religious freedom. For this, she counts upon the martial help of an Adenauer's Catholic Germany re-enforced with that of Italy, Spain, and the latter's blood relatives in South America. There can be no compromise between the Vatican's rigidly intolerant creed and the ideals of free countries..."

Using Professor Elderkin's hit and miss methods, I might conclude that he prefers the Russian Communists to the Roman Catholics which, of course, is his privilege. But the question must arise that if the Catholics are so wicked for suppressing Jews, Protestants and others, are not the Princeton trustees equally wicked for excommunicating Father Halton? If it is good doctrine to be free to say that the Pope is a murderer, is it not equally good doctrine to say that he is no such thing? Also, if the young mind is exposed to Professor Elderkin's book, is it very bad manners to say that the book is not worthy of attention?

One of the reasons for kicking Father Halton off the Princeton campus is that he opposed the ideas of Professor Emeritus George W. Elderkin.

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PAMPA, TEXAS

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THE PAMPA DAILY NEWS
TUESDAY, OCTOBER 15, 195749th
Year

The Pampa Daily News

One of Texas' Five Most Consistent Newspapers

We believe that one truth is always consistent with another truth. We endeavor to be consistent with truths expressed in such great moral guides as the Golden Rule, the Ten Commandments and the Declaration of Independence.

Should we at any time, be inconsistent with these truths, we would appreciate anyone pointing out to us how we are inconsistent with these moral guides.

Published daily except Saturday by The Pampa Daily News, Atchison at Sonerville, Pampa, Texas Phone MO 4-2525, all departments. Entered as second class matter under the act of March 3, 1875.

SUBSCRIPTION RATES

By CARRIER in Pampa, 50c per week. Paid in advance (at office); \$5.30 per 3 months, \$15.90 per 9 months, \$18.00 per year. By mail \$7.50 per year in retail trading zone, \$12.00 per year outside retail trading zone. Price for single copy 5 cents. No mail orders accepted in localities served by carrier.

Princeton Angered

A modern David is abroad in the land and even though he has been unable to do a modern Goliath in, he has wounded this Goliath enough to force a genteel groan of pain.

The David in question is the Rev. Dr. Hugh Halton, Roman Catholic chaplain of students at Princeton University. The Goliath is Princeton University, specifically, and the Ivy League and other rankly secular institutions of higher learning by association.

For several years now Father Halton has been challenging, through specific instances, the premises upon which Princeton projects the view of reality to its students. Since such a challenge must deal with fundamentals, it was necessary that he examine the very core of the philosophical and theological postulates which were given the students as "truth" (never "truth" with a capital "T" because, as every Rousseauist knows, man makes his own "truth".)

Such a procedure soon became very irritating to the academic powers for by stripping away the obscurities of "academic objectivity," there was nothing left but the cold, brutal and inhuman philosophy of Marx, his precursors and successors.

Princeton's answer to Father Halton was to withdraw recognition of his status, disclaiming any attack on the Roman Church and even going so far as to apparently postpone the announcement of Father Halton's "un-frocking" until Princeton's new President Goheen had been installed in office because Presbyterian Goheen's wife and children are Roman Catholics. This, of course, was in the best tradition of liberal procedure which would absolutely prove to anyone with an I. Q. above 80 that religion was not the issue. This might be known in the world of politics as a Machiavellian impression; in other words completely beside the point except to those who arrive at conclusions by impressions instead of reason.

If the Father didn't fully realize it in the past he is certainly aware now that his attacks were not only offensive to the entrenched pundits but also to the Certified Gentlemen which the Ivy League colleges, in particular, produce. To challenge the realm of the Certified Gentlemen is an act of **lese majesty** for they rule America with a patronizing mailed fist that brooks no challenge. The treatment of the Halton-Princeton affair by such national magazines as "Time" and "Newsweek" shows how the Certified Gentlemen of the Establishment try to "get their man." And since they seldom miss, we, sadly, predict Father Halton will one day soon find himself in less controversial surroundings.

Father Halton is one of those very few individual-

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frocking" until Princeton's new Presidet Goheen had been installed in office because Presbyterian Goheen's wife and children are Roman Catholics. This, of course, was in the best tradition of liberal procedure which would absolutely prove to anyone with an I. Q. above 80 that religion was not the issue. This might be known in the world of politics as a Machiavellian impression; in other words completely beside the point except to those who arrive at conclusions by impressions instead of reason.

If the Father didn't fully realize it in the past he is certainly aware now that his attacks were not only offensive to the entrenched pundits but also to the Certified Gentlemen which the Ivy League colleges, in particular, produce. To challenge the realm of the Certified Gentlemen is an act of **lese majesty** for they rule America with a patronizing mailed fist that brooks no challenge. The treatment of the Halton-Princeton affair by such national magazines as "Time" and "Newsweek" shows how the Certified Gentlemen of the Establishment try to "get their man." And since they seldom miss, we, sadly, predict Father Halton will one day soon find himself in less controversial surroundings.

Father Halton is one of those very few individualists of a near extinct species who not only understand the issues of today in the context of Christian tradition but find themselves in a place to directly question the intellectual process which seems bent on enervating this tradition with preachments extolling moral relativism and sentimental utilitarianism. In the midst of the mentality which permits honorable recognition of Alger Hiss, Father Halton is not a gadfly but a devastating threat.

In brief, the Father has committed the sin of rendering critical judgements by reasoning from a concept of an organic moral order which rational men must hold to if they are to measure right and wrong, good and evil.

The sickness afflicting the West which Father Halton has analyzed as an integral part of Princeton has concerned many besides himself and it is heartening to find a man in the tradition of Christopher Dawson, George Santayana and Irving Babbitt attacking this evil at one of its roots. By being outspoken, Father Halton has clearly shown that the Establishment prizes nothing more than saving face . . . a face so clean shaven, so urbane, but serving as only a genteel mask for a psuedo-intellectual cult whose lives are dedicated to the bitch-goddess of moral relativism.

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*"A front-page editorial signed
by the President and Publisher."*

MANCHESTER UNION LEADER

Tuesday, October 1, 1957

An Editorial

Princeton Kills Off Freedom of Speech

Down at Princeton, they don't believe in free speech any more, at least not for the Roman Catholic chaplain of the Catholic campus organization, who dared to criticize Princeton authorities for allowing Alger Hiss, fresh from a federal penitentiary, to address Princeton students.

It seems that Father Hugh Halton, 44-year-old native of Providence, R. I., also committed the unpardonable crime, in the eyes of the Princeton dictators, of criticizing Harvard for its sponsorship of Oppenheimer, who lied to U. S. security agents in wartime.

For exercising his right as a free American to speak out against what he thought was wrong, Father Halton has had "recognition, courtesies and privileges" withdrawn.

The just newly-installed president of Princeton, Dr. Robert F. Goheen, says the reason for this treatment is because of what Goheen terms "irresponsible attacks" by the chaplain on university personnel. **Goheen didn't like Father Halton's remark that Hiss' appearance at the college was "PRINCETON UNIVERSITY'S DARKEST HOUR."**

Dr. Goheen is a Presbyterian, whose wife and six children are Catholics. Goheen also revealed that the university officials had negotiated with Catholic church leaders for more than a year in its efforts to have Father Halton withdrawn from Princeton. **To the credit of Catholic hierarchy, no such move was made.**

President Goheen has not only struck a blow at all Catholics at Princeton, but is guilty of an action that gives a complete lie to all the pious sentiments he mouthed when he took office just a short time ago.

Apparently Dr. Goheen belongs to these new "liberals" who are in favor of all who think the way **THEY** do, but who would deny freedom to all those who criticize them.

We have scattered the seed of dictatorship in the United States, and the intellectuals—those who think they know better than the rest of us as to what is good for us—have apparently decided that freedom shall be denied to Catholic priests, to newspapers, or to anyone who dares criticize un-American activities and who dares to object to Hiss or Oppenheimer.

So Father Halton is to be denied the use of university facilities, such as meeting rooms and facilities for the publication of notices. Like the early Christians who dared to raise their voices against the Caesars and Imperial Rome, Father Halton and the Aquinas Foundation of the Catholic students of the university are to be banished from the Princeton campus.

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Dr. Goheen's action against Father Halton and the Catholic community of Princeton would seem to completely justify Father Halton's charge that Princeton was the center of "moral and political subversion." He blames the Princeton unit of the American Association of University Professors for a "decay of patriotism and morals."

It looks as if Princeton and President Goheen just haven't the guts to take what the chaplain could hand out, and so they have resorted to this totalitarian method of attempting to silence Father Halton.

THERE IS NOTHING SO POWERFUL AS TRUTH. THIS NEWSPAPER IS SURE THAT THE ETERNAL PRINCIPLES OF GOD, PATRIOTISM AND TRUTH, AS SUPPORTED BY FATHER HALTON, WILL IN THE END TRIUMPH OVER THE INTELLECTUAL CONFUSION, ARROGANCE AND DICTATORSHIP AT PRINCETON.

William F. ...

Publisher

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REPRINTED FROM NATIONAL REVIEW

OCTOBER 19, 1957

Princeton and the Priest

Father Halton can no longer march in Princeton's academic processions; but, argues Mr. Farr, he now holds an invaluable honorary degree in reverse

FINIS FARR

Sociologists from Princeton University, as industrious as they are learned, are currently concerned with a number of subjects, including the development of the metropolitan area of New Delhi, India; the higher bureaucracy in the civil service of Egypt; cultural changes in Puerto Rico; homicide and suicide in Africa; and the social system among inmates of jails. All very interesting and important, to be sure—but with the opening of the fall term, an event took place on their own academic doorstep whose implications they might profitably study for months or even years to come. The event was the sensational and unprecedented ousting of the University's Roman Catholic chaplain, the Rev. Hugh Halton, O.P., M.A., D.Phil. (Oxon.), a priest of the Dominican Order.

The announcement of Father Halton's proscription was highly dramatic, and I have no doubt the authorities meant it to be so. It was one of the first official acts of Princeton's new president, Dr. Robert F. Goheen, who read the statement of dismissal at the first regular faculty meeting of his administration. The statement referred to the chaplain as an "offending individual," and declared that he was no longer entitled to claim any official standing in the University, or avail himself of any of its courtesies and privileges. The reason: he had made irresponsible attacks on the intellectual integrity of faculty members; he had accused the university administration itself of malfeasance; he had criticized other institutions not specified; he had stirred up emotional controversies; and he had even alienated many of the Catholic students and professors in his spiritual charge. No university devoted to the freedom of rational inquiry need hold still for a fellow of this sort. There would be no argument about it. The issue

was closed: "The grounds for the University's action are sound and require no defense." And to batten down the hatches of academic freedom against a possible storm, the tough little president, who has been touted as the greatest thing in education since Arnold of Rugby, concluded, "I would reaffirm the essential importance of intelligent debate in our free society. It is hard, however, to see how heated controversy on the views and status of this priest could serve any good purpose. It is my earnest hope that the members of the Princeton faculty will exercise a high degree of restraint and patience in the weeks ahead and avoid provoking controversy on issues which are not involved."

Printed and Whispered

The strongly implied warning in Dr. Goheen's last paragraph was probably not needed; for it appears that Father Halton has already been vilified more than any person ever to appear in University circles, with few if any voices raised in his defense. He has been described as a "demented Dominican" in a letter in the undergraduate *Daily Princetonion*, and similarly abused in many other letters published; he was referred to in unprintable terms in a notice posted on the paper's bulletin board; he has been the object of a whispering campaign as to his sanity and probity by both town and gown; and in one of the town newspapers he was charged with having violated the privacy of the confessional. This latter accusation was the result of a misunderstanding by one of the paper's staff members of an incident with which Father Halton had no connection. The paper made retraction; but the fact that such an item could find its way into print without

corroboration will give some idea of the climate of opinion in which the ousted chaplain has been trying to do his work.

The work began with the retirement, in 1952, of the former Roman Catholic chaplain, who had been in the post for nearly twenty-five years, and was later to be described by Dr. Goheen as a "beloved and respected" member of the University family. This priest had celebrated Mass on the campus in Alexander Hall, setting up and taking down a portable altar for his services. On his retirement, the Bishop of Trenton consulted with the American head of the Dominican Order about a successor, and Father Halton, thirty-nine and bursting with zeal, energy and learning, was their choice.

Looking over his new job, Father Halton felt the first thing he should do was get a permanent Catholic religious center for the University. By begging far and wide, he raised \$60,000 to buy the large house on Library Place which had last been occupied by Thomas Mann. Here he remodeled two big rooms into a light, airy chapel which overlooks the garden. As a Protestant on Catholic terrain, I had that slight feeling of being a cat in a strange garret when I inspected the chapel the other day; but it seemed like a good place and an asset to the community. In addition, the house contains a library and meeting rooms. This is the Aquinas Institute—the religious facility provided by the Diocese of Trenton for the Catholics of Princeton University. Father Halton is its Director.

There are about 400 Catholic undergraduates in Princeton, and I suppose the authorities were pleased, when the Institute first opened, that Princeton men had a good place to go for services. But the same authorities were very shortly scandalized by the use to which Father Halton

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put his pulpit. From that platform, and in lectures throughout New Jersey and the East, he began to assail the foundations of the Liberal Establishment. One can imagine the cold fury of some who felt that without his Princeton connection, which was really rather tenuous, he would not have so large an audience up and down the land. Obviously he touched very sensitive nerves, for, precisely as Dr. Goheen stated, many highly emotional controversies almost immediately broke out.

Typical Controversies

To detail all the controversies that swirled around Father Halton's head would take more than an entire issue of this magazine. But typical, and perhaps central to this entire affair, was his stand in the matter of Dr. Walter T. Stace, a rather weird Englishman who read philosophy in his abundant leisure time during twenty-two years in the civil service on the Island of Ceylon, later became a notable writer and thinker, and finally retired, a couple of years ago, as a highly respected Princeton faculty member. The priest and the professor tangled on the latter's view of the possibility of a purposed universe, which, as nearly as I can figure out, is that of an old-fashioned village atheist of the Fighting Bob Ingersoll school. This view is unacceptable to the Roman Catholic Church, and Father Halton cried out against it in a series of sermons and lectures. He maintained that if the metaphysics of Dr. Stace are given an official flavor by Princeton teaching, it is too dangerous a dose to hand out to young students—it puts their faith, and indeed, their souls, in danger. This would be quite understandable to Belloc, Chesterton or C. S. Lewis, laughable to H. G. Wells. In any event, Father Halton has given the Stacean canon such close study that it is hard to understand how his charges, in this matter, can be dismissed as "unsubstantiated." Unwelcome, yes—but the substance lies in the work of Dr. Stace.

At this point, comic relief enters the scene. Another protagonist in the Halton affair is Dr. George W. Elderkin, a professor emeritus turned pamphleteer, who mortally hates and fears the Romish Pope. Dr. Elderkin



warns of three major dangers facing us today: the first Russia, the second West Germany ("conceived in Rome and born in Washington"), and the third the Vatican. He recently published a rigmarole about a Catholic woman who was ordered to pay fifty dollars to the Pope for the baptism of an adopted child. The embattled professor demands, "Do mother's mites produce archbishop's mitres?" and refers to Cardinal Spellman as "the Jupiter of Madison Avenue," who is spying out the land for a return of fascism. The professor writes that he believes the Vatican has drawn up plans to infiltrate the six leading American universities, and that Father Halton, a "fulminating Jupiter" (like the Cardinal), is planning to move in on the U.S. Government itself as soon as he has finished his evil work at Princeton.

Dr. Elderkin went into a tailspin when the Knights of Columbus conferred an award of some kind on FBI Director J. Edgar Hoover (a Presbyterian, like me), and said the Bureau was playing "right into the hands of a church that will stop at nothing to destroy our religious rights." The top FBI spokesman, Methodist Louis B. Nichols, tartly replied that he for one would not like to have on his conscience the responsibility for such "falsehoods and half-truths" as appeared in the Elderkin pamphlets. Professor Elderkin's writings are indeed a rich mine for students of human absurdity; yet there is also in this material a note of aroused bigotry as ugly as it is clumsy. And it is not at all reassuring to reflect that the Elderkin material, much of it devoted to unrestrained abuse of Chaplain Halton, is distributed at 75 cents

and one dollar a copy, as the title page states, "By the Princeton University Store."

Now we come to the part of the story which gives substance to the charge that Father Halton alienated some of his fellow Catholics in the University community. In writing on this part of the affair, an outsider must tread as delicately as King Agag before Samuel, and risk the same fate. Some of the relevant facts are as follows: Hugh Stott Taylor, the Dean of the Graduate College, occupies a very prominent place at Princeton. Indeed, he is entitled to a "Sir" before his name, since he has recently experienced, as a British citizen, the high gratification of being made a Knight Commander of the British Empire. But we shall give him his American title. Dean Taylor surely must look about him at Wyman House, the Dean's residence, with great pride and satisfaction in all he sees, for his academic origins, if the truth be told, were at Redbrick rather than Oxbridge, and he spent many years of his life as a chemistry professor.

Now he is a Dean and more: he is the highest ranking Catholic in the University family. And when Father Halton began to inveigh against Professor Stace, and other people and things around Princeton, Dean Taylor was embarrassed and displeased. He thought of the Foul Fiend incarnate, McCarthy, who held the nation in fear and trembling: a Catholic. Now there was this chaplain, talking up a storm, and with that undeniable Oxford degree: a Catholic. They made one ashamed, they really did, and something ought to be done.

At last the Dean's complaints became known to the Bishop; became known on an even higher level; but there was no satisfaction. Meditating in the Dean's Garden, where there is planted a sprig of ivy from Martin Luther's house at Wittenberg, and in whose wall are window arches from the atheist Shelley's Oxford college, the former chemistry professor at last came to an inescapable conclusion: Father Halton would have to be turned over to the secular arm. He went to the Trustees.

University trustees seem to have changed a great deal since the comparatively recent days of the

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Thurber-Nugent play, *The Male Animal*, in which the trustee-villain was a wicked man who didn't like Sacco and Vanzetti. Princeton's trustees, listening with what must have been genuine sympathy to the complaints of certain University Catholics and others against Father Halton, decided among themselves, "That fellow's got to go." The question was, when; and as might be expected from a body which is still conservative in procedure though not always so in thought, it was decided to watch and wait. Maybe things would get so uncomfortable for Father Halton that of his own accord he would ask his Church superiors to send him away.

Opposed Hiss Lecture

The chance that Halton's enemies were waiting for came with the visit of Alger Hiss to the Princeton campus in April 1956. While Hiss was receiving the standing ovation of the group of undergraduates who had invited him to speak, Father Halton, the only person connected with the University to protest, was asking the nation why the University authorities had permitted the invitation. "In an academic community dedicated to a search for an enduring truth," he said, "an unrepentant perjurer has nothing to say." The priest added that this was a moral crisis, and that Princeton wasn't coming through it very well.

That did it. The trustees decided to get rid of Halton as soon as Princeton's then president, Harold W. Dodds, had retired. Dr. Dodds laid down his burden last June, in the full odor of sanctity. He had received credit for everything that went right during his administration, and no criticism whatever, save from mavericks without standing, for what went wrong. In the same month, let us note, a new trustee was welcomed aboard for a term of service. He was the Rev. Dr. Eugene Carson Blake, Stated Clerk (administrative head) of the main body of Presbyterians. Dr. Blake undoubtedly was in favor of ousting Father Halton, for although he frequently busies himself in extending the right hand of fellowship to Communist "churchmen," he has kept a very stern eye on Catholics. "Protestant leaders have the responsibility," he has said, "to cast the

spotlight upon all Roman hierarchy efforts to subvert American freedom." Dr. Blake had also joined his colleague, President John A. Mackay of the Princeton Theological Seminary, who may some day earn the title of America's Red Dean, in endorsing the peculiar but official "Letter to Presbyterians" which in 1953 raised the familiar party-line alarms about congressional inquiries and creeping fascism. But whether or not Dr. Blake had anything to do with it, the trustees in June at last decided to withdraw the University's recognition from Father Halton, and this fall, as we have seen, Dr. Goheen cast him into outer darkness.

But is he obliterated? As the trustees knew, stripping Halton of his chaplaincy was one thing; getting him out of the Aquinas Institute, or out of Princeton town, was quite

"I have sinned academically: I have challenged the premises and postulates of the Establishment. I have engaged in rational debate on the fundamental principles of faith and reason."

FATHER HALTON

another. The Bishop in Trenton has the say about that—and so far, he has said that "the facilities of the Aquinas Institute will continue to be available to the Catholic students at Princeton," and "Father Halton will continue as director." If the Bishop so wishes, Father Halton can stay at the Institute as long as he lives. It is a pretty good bet that he will not leave it very soon. Will he, then, continue to be an object of dislike and disapproval on the part of the majority of upper-class persons in town and gown? The answer seems to be yes, in all probability. Princeton is a town where Dr. J. Robert Oppenheimer is held in high general esteem, in spite of the fact—one might almost think *because* of the fact—that a responsible board has held that we shall all be safer if he stays away from our weapon systems. Beyond that, Princeton is a company town. And as in all company towns, its citizens are extremely sensitive to status. Even its wealthy and successful non-academic residents—and

there are a great many of them—take a considerable interest in the University. If Prospect (the President's) House and Wyman House and Nassau Hall disapprove of a certain priest, few will be inclined to work very hard to find reasons to approve of him, and none, in all probability, will take the trouble to go over the matters in dissension point by point. And in many places, whispered vilification will be in the air.

Field for Research

As a matter of fact, those social scientists who have been advised to study the Halton ouster should proceed from it to the entire ecological complex of Princeton, town and gown. Here is the field for a study to rank with the famous inventories of Middletown and Yankee City. Here we have an openly recognized achieved-status ladder, in the academic rankings; here are the same six social classes that were identified in Newburyport; and here are enough in-groups and outgroups to keep the researchers happy for many a day. Here also they would find evidence of an important and useful sociological analogy, which might well be brought to their councils for discussion. The analogy is, that Protestant intellectuals regard Catholics very much as the inhabitants of Mississippi regard Negroes: all very well so long as they keep their place and don't try to mix into white folks' business. This was classically demonstrated when Halton took a hand in the Hiss affair.

After the Hiss affair, the maverick alumni who thought it a betrayal and a disgrace were very much surprised when the general body of alumni put on the greatest annual giving campaign of all time, with over \$1,200,000 contributed in absolutely unrestricted funds. This seems to bear out the dictum of Pareto, that the sentiments never die. Perhaps when formal religion and patriotism are on the wane, those sentiments go into blind alumni loyalty. The University can use this loyalty, for it has announced a budget of over \$18 million for the coming year.

As for Father Halton, he can no longer march in his Oxford gown and hood in the academic procession led

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Princeton

by the University Mace. But he undoubtedly feels that he is following, day by day, an older symbol. He has now received an honorary degree, in reverse, from an institution which placed a doctor's hood on the shoulders of the preposterous Methodist Bishop G. Bromley Oxnam. He has been symbolically destroyed, for that was the meaning of the thunderous dismissal, by a university in which more than one recognized addict of Communist fronts—H. H. Wilson of the Department of Politics, for example—flourishes under per-

manent tenure and has official access to the minds of youth. And even if President Goheen has applied cloture to further debate, Father Halton has brought something fundamental into the open. It is this: deep religious conviction and amoral metaphysics cannot coexist.

While the Trustees wait for the Bishop of Trenton to send them another chaplain—which may be a considerable wait—they might reflect upon certain words of the late Rev. Dr. A. Powell Davies, the famous Unitarian preacher of Washington,

D.C. Dr. Davies, whose intrepid denunciations of congressional inquiries must have made him a number of friends at Princeton, had a memorable statement in his book, *The Urge to Persecute*. He wrote that when a minister has to face "the duty of applying religion to a public issue and is widely heard, he will be sharply criticized. This he expects, not because he thinks he has overstepped the boundaries of his ministerial obligation, but because he knows that religion, if it be authentic, is greatly feared and widely misconstrued."

Too "Free" to be True

In order to talk sense about the Father Halton case at Princeton, we must distinguish sharply between "academic freedom" (which may be defined as freedom of teaching as officially formulated today in this country's leading universities) and academic freedom without the quotation marks. The former, which insists that a university is a place where all points of view can be accommodated, where no one can get into trouble for what he thinks unless besides thinking it he "conspires" on behalf of it, is what Plato called a "true falsehood"—that is, a lie in the soul about reality. There can be no such place, and even if there could be such a place it ought not be allowed to exist. The educational theories that underlie the "academic freedom" appropriate to such a place are both wicked and false. By insisting that all ideas must be tolerated, a situation is automatically generated in which true ideas get persecuted as a matter of course; by wedding the untruth that no man has any business calling another man wrong, those theories render inevitable the university's divorce from all men who love the Truth.

The astonishing thing, therefore, about the Father Halton case is not that it happened sooner than one would have expected, and at a university in which one would not have expected it to happen at all; but rather that it should have been postponed so long, and that Princeton should, for the moment, look as if it were 'way out in front of Columbia and Harvard and Yale. It is not: the leader in the field, by eight lengths of the Yard, is surely Harvard. And anyone who thinks the issues involved in the case are up for the last time little realizes what exciting days we have ahead of us.

Let us be quite clear what the main issue is. Princeton accuses Father Halton of having made "irresponsible attacks" upon the "intellectual integrity

of members of its faculty," and of having put forward "unsubstantiated charges of malfeasance against the administration of the University." But what is obviously at stake is Father Halton's refusal—we should have thought natural enough in a deeply-convinced Christian—to equate academic discussion with discussion conducted on Liberal who's-to-say-what's-right premises, or to concede that an all-points-of-view-to-be-represented university ought to exist. And what Princeton had clearly been demanding of Father Halton was not that he mind his manners but rather that he abandon—or at least not treat seriously—his religious beliefs, or, if not that, cease to draw from them even the most obvious inferences.

This Father Halton, quite properly, refused to do—as the next true Christian at the next of the nation's leading universities will also refuse to do when the demand is made upon him. Nor could there be any more dismal commentary upon the quality of Princeton's intellectual life than that the University should have reacted to his refusal with incomprehension and consternation. Surely President Goheen has someone on his faculty—aged, perhaps, but still able to speak—who can explain to him the inevitability of the conflict between Christianity and Relativism, and tell him about the Christian's duty to bear witness. Or hasn't he?

The lesson to be drawn from Father Halton's dismissal is not that Princeton has too little "academic freedom" but too much, which is to say more than a university can have and still maintain a healthy relation with the Truth of which Western Civilization is the carrier. And the question the dismissal poses is not whether our universities are less "free" than they ought to be, but whether there is still any hope of making them over in the image of what they were one hundred years ago, when a man determined to speak the truth that was in him could feel at home in them. Of making them, that is, less "free" but more free.

NATIONAL REVIEW

the weekly magazine of conservative opinion

211 East 37 Street
New York 16, N. Y.

Subscription rates: \$8 a year, two
years \$15. (Canada \$9, other Foreign
\$10 per year.)

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MEMORANDUM

To Princeton Alumni:

Finis Farr, author of "Princeton and the Priest" (a reprint of which is enclosed), and Robert Goheen, President of Princeton, have this in common: both are Presbyterians and graduates of Princeton. Mr. Farr '26 has worked with another Princeton man, Allen Dulles, in the Central Intelligence Agency.

Charles E. Whitehouse '15 felt that other Princeton alumni would be interested in Mr. Farr's essay. He therefore sent to the PRINCETON ALUMNI WEEKLY copy for a paid advertisement in which he offered to send free, to the first 500 alumni who should request it, reprints of "Princeton and the Priest." The PRINCETON ALUMNI WEEKLY refused to publish the advertisement. It was rejected as "controversial." Presumably the PAW did not judge "controversial" the advertisement it published for THE ROMAN CATHOLIC PROBLEM, the hysterically bigoted book by a professor at Princeton for 38 years, George W. Elderkin.

Less than 70 hours before Oxford Doctor Hugh Halton was excommunicated by President Goheen and the Trustees for protesting the appearance of convicted and unrepentant perjurer Alger Hiss on campus, Princeton Professor H. Hubert Wilson, whose curious fascination with Communism Father Halton has frequently examined, was speaking in Carnegie Hall for a Communist front of which he is a founder, the Emergency Civil Liberties Committee. Outside, Hungarians marched with signs lettered "Murderers" and "Traitors." Inside, Professor Wilson called for the abolition of Congressional committees investigating Communism and the burning of their files. He pleaded for the creation of a climate of opinion against the exposure and punishment of subversion.

By a curious coincidence Dr. Halton was the only one in the Princeton academic community with official or quasi official status who opposed the Hiss invitation and appearance (the Faculty voted unanimously to support the Administration and the Trustees, and the DAILY PRINCETONIAN applauded all three) and revealed in detail the long and tragic record of pro-Communist affiliations of Professor Wilson.

On the official notice board of the DAILY PRINCETONIAN, after Alger Hiss had been given the courtesies and the privileges of the University, a recommendation to the staff on how to slant the news was posted and signed by the Chairman, R. W. Apple: "Let's get rid of God-damn Hugh Halton." The abandonment of religious and moral principle at Princeton is beginning to tell.

Perhaps by another curious coincidence it was Dr. Halton who exposed in the university community the Communist front associations of the author of MORALS AND MEDICINE, published by the Princeton University Press in 1954. In 1953, Joseph Francis Fletcher was identified by Herbert A. Philbrick, FBI undercover man, as operating under Communist Party discipline. More than 13 months later the Princeton University Press published his thoroughly incompetent and anti-Christian essay, and Princeton's Department of Religion adopted it as a required text. The Vice President of the Press is Sir Hugh Stott Taylor, Dean of Graduate College and resident alien since 1914.

A contribution to the Aquinas Foundation, Stockton Street at Library Place, Princeton, will help to preserve the traditional religious and moral values upon which both the University and the Republic were founded. Gifts are tax deductible.

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Reprinted from THE MONITOR, Official Catholic Newspaper of the Diocese of Trenton, October 4, 1957

Fr. Halton Reviews His Reas

EDITOR'S NOTE: Fr. Hugh Halton, O.P., director of the Aquinas Foundation, Princeton, has been accused by the president of Princeton University of making "unsubstantiated" and "irresponsible" charges against Princeton University and some members of the faculty. Fr. Halton issued a statement to the press over the weekend in which he listed the things he has opposed at Princeton and the reasons for his opposition, and at the Masses in the Aquinas Chapel Sunday quoted at length from that statement. Public notice has not been taken in the secular press of these reasons, and The Monitor prints the statement so that all may judge whether the charges made by Fr. Halton or those made against him are "irresponsible" and "unsubstantiated." The 44-year-old Fr. Halton has earned his licentiate in Sacred Theology, and a doctorate in civil law and a doctorate in philosophy, the latter two degrees from Oxford University, England. He has taught at Oxford and other universities since his ordination.

In a curiously amusing expression of the pseudo liberal innocence, I have been excommunicated by the trustees and the president of Princeton University. For I have sinned, academically: I have challenged the premises and the postulates of the establishment and its dogmatic secularism on its own terms without privilege. I have engaged in rational debate on the fundamental principles of faith and reason. The central issue is simply this:

May Princeton retain its claim to the liberal tradition while attempting to suppress intelligent criticism? In this context, shall the chaplain to the Catholic students be denied the right to expose false teaching and intolerable academic incompetence which has contributed to the staggering loss of faith among the undergraduates? Fifty-seven percent of the Catholic students at Princeton since 1880 have become "lapsed" Catholics.

Now I realize that one is personally responsible for loss of faith; one cannot blame one's defection on an institution. I understand, too, that many of the Catholic boys at Princeton—in the past as now—might be described as "nominal" Catholics, religiously immature and uncritical, indeed, often enough religiously illiterate.

This charge of religious illiteracy is at least equally valid when applied to the average undergraduate at the university, whatever his religious "preference" (to use the university's delicate expression). But I must say that false and incompetent teaching and texts have contributed, in part, to the abandonment of religious persuasion.

The night before Alger Hiss spoke at Princeton University in the Spring of 1956, I said this on

thing is futile all effort is in the end worthless. A man may, of course, still pursue disconnected ends . . . but his life is hollow at the center."

Dr. Stace suggests that the solution to our problems rests in the effort of philosophers "to discover a genuine secular basis for morals to replace the religious basis which has disappeared." "Some of us," he observes, "are trying to do these things."

"The Catholic Bishops of America propose as remedy a return to belief in God and in the doctrines of Christian religion . . . Those who wish to resurrect Christian dogmas are not, of course, consciously dishonest. But they have that kind of unconscious dishonesty which consists in lulling oneself with opiates and dreams" (Note the likeness to Marx: religion is "the opium of the people.") "They refuse to face the truth that there is, in the universe outside man, no spirituality, no regard for values, no friend in the sky, no help or comfort for many of any sort . . . None of the commonly suggested remedies (for the evils of our time) on examination seems likely to succeed. It would therefore look as if the early death of our civilization were inevitable. Of course we know that it is perfectly possible for individual men very highly educated men, philosophers, scientists, intellectuals in general, to live moral lives without any religious convictions. But the question is whether a whole civilization, a whole family of peoples, composed almost entirely of relatively uneducated men and women, can do this. It follows, of course, that if we could make the vast majority of men as highly

Eternity, in which he reaffirmed his thesis: "I do not in this book retract naturalism by a jot or a tittle. On the contrary, I reaffirm it in toto." He stated that the book as an effort—and I would judge it a dismal failure—to show how it is possible for atheism and theism "to be but two sides of one truth."

In his system, God is a mere symbol for the ideal tendency in things; atheism may be as profoundly religious as theism; to the intellect God is "a blank, void, nothing." For Stace, God is literally nonsense, "a subjective illusion." "The Catholic Faith," he writes, "is ultimately based on nothing else but intuition." The Christian concept of God he defines as "a superstition, a gigantic and perhaps benevolent ghost, an immense, disembodied, and super-earthly clergyman."

In the same year, Dr. Stace's *Religion and the Modern Mind* was published by Lippincott. Revealing an incredible lack of scholarship which should not occur in the work of the Stuart Professor, the book is marked by essential misrepresentation of Christian doctrine and discipline.

The thesis of the book is stated by the author:

"Naturally, I cannot take all the dogmas of all the great religions and show that, if taken literally, they are false. Such a task would be almost endless. Nor is it at all necessary . . . The procedure I shall adopt will be to take only one dogma, which is common to most religions, and which will be thought by most people to be the most fundamental doctrine of religion, and show that, if it is understood literally, there is no reason to believe that it is true, and every reason to suppose that it is false. This is the doctrine that there exists a being, known as God, who is a person, a mind, a consciousness, who formed a plan in his mind, and who, in accordance with his purpose, created a world. . . . There is no reason at all to think that there is such a being, and the conception of him, in fact, involves such difficulties that we are compelled to give it up." All religious creeds are "myths" and so is conscious.

Who is Walter Terence Stace? He was born in London, educated in Edinburgh and Dublin. He had what he describes as "a conversion experience" at the age of 17—"a normal sort of adolescent religious awakening, and on the basis of it I decided to enter the Divinity School of Dublin University." When he finally entered Dublin, he attended the Divinity School for a little more than one year. "I had

mental Congress met there in 1783, had a rather different metaphysic than Stace. In his Farewell Address, he said: "Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports. In vain would that man pay tribute of patriotism who would labor to subvert these great pillars of human happiness, these firmest props of the duties of men and citizens. . . . And let us with caution indulge the supposition that morality can be maintained without religion. . . . reason and experience both forbid us to expect that national morality can prevail in the exclusion of religious principles."

(2) My first concern is for the spiritual welfare of the boys whom I serve as chaplain. During their university years I want them not merely to keep the faith, but to grow in it and to deepen their understanding of the classical and Christian tradition. When they recite the Apostle's Creed, I want them to know what they are saying. When they read in the Declaration of Independence that their Creator endowed them with certain inalienable rights, I want them to acknowledge their obligation to know, love and serve their Creator in such way that gives their rights their meaning. But what chance have they when Professor Stace (and I must insist that he is not alone at Princeton) refers to their beliefs as "opiates" and God as "an illusion." He violates the deepest convictions of their faith and reason, their very being. If Walter Stace is right, I'm wrong and so is the whole Christian cultural and spiritual tradition of the West. Are Christians and Jews adoring a myth? If Stace is right, we must get rid of the Creed and burn the Declaration. It is just too silly to be talking about the Creator if the whole thing is a cruel hoax.

Who loves Princeton best?—the one who denies God, or the one who affirms His Providence in the affairs of men and universities? If the God whom we adore should ever be rooted out of the minds and souls of the university men, morality and freedom would die in that hour.

(3) Supposing, but not admitting, that Professor Stace is right: there is no intelligence behind the universe, no creative mind. God is illusion and myth. In that case nobody designed his brain for the purpose of thinking and the sensation he calls thought is merely a by-product of physical or chemical reactions. But if this is so, obviously

TRENTON, N. J., FRIDAY, SEPTEMBER 27, 1957

Bishop Says Fr. Halton To Continue to Direct Institute for Students

Continued from the Monitor

Facilities of the Aquinas Institute will continue for the present to be available to the Catholic students of Princeton University and Fr. Hugh Halton, O.P., will continue as director.



FR. HUGH HALTON

cluded to run for the presidency. The reason was that his wife was a devout Catholic, who was honored by the Pope with the title of the Holy Mother, and he feared his religious zeal would keep the White House full of priests, and declared, "I will not accept if nominated, and I will not serve if elected."

"The major issue is 'What is Halton's ulterior purpose?' . . . What Halton seeks to achieve is the impairment of our democratic tradition for free inquiry with a view toward its ultimate destruction. . . . Halton's attack upon Princeton is the handmaid of Catholic infiltration into government."

In the American Nationalist, July 1947, Professor Elderskin published a criticism of Don Whitehead's story of the FBI under the title "The Roman Hierarchy Infiltrating the FBI." His thesis is the familiar one: "The Catholic Hierarchy are the real subverters who threaten our traditional freedoms." Mr. Whitehead's story in short does not reveal a fundamental deficiency of the FBI. He does not ask the urgent question: why does our national detective agency, which is bound to uphold our traditional freedoms, play right into the hands of a church which will stop at nothing to destroy our religious rights? The professor is fearful that the FBI will become a weapon of political oppression, and his answer indicates that he is relying, perhaps unwittingly, on Communist propaganda sources.

The FBI appointed Louis B. Nichols, O.S.A., to head the family and raised in the Methodist Church, and a member of the FBI for 23 years, to reply to Elderskin's "sensational" article precisely because of Professor Elderskin's Princeton "beliefs."

Mr. Nichols observes that the Princeton professor exercises may at one time have been interested in the case, but this is not the case at the present if one is to judge from his statements. The FBI concludes: "You, of course, are entitled to your opinions but you are not entitled to misrepresent the truth. . . . If you have any desire to get at the truth, I will be very happy to sit down and talk to you should you prefer to be in Washington, I, for one, would not want to have any conscience the responsibility which you must assume for the revelation of the 'black and half-truths' which appear in your pamphlet."

In his rebuttal, Professor Elderskin suggests more misnomers about Catholicism and world conquest. "The Church has been widely distributed by the missionaries, its determination to make this country Roman Catholic as a stepping stone to world conquest."

Dr. Elderskin's "research" has been promiscuously displayed and widely distributed by the Princeton University Stars. And his extraordinary bigotry has rubbed off on many religiously ignorant and superficial minds. The undergraduates at Princeton are repeatedly asked by the university to keep open minds. Surely this kind of academic nonsense, I believe with Peter Viereck, is an anti-Catholicism, the anti-Semitism of the pseudo-intellectual.

IV. As an intellectual and spiritual discipline, Roman Catholic doctrine is specifically taught in more than 48 percent of the courses offered on Princeton's Department of Religion. I believe this is as it should be, because by reason of its discipline, authority and fire has had a marked influence on the spiritual, intellectual and cultural life of the West. Quite properly, its doctrinal and moral teaching ought to be critically assessed in any first-year student's department of religion. And it ought to be taught by professionally competent scholars like any other discipline in the curriculum.

This is particularly true at Princeton. In this great center of learning, soaked in the Christian tradition, the Department of Religion, if it is to merit the expression "one of the most distinguished in the country" (Princeton Alumni Weekly, January 22, 1954), must meet the most exacting professional standards.

What do we demand intellectually from the teacher of calculus or history, says? Surely, professional competence in his subject or art, a premium on scholarship; formal scientific training and, preferably, an extreme advanced degree or two from a reputable source. If one has done a book or an article in his field for a scientific journal, so much the better.

Princeton should strive for the highest standards of scholarship. So long as calculus or history, for example, is taught in this place, it should never be necessary for a student to leave the campus to find out what calculus really is, what history really is.

Now apply this principle to the Department of Religion at Princeton, a non-sectarian university. We all deeply admire the civility and integrity of the members of the department, and I personally have never heard any criticism of their competence to teach mathematics and Judaism. No one has challenged the desire of these men to be objective, no suggestion of unfairness or bias.

But the point is that more than 48 percent of the courses which they teach deal essentially with Roman Catholic doctrine. What formal, scientific training in Catholic doctrine as an intellectual discipline has even one of these capable scholars had? Had they had as much formal training in Catholic faith and morals as

a youngster in the seventh grade of a parochial school? If there one look by a member of the department discussing the Catholic doctrine which he feels competent to assess in university lectures?

This is not a religious issue. It is a straightforward question of professional competence to teach a university discipline.

A desire to be fair, to be objective—these things we have, for the most part, on the Department of Religion at Princeton, but side by side with an uninformed and illogical picture of what it is. The teacher of chemistry must be more than fair and objective. He must know chemistry.

I am not concerned with the fact that Princeton University has never permitted a Catholic to teach on the Department of Religion. My complaint is not that Catholicism is not represented religiously, but that it is intolerably misrepresented academically.

Y. When Alger Hiss was named to Princeton in April 1956, I was the only member of the academic community to challenge the appointment of the invitation. In my judgment, the board of trustees and the administration failed, which detracted the nature and responsibility and the authority implicit in the exercise of academic freedom which reminded the university that it had been enervated and developed by men who had adhered to the spiritual, moral, intellectual and cultural tradition of the West—the classical and Christian tradition.

Alger Hiss is an unrepentant perjurer. In an academic community dedicated to the search for truth, it is not to be expected that he would stand up for the tradition. His appearance at Princeton was a triumph for treason and academic license.

I said at the time: "The trustees of Princeton will not censure what they choose to call 'academic responsibility.' In this context the expression is utter nonsense. What the trustees and the administration really lack in the Hiss invitation is the courage and the ability to exercise authority and discipline. . . . I can understand why Alger Hiss needs Princeton. But I cannot for the life of an undevoted man, why Princeton needs Alger Hiss. One prong of its devotion to the nation's service, the platform from which he advertises American institutions. . . ."

"I believe there is a kind of spiritual and moral decline in the long run will do a greater disservice to Princeton and America than some of the threats the trustees and administration now consider more imminent. Make no mistake: There is a marked decline of spiritual and moral values in this place, respectively and practically."

"Imperceptibly, subtly, the ultimate principle of faith and reason are being altered. It is important to remember that academic freedom at Princeton was founded on the postulate that it is a universal-spiritual-moral freedom on which the university stands. Within that agreement, the fundamental principle is: it was safe to permit it and it was desirable to encourage dissent and dialogue. Indeed, dissent is intelligible only when the framework of assent is sound. This is the premise of freedom, and the university is unwelcome if it fails to adhere to it."

The truth is that Alger Hiss is less professional competence to discuss "the meaning of Geneva" than a civit teacher in a Catholic school, and he certainly lacked the moral character one has the right to expect in a university teacher. But the university was determined to cooperate in the conscious effort to restore his academic respectability.

Since most of the Princeton undergraduates were as little prepared to judge critically as the thinking of Alger Hiss as they were to counter the atheistic nihilism of Professor Stace, I invited the Assistant Chief of the Washington Bureau of the Chicago Daily Tribune to do a straight report on the Hearing of Alger Hiss 24 hours before Hiss appeared. After all, most of the undergraduates were 19 or 20 years of age when he was convicted of perjury in denying that he had turned secret U.S. documents over to agents of the Soviet Government.

I took the largest lecture hall on the Princeton University Campus, McCosh 50, and then announced the nature of the meeting. The incredible obstacles that Princeton University officials put in my way were hardly only by the grace of God and the tenacity of moral conviction. The destruction of these events is a chapter in itself.

In God's Providence, the Meaning of Alger Hiss was an enormous success and it did much to help Princeton that its board of trustees or administration will ever acknowledge.

But I had committed the academic crime for which Princeton has no sanction. If the fierce campaign that got under way when I criticized the barbarous metaphysics of Professor Stace grew in intensity with my insistence on rational debate of other men.

All sense of decency disappeared after the Hiss incident. The faculty voted unanimously to support the resignation of the administration. President Dods concentrated on public relations and my removal and the university community, starting with inactivity charges, began the long drive to silence the lone dissenter.

I have not been able to recollect my mind to the principle on which one of the most eminent and respected trustees of Princeton said, "The right to be wrong," he said, "is the beginning of wisdom." It is not the least of the learning assets to the students who, about to take examinations, had opened a book all at once.

On the premise of this quality of teaching and its effect on religious and moral education, it is at least tolerable that spiritual and moral and political subversion in our universities (and in some of our associations of professional educators) is the central threat to the Christian and American tradition.

I believe that America has more to fear from the mentality of some of its teachers than from the atheism and moral nihilism of Khrushchev and his puppets in the satellite. It is then a matter of common sense, in metaphysics in both cases, that Khrushchev's is less blured by substantialist opinions about the dangerous. Why do so many of the self-styled intellectuals promote the FBI administration to the Ten Commandments?

Princeton University has that curious kind of tolerance which in a variety of loose and irresponsible opinions about subversion and loyalty oaths (Princeton and the Institute for Advanced Study) were among the leading schools which invited the California non-signers to join their faculties. It dominates both the discipline of truth and the academic responsibility implicit in the exercise of academic freedom. The teaching of some Princeton professors has done and is doing greater disservice to the religious and moral tradition of American democracy than all the writings of Karl Marx taken together.

The fact that no mind is free to reject the truth seems to be the essence of intellectual life as an infringement upon its sacred liberties. In the past year, a distinguished professor defended his "right to be irresponsible" and a student his "right to be absurd."

It is not necessary for me to defend the closing of nothing. He wishes neither to convince nor to be convinced; but to live contentedly, he unconsciously, in his liberal paradise, exercising rights which the existence of which he denies.

Objecting to any infringement of academic freedom, the trustees, legalities and obligations to God and country, too many professors were. Make no mistake: There is a marked decline of spiritual and moral values in this place, respectively and practically."

In Princeton today, patriotism is a rational persuasion. It is a traditional prejudice rationally no better than Khrushchev's prejudice to the contrary. If there is a prudent fear that the students, trained in Stacean atheism, may one day turn to something which has more merit and no less right? Moral and intellectual subversion conditions the minds for communism. Ideas have no consequences.

I am increasingly convinced that all that is necessary for the ultimate betrayal of God and Princeton is that professors, who are by nature and by the Christian and Christian tradition, permit the dogmatic secularists to create the myth and the policy of university education.

This is the dimension of the revolt in education. The central issue is not buildings and classrooms and faculty salaries in 1952, serious though these problems are, but the religious and moral and intellectual quality of the teaching in the universities in 1957. If we reject the traditional morality with Dr. Stace and Alger Hiss, we must not expect the good to be done. If we cannot demand the good, we cannot demand the function.

It is in this context that I have received President Gohben's communication. So far as I know, in my native, Princeton has in a sense suffered on an honorary degree, perhaps the first of its kind. But, frankly, I am bewildered as we liberal or aren't we? If Princeton can embrace committed atheists to interpret her motto "Leader and Student," it can do as she can fight or the right of a trustee to talk to lecture in Burdick Hall, how in a sense of liberalism can she exclude a priest so challenging the premises of the new academic propaganda.

President Gohben and the trustees have only one purpose: to suppress rational debate and intellectual criticism. This is indeed a matter of academic freedom, in spite of the president's unadmitted association to the contrary. If Alger Hiss returns to Princeton, there will be no dissenting voice in the academic community. This is the purpose and the effect of Dr. Gohben's unrepentant action.

As chaplain to the Catholic students, I am charged with the responsibility of defending faith and morality in the academy. By the grace of God I shall continue to do this in my ability and according to each trust truth which will mix as true free.

manus communications with Fr. Halton's supporters, dating from June 1956, no satisfactory resolution has been found. Accordingly, the decision of the board of trustees has been put into effect.

"The university has withdrawn its recognition of Fr. Halton. The courtesy and privilege which have been extended to him, as they are to all denominational chaplains, have been terminated. He is no longer entitled to claim he has any official standing in Princeton University."

"That this action is necessary is cause of great regret. The university is deeply concerned to help uphold the spiritual welfare of its students. It has sought consistently to support and facilitate the work of each chaplain assigned by a church or religious group to minister to the members of its faith who are in the university."

"When Fr. Halton was appointed by his Church in 1952 to succeed Fr. Beckley, he had been a beloved and respected member of the university community for more than 23 years, he was warmly, he was accorded the privileges which are normally accorded to denominational chaplains, and he has continued to enjoy them. Unfortunately, he has conducted his ministry in a way that the university can no longer feel that he is entitled to claim even pastoral membership in the university community."

"Under claims of advancing the peace of truth, he has resorted to irresponsible attacks upon the intellectual integrity of faculty members. This course and the manner of his charges can only be recognized as designed to foment highly emotional forms of controversy and to provoke hostility and disrespect where friendship and respect had long existed. His accusations in the past year have broadened into large, unwarranted charges of malfeasance against the administration of the university and against a number of other respected and able institutions as well. For the tactics of this sort no university devoted to freedom of national inquiry and debate need make a home. This is particularly so in this case where the offering individual has managed to alienate from himself many of the Catholic students and faculty members who looked to him for guidance. It was to them that he was received by the university."

"Consequently, the university has informed the appropriate authorities of the Roman Catholic Church that it no longer finds it proper to extend to Fr. Halton its recognition and privileges."

At the same time we have expressed our sincere hope that the priest charged to fulfill the responsibilities he had implied in his university association will be assigned to minister to the Catholics in the university.

"We respect the Faith and the Church of those who are Catholics. We desire for them every opportunity to be strengthened in the tenets of their religion. We hope they will be accorded a chaplain who will minister to them with firm devotion and that patient understanding that a free society respects the freedom of all reasonable men."

"In the meantime, the university will continue to give chapel attendance credit to undergraduates on matter what church they attend in the Princeton community."

"The grounds for the university's action are sound and require no defense. At the same time the university has sought, by every reasonable means, to avoid precipitating a public controversy over this matter, because of the exceptional and misunderstandings which would inevitably attend it. This is not an issue of academic freedom. The university has not set itself against the Catholic Church. The one point of issue is whether Fr. Halton is entitled to retain the privileges which the university had, of its own will, extended to him."

"I would reaffirm the essential importance of intelligent debate in our free society. It is hard, however, to see how heated controversy on the views and actions of this priest could serve any good purpose. If in my earnest hope that the members of the Princeton faculty will exercise a high degree of restraint and patience in the weeks ahead and avoid provoking counter-issues which are not involved."

"Despite numerous communications with Fr. Halton's supporters, dating from June 1956, no satisfactory resolution has been found," the statement read. "Accordingly, the decision of the board of trustees has been put into effect."

Dr. Gohben's statement, as reported in the Daily Princetonian on Tuesday, followed:

"Last June the Board of Trustees of Princeton University, in a decision in which my predecessor, Dr. Harold W. Dubs, and I participated, and fully concurred, directed that the university withdraw its recognition of Fr. Halton and that other remedies contemplated should be found. Despite

Thus did Bishop George W. Ahr, in a statement to the Monitor, clarify the status of Fr. Halton, whose "privileges" as chaplain to the Catholic students at Princeton were withdrawn by the university's board of trustees.

"The statement issued at Princeton University on September 23, and the accounts which have appeared in the public press concerning the Director of the Aquinas Institute at Princeton, New Jersey, have raised questions in the minds many which require some notice," said Bishop Ahr in his statement.

"The Aquinas Institute was established last year by the Board of Trustees of Princeton University. The first representatives made to the Bishop of Trenton in this matter by a group of officials of Princeton University came in August, when I was informed of the decision which the Board of Trustees had made in June. In my opinion it was, in effect, an ultimatum from the Board of Trustees to remove Fr. Halton as Director of the Aquinas Institute, or have his recognition and privileges withdrawn by the University. To have removed Fr. Halton under those circumstances would have been tantamount to placing the responsibility for the existing situation upon him. This I am unwilling to do."

"The published reports do not adequately present either the background of the situation or the basic issue involved. The basic issue is the right of a priest charged with the spiritual care of Catholic students in a secular university to speak out in defense of the faith and morals of those committed to his care."

"The published reports do not recount the personal visitation that has been visited upon Fr. Halton in the Princeton community since first he undertook so to speak."

"For the present, the facilities of the Aquinas Institute will continue to be available to the Catholic students at Princeton. Fr. Halton will continue as Director."

Fr. Halton disclosed the action of the board of trustees at the Masses Sunday morning in the Aquinas Chapel. He was joined by Fr. Gohben, university president, was addressing the undergraduates at opening exercises on the campus.

"The 'privileges' which were withdrawn by the university include the right to conduct academic proceedings with the faculty; use of the university's bulletin for announcements pertaining to the Aquinas Institute; the use of university rooms for lectures and guest speakers; and the listing of the foundation and himself in the university catalogue."

Fr. Halton termed the decision by the university board as "unwarranted and deducted between Princeton University and Roman Catholicism." Dr. Halton declared "The university has accorded rational debate for intellectual bigotry."

In the announcements preceding the sermon, Fr. Halton declared:

"I feel obliged to make reference to a certain confusion which apparently exists in the minds of Catholic first-year students in the university. This confusion explains in part, I am reasonably certain, the absence of so many of them from this chapel today."

"Some of the boys and their parents have been informed these past several days on campus that Princeton University no longer recognizes a chaplain to the Catholic students, that the university reserves the right to censor in the appointment of a chaplain. God bless Fr. Halton, we have found from affiliation in this academic community."

It was further suggested that the attendance at Mass in the Aquinas Chapel would signify Princeton's chapel as a statement to the press in which it was stated that the best interests of Princeton would be preserved by the university's withdrawal of public notice.

"May I say that my appointment as chaplain to the Catholic students in this community is made by ecclesiastical authority; they alone have the right to unmake it. Princeton University may withdraw recognition; it cannot effect my status as director of the Aquinas Institute."

Fr. Halton told of telling the office of Alexander Leitch, university secretary, of his own "no" vote for inclusion in the University Bulletin. He added that "Mr. Leitch has been directed that the university withdraw its recognition of Fr. Halton and that other remedies contemplated should be found. Despite

Fr. Halton continued, "to allow rational debate and to leave unchallenged professional incompetence with reference to Faith and reason in university life, and thought, it cannot succeed. If the president's statement is an effort to discard intelligent criticism of false teaching in a community devoted to free expression, then intellectual bigotry has won the advantage over intellectual integrity in this case."

"I shall continue to speak in defense of the central issue of Catholic doctrine and doctrine, the central postulate of Faith and reason in an academic context. And I shall continue to do so, by the grace of God, with intelligence and wit."

"I am aware that some members of the community have challenged my sanity and others my serenity. There are those who cannot bear the laughter of the children of God without assuming frivolity. Perhaps some are actually sensitive because they feel they are being laughed at."

"I assure you that my criticism of the false metaphysics and false theology of the Board of Trustees is in no way intended to offend anyone, but my rational criticism of Morals and Medicine and the intolerable nihilism of Professor Elderskin, I did what I did and I did what I did with full understanding of the consequences. I repudiate entirely the charge that I did it for fun. But nobody will persuade me that it was not fun doing it."

"Finally, I am conscious that in the academic climate which prevails today, politeness counts for more than truth. And it simply isn't polite to have convictions. Sweet reasonableness and a curiously ingrained orthodoxy have conditioned us to believe that truth necessarily lies in the middle."

"When all points of view have been added and deducted the answer will be a tie. Everybody has a price, nobody is left Catholic. The central issue is not a matter of public relations between men of different religions, but it represents a very unresolvable test for truth. There is no demonstrable reason to believe that truth is the common denominator of conflicting views."

"Truth matters. While the pseudo-intellectuals are busy being polite and tactful, the old prejudices and the new errors prevail among the students. Despicable things happen even when rational debate is engaged. But in the new age of politeness, nothing happens at all. I still believe that in the Providence of God, we will be set free by the tactics, if necessary, of the truth."

On Monday afternoon, after a faculty meeting, Dr. Gohben announced to the press that Fr. Halton, he had stated that the withdrawal of privileges from Fr. Halton was decided last June by the board of trustees. The action, he said, followed numerous communications with Fr. Halton's supporters in an effort to have him removed from the position of director of the Aquinas Institute and chaplain to the Catholic students.

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Fr. Halton termed the decision by the university board as "unwarranted and deducted between Princeton University and Roman Catholicism." Dr. Halton declared "The university has accorded rational debate for intellectual bigotry."

In the announcements preceding the sermon, Fr. Halton declared:

"I feel obliged to make reference to a certain confusion which apparently exists in the minds of Catholic first-year students in the university. This confusion explains in part, I am reasonably certain, the absence of so many of them from this chapel today."

"Some of the boys and their parents have been informed these past several days on campus that Princeton University no longer recognizes a chaplain to the Catholic students, that the university reserves the right to censor in the appointment of a chaplain. God bless Fr. Halton, we have found from affiliation in this academic community."

It was further suggested that the attendance at Mass in the Aquinas Chapel would signify Princeton's chapel as a statement to the press in which it was stated that the best interests of Princeton would be preserved by the university's withdrawal of public notice.

"May I say that my appointment as chaplain to the Catholic students in this community is made by ecclesiastical authority; they alone have the right to unmake it. Princeton University may withdraw recognition; it cannot effect my status as director of the Aquinas Institute."

Fr. Halton told of telling the office of Alexander Leitch, university secretary, of his own "no" vote for inclusion in the University Bulletin. He added that "Mr. Leitch has been directed that the university withdraw its recognition of Fr. Halton and that other remedies contemplated should be found. Despite

Thus did Bishop George W. Ahr, in a statement to the Monitor, clarify the status of Fr. Halton, whose "privileges" as chaplain to the Catholic students at Princeton were withdrawn by the university's board of trustees.

"The statement issued at Princeton University on September 23, and the accounts which have appeared in the public press concerning the Director of the Aquinas Institute at Princeton, New Jersey, have raised questions in the minds many which require some notice," said Bishop Ahr in his statement.

"The Aquinas Institute was established last year by the Board of Trustees of Princeton University. The first representatives made to the Bishop of Trenton in this matter by a group of officials of Princeton University came in August, when I was informed of the decision which the Board of Trustees had made in June. In my opinion it was, in effect, an ultimatum from the Board of Trustees to remove Fr. Halton as Director of the Aquinas Institute, or have his recognition and privileges withdrawn by the University. To have removed Fr. Halton under those circumstances would have been tantamount to placing the responsibility for the existing situation upon him. This I am unwilling to do."

"The published reports do not adequately present either the background of the situation or the basic issue involved. The basic issue is the right of a priest charged with the spiritual care of Catholic students in a secular university to speak out in defense of the faith and morals of those committed to his care."

"The published reports do not recount the personal visitation that has been visited upon Fr. Halton in the Princeton community since first he undertook so to speak."

"For the present, the facilities of the Aquinas Institute will continue to be available to the Catholic students at Princeton. Fr. Halton will continue as Director."

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Delafield Island Road
Darien, Connecticut

Dear Princeton Alumnus:

I am writing you as a Christian, as an American and as a Princeton wife and mother. My purpose is to ask you if you are willing to have the values on which our Country was founded and by which it has grown great undermined by the atheistic and leftist elements assisted unconsciously by persons whose misdirected loyalty to Princeton blindly protects the climate in which these elements work on young minds. The American institutions that we cherish are going by default for lack of courageous men who will insist on putting Christian principles first in the order of priority. Freedom, - Academic or otherwise, - is only to be had on the basis of those same principles which are the foundation of our laws, written to define and protect the inherent rights and duties of man.

For the past five years the Rev. Dr. Hugh Halton, O.P., the Catholic Chaplain, has been making known certain aspects of the situation referred to above. Every effort has been made by the Princeton Administration to silence him. No effort has been made to correct the situation. The University has withdrawn its recognition of him as Chaplain. President Goheen does not answer any of the specified challenges of moral and academic subversion that have been referred to by Father Halton. May I ask you to give your thoughtful attention to the enclosures? These facts are not reaching the alumni. It is right that they be informed about the conditions that Father Halton has been speaking out against and that Father Halton's statement in answer to Dr. Goheen's should be brought to their attention. I enclose that statement, as published in "The Monitor", the official Catholic newspaper of the diocese of Trenton, and an article by George Sokolsky from the N.Y. Journal American of October 17.

My son graduated from Princeton in 1952, having imbibed the atmosphere of relativism, of neutralism and of failure to discriminate in the realm of moral values that Princeton mistakenly considers to be "Academic Freedom". He was for four years taught to withhold judgements of right and wrong, of true and false in the area of moral and spiritual principles. The relativist attitude of mind prevailing at Princeton does not commit itself to any ultimate scale of values by which right and wrong, true and false, can be judged. By such an attitude Princeton has unwittingly committed itself to maintaining a moral and spiritual vacuum, labelled 'Academic Freedom'. A Christian commitment becomes only one of many attitudes to the relativist, - no better, no worse. Yet it is these Christian principles upon which our Country and Princeton University were founded. Should not loyalty to Princeton consist in the desire that her academic policies be founded on Christian Truth rather than providing an open forum for any ideas, good or bad, with no exercise of discrimination? Should not an American educator, in his wisdom, deliberately present to young men the very highest ideals of virtue and honor that Western Christendom has been blest with? Has the present-day educator no deeper personal commitments and convictions to draw from than the bloodless canons of "good taste"? Concern for our Christian heritage was what led Father Halton to open the Aquinas Foundation. My son's friendship with Father Halton after his graduation opened his eyes to the pure gold of his

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lost inheritance, - the inheritance that Princeton no longer presents to students as a noble and necessary commitment of mind and will.

We, as a family, consider our friendship with Father Halton an honor. We have on more than one occasion had good reason to be grateful for his wisdom, his unfailing generosity and his tact. Father Halton's tireless concern for persons is the other side of the same coin that detests all that is dishonest and shoddy.

It appears that Alger Hiss, Professor Emeritus Stace and other such, can be easily tolerated by the Princeton Administration and their ideas are welcome on campus. But the Administration has outlawed the man who has shown up the a-morality of their position and who states unequivocally, as a Christian should, that man's nature demands allegiance to fixed moral standards of right and wrong, - in short, to God. The University appears to have overlooked what every parent with common sense knows, - that education is incitement to action, for good or for evil.

As of October 22, Father Halton has received over 4500 letters and 700 telegrams congratulating him on his position. 95% of these have come from non-Catholics. May I suggest that you send financial help, large or small, to the Aquinas Foundation where the Rev. Dr. Hugh Halton will continue to uphold the principles on which the University was founded, regardless of the official refusal to recognize him?

Harvard men have organized the Veritas Committee to meet a similar situation at Harvard. Father Halton is an honorary member of this organization.

May I also suggest that you inform Dr. Goheen that the University policy displeases you and must be changed so that Princeton may honor her Christian traditions and her good name with more than lip service?

Yours faithfully,

Eugenie Edmunds Carver

Eugenie Edmunds Carver

November 1, 1957

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UNION THEOLOGICAL SEMINARY

BROADWAY AT 120TH STREET

NEW YORK, N.Y. 10027



Moore

May 31, 1968

rec 3 June 68

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

Dear Mr. Barr:

My mother and I are wonderfully pleased that you have been willing to guide the selection of a collection of modern sculpture for the Princeton campus, as an outdoor extension of the University Museum. Our only concern is to see as significance a collection as the means available allow, and we hope you will feel a complete freedom to plan what you and your colleagues believe will be the best collection, (with architectural considerations playing a very secondary role).

Inclosed is a copy of a letter to John Wheeler. My original understanding had been that a major large Moore might run about 80,000, with a top limit mentioned of 100,000. I quite agree that to spend nearly a quarter of the fund on a single monumental Moore would put a big dent in an already quite limited potential collection. Why should Princeton want a rival to the showpiece of Lincoln Center? Would not the purposes of a university (and University Museum) be better served by several smaller Moores?

I will certainly be very happy in any final decision you may be pleased to make, but I did want it clear that the purchase of such a monumental piece had had no part in my original or present intent, (especially as there has been a request that would put me in the quite unexpected position of specially authorizing it).

We shall all be looking forward with intense interest to see the collection which you gather for us. Best wishes for a pleasant trip to Portugal.

Yours Sincerely,

Peter Putnam

Peter Putnam

Enclosure
PP:sb

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PRINCETON UNIVERSITY
WHEELER PHYSICAL LABORATORY

21 May 1968

Dr. William M. Milliken
1890 East 107th Street
Cleveland 8, Ohio

May 29, 1968

Professor John A. Wheeler
Physics Department
Princeton University
Princeton, New Jersey

WORLD WOULD APPRECIATE HAVING
YOUR APPRECIATION OF RELATIVE
SUITABILITY OF ONE OF THE TWO
ENCLOSED HENRY MOORE FOR
PRINCETON PLAZA BEFORE END OF
MAY 15TH

Dear Professor Wheeler:

Just wanted to thank you for giving my mother such a wonderful time and the opportunity of meeting with Henry Moore.

I spoke with Alfred Barr, who backs up the judgment that the rings are the best of all the presently available Moore pieces for the monumental size. But he says that he personally would prefer to see a larger number of smaller Moore (or other) pieces commissioned and that to pay so much for a single work on a college campus would not have been his decision. (Building up a significant collection had been what especially interested him in the project.)

If a much larger size at a reasonable price is wanted for the plaza, he suggested considering an Alexander Calder, Mrs. Wheeler's choice. Then the Moores could be commissioned in a smaller size for other places. Of course if smaller Moores were commissioned, his choice of Moore would be different. He said that the question as presented to him had prejudged the monumental size. He hopes to be off to Portugal in a few days but has been delayed.

My mother says that Moore is a wonderful Santa Claus-like personality whom she so enjoyed meeting. Thanks again.

All best wishes,

Peter Putnam

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COPY

Moore

PRINCETON UNIVERSITY
PALMER PHYSICAL LABORATORY

Department of Physics

Palmer Physical Laboratory
P.O. Office Box 708
Princeton, New Jersey 08540

21 May 1968

Dr. William M. Milliken
1890 East 107th Street
Cleveland 6, Ohio

WOULD MUCH APPRECIATE HAVING
YOUR APPRECIATION OF RELATIVE
SUITABILITY OF ONE OF THE TWO
ENCLOSED HENRY MOORES FOR
PRINCETON PLAZA BEFORE END OF
DAY MAY 28TH

Dear Dr. Milliken:

I venture to trouble you on your European trip because a point has come up on which your advice would be very much appreciated. I am one of the many faculty members here at Princeton who are deeply grateful to you for accepting President Goheen's invitation to serve on an advisory committee, to help select outstanding works of sculpture by leading modern sculptors to go in prominent places on the Princeton campus. In troubled times like these what could do more to turn the minds of young men to higher things! The size of the munificent gift, too, promises that this sculpture should make an impact on this campus unique among American universities. Thanks to the advice that the Committee has already given and to the work of Professor Kelleher, director of the Princeton museum, a good start has already been made toward identifying the appropriate names and looking for outstanding pieces of their work.

In addition to this series, the terms of the million dollar gift have specified that two additional pieces were to be procured "outside the series". I was given the honor but I'm afraid also the terrifying responsibility of selecting a piece by Henry Moore to grace the great plaza of the new mathematics-physics complex; and to arrange for an original piece of sculpture in honor of Niels Bohr for the great courtyard of Jadwin Hall, the new physics building. In connection with the first of these tasks I talked with Henry Moore in Chicago in November; at his studio in Much Hadham in January; and in company with Mr. Brooks and Mr. Kelleher and Mr. Barr in New York not many days ago. In consequence of these successive discussions it has been possible to narrow down the choice of Henry Moore sculptures to two, of which I enclose photographs. This is to ask you if I could impose on you in advance of the lunch schedule here Wednesday May 29th with Mr. Moore to indicate by telephone or cable or letter your opinion of the relative

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Dr. William M. Milliken
21 May 1968

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suitability for this plaza location of these two pieces: The Pipe; and The Ovals. The Pipe can be seen in a size about 3 feet long in Knoedler's Gallery; but only the photographs are available of The Double Oval of which one element has already been cast in Berlin, and the other should be cast by September. That casting will make The Double Oval roughly 17 feet high and 21 feet in the maximum horizontal dimensions; and Mr. Moore indicated that The Pipe, if it were to be chosen, should be given a similar size, in order not to be lost in the enormous plaza.

I venture to ask a preliminary opinion of yours in advance (without, of course, excluding the possibility that you may later change your mind!) because it could well be somewhat awkward to discuss this question or relative suitability directly before Mr. Moore himself on the occasion of the lunch. Most of all, if all opinions indicate fairly clearly the one choice or the other, we will then be in a good position to go straight ahead with the procurement of what should be a wonderful addition to Princeton.

I've taken the liberty to enclose a ten dollar bill to simplify a cable reply!

Thank you again for what you are doing for Princeton in giving us your advice!

Sincerely yours,

Joseph Henry Professor of
Physics

JAW:gsw

Encs.

CC.Prof. P. J. Kelleher

Pres. R. F. Goheen-J. A. Farrington, Jr.

Dr. Peter Putnam

Dr. Alfred H. Barr

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Moore

MUCH HADHAM 2566
Cop 4

no. 4.27.68

HOGLANDS,
PERRY GREEN,
MUCH HADHAM,
HERTS.

16th April 1968.

*TEB-3000
Carlton House*

To AHB *680 7th Ave @ 61 Street*

Date 24 April 68 Time 2PM A.M.
P.M.

WHILE YOU WERE OUT

M. Pat Kelleher

of Princeton

Phone _____

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input type="checkbox"/>
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	URGENT	<input type="checkbox"/>
RETURNED YOUR CALL		<input type="checkbox"/>	<input type="checkbox"/>

Message called to say Henry Moore will
be seeing Harry Brooks, Kelleher, etc
at Knoedlers Saturday 27 April at 4:30
Afterwards, everyone will adjourn for
drinks at the apartment where Moore is
staying. If possible, they would like
very much to see you at Operator
4:30 -- and afterwards.

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you and I

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ALPHA OFFICE SUPPLY CO., INC. MU2-6666
** Sat 27 April 6:30 Art Quarterly mt. Century Club*

Henry Moore

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Moore

MUCH HADHAM 2566
copy

no. 4.27.68

HOGLANDS.
PERRY GREEN.
MUCH HADHAM.
HERTS.

16th April 1968.

Dear Professor Wheeler,

I am sorry not to have sent the photographs which I said I would after your visit here.

You are quite right in thinking my wife's accident in breaking her leg has upset all my normal routine, and in consequence I have got behind with almost everything, (I didn't know how much I depended on my wife in all sorts of ways until the accident occurred.) There were frightening complications later but she now seems to be getting along all right, but I think it will be some time before she is allowed to put any weight on the broken leg.

Therefore, although I am coming to New York at the end of this month for the Einstein Commemorative Dinner on April 28th, I am making the visit as short as possible, arriving in New York on Saturday 27th and returning to London on Monday 29th, so I can't yet say when it may be possible for me to come and look at Princeton. However, my secretary will look out the photographs for you and I will post them separately from this letter.

I shall be seeing Mr. Harry Brooks, of Knoedlers, on Sunday morning 28th April. I shall then be able to talk with him about the Princeton sculpture.

Mrs. Moore joins me in sending warmest regards to you and Mrs. Wheeler.

Yours sincerely,

Henry Moore

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PRINCETON UNIVERSITY
PALMER PHYSICAL LABORATORY

Moore

Department of Physics

Palmer Physical Laboratory
Post Office Box 708
Princeton, New Jersey 08540

COPY
REC 4.5.68

1 April 1968

Mr. Henry Moore
Hoglands,
Perry Green,
Much Hadham,
Herts.

Dear Mr. Moore:

I learned a few days ago about the unfortunate accident that Mrs. Moore had had a few weeks back. Mrs. Wheeler and I send our sympathy and hope she will soon be recovered.

I can believe that this accident and all the accompanying dislocation of life is more than reason enough to have kept your excellent and efficient secretary from sending on the photographs of the other three pieces which I saw on that very inspiring visit to your studio in the latter half of January. Among them there was one on which you were working that very day consisting of three upright structures, the spacing one from the other that made me think a little of Stonehenge. It would be difficult for me to describe the other two pieces to you, but I am sure you or your secretary can identify them from the list which you made at the time to give to her. Of the fourth piece, The Pipes, the pictures that I brought back -- the only pictures I was able to bring back from my visit -- I have heard nothing but enthusiastic comments. All we await now are the pictures of the other three, or your visit, or both, to make a decision. Consequently this letter is to ask when it might be convenient for your secretary to send the photographs of the other three pieces, and when it might be convenient for you to visit Princeton.

Let me add that the new mathematics-physics complex with the broad plaza separating the mathematics tower from the physics mass is rapidly nearing completion. I believe you will have no difficulty deciding where the sculpture should be placed to the best advantage. Moreover, I believe that now would be better than later, in case any minor modifications to the site are required, for workmen are around who will not be around six months from now.

As I mentioned to you on the occasion of our visit, the donor has given Princeton a fund of the order of magnitude of \$1,000,000 for the purchase in the next few months or a year or two of outstanding works of the most gifted sculptors of our day, these works to be placed in commanding locations on the campus. The president of the University has appointed an advisory committee consisting of Mr. Barr, Mr. Hoving, and Mr. Milliken, to advise on the selection of these pieces and their placement. However, for the most distinguished sculptor of our time and for the first on the list, the donor made an exception in the procedure. Presumably because I was long

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Mr. Henry Moore
1 April 1968

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ago his professor, he placed upon me the inspiring but terrifying responsibility of making the selection. Naturally I expect to take all the advantage I can of the advisory committee despite the fact that the ultimate responsibility devolves upon me. In particular they listed the site when they were here for their first meeting a few days ago. They agreed with your judgment that The Pipes, if it is to be the selection, should be about six feet high and twelve feet long. We will subscribe to your judgment that it should be bronze. However, I believe we should keep open the possibility that one of the other three might prove still more exciting. Therefore I look forward with the greatest of eagerness to your visit and to studying the prints of the other three, if I may -- and getting the opinions of our advisors -- before your arrival. I presume that only then will we be in a position to discuss in a more definite way the actual cost. For our discussions on that point I look forward very much to the help of our friends at Knoedler's in New York, who have been most helpful. Also at that time we will want to talk about how far we can go towards securing uniqueness for the piece to go at Princeton, and what it would mean in the way of price differential if we are to secure that uniqueness.

Mrs. Wheeler has asked me to ask you -- and Mrs. Moore, if she will be accompanying you -- if you would do us the honor and give us the pleasure of staying with us during your visit to Princeton -- an English sculptor in a house designed by a Hungarian architect! Our address is 30 Maxwell Lane, Princeton, New Jersey 08540 and my telephones are (house): Area Code 609-924-4262; and (office): Area Code 609-452-4387.

Let me thank you and Mrs. Moore again for your kind hospitality during our visit in January.

Sincerely yours,

John Archibald Wheeler

JAW:gsw
CC. M. Knoedler & Co., Inc., attn Mr. Brooks
President R. F. Goheen-Mr. J. A. Farrington, Jr.
Professor P. J. Kelleher
Dr. Alfred H. Barr
Dr. Thomas P. Hoving
Dr. William Milliken

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Noguchi

*Dear Alfred -
This is a blotchy photocopy
of the letter that went on tray.
How about that second paragraph!*

rec'd 2-26-70

5 February, 1970

Dear Alfred,

Patrick Kelley
to confirm the

I am, of course
want to tell
and influence

I am passing
Japan as usual

Do have lunch
our last one
less overrated
notice is requ

With many than

7/23/80

*Note to Mes:
perhaps, from Arne
Ekshom (dealer).*

RR

Mr. Alfred Bar
49 East 96th S
New York, N.Y.

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*Dear Alfred -
This is a blocky photo copy
of the letter that went out today.
How about that second paragraph!*

*A.
rec'd 2-26-70*

Noguchi

5 February, 1970

Dear Alfred,

Patrick Kelleher of the Princeton Museum called up to confirm that they are buying Noguchi's White Sun.

I am, of course, delighted that it went through and want to tell you how much I appreciate your initiative and influence in this matter.

I am passing on the good news to Isamu who is in Japan as usual; he should be very pleased.

Do have lunch with me some day soon. I enjoyed our last one though we could try another restaurant less overrated than "La Seine". Not much advance notice is required: I am almost always free.

With many thanks again and my warm regards,

Sincerely,

Mr. Alfred Barr, Jr.,
49 East 96th Street,
New York, N.Y.

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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, N.J. 08540

MODERNART NYK

20 June 1968

VFTX082 1238P EDT JUN 18 68 (89)LB183

L SFA174 PDF SAN FRANCISCO CALIF 16 738A PDT

Dear Mrs. Anglin:

ALFRED BARR

MUSEUM OF MODERN ART

11 53RD ST NYK

OPTION EXTENDED UNTIL JUNE 30TH BY PEVSNER SCULPTURE. PRINCETON
UNIVERSITY STILL INTERESTED

PAULE ANGLIN

755).

Your telegram addressed to Mr. Barr arrived this afternoon in his absence in Europe. I have therefore taken the liberty of phoning Mr. Patrick Kelleher, Director of the Princeton Art Museum, to inquire about Princeton's interest in the Pevsner sculpture on which you have extended the option until June 30.

I learned from Mr. Kelleher that although Princeton does indeed like the piece very much a decision simply cannot be made until the sculpture committee next meets in the fall. I am sure you will hear from them then, should the piece still be available.

Sincerely,

Jane Welles
Secretary to Mr. Barr

B*

MODERNART NYK

0

Mrs. Paula M. Aglin
Architectural Arts Service
545 Francisco Street
San Francisco 11
California

cc: Mr. P. Kelleher
Mr. Harry Brooks

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Via W
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MODERNART NYK
VFTX082 1238P EDT JUN 18 68 (09)LB103
L SFA174 PDF SAN FRANCISCO CALIF 18 730A PDT
ALFRED BARR
MUSEUM OF MODERN ART
11 53RD ST NYK
OPTION EXTENDED UNTIL JUNE 30TH ON PEVSNER SCULPTURE. IS PRINCETON
UNIVERSITY STILL INTERESTED
PAULE ANGLIN
755).

Knudsen

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MODERNART NYK
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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, N.J. 08540

April 13, 1972

A room has been reserved for you
in your name at the Nassau Inn, Palmer
Square, for the Advisory Council meeting
as stated below.

We look forward to seeing you.

Sincerely,

Patricia T. Tindall

Mrs. G. C. Tindall
Administrative Assistant

Room Double Date May 5 and 6
Name: Mr. Alfred Bair

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The New Girl at Princeton: A Sculpture by Picasso

By DAVID L. SHIREY

There is a new girl on campus who has caused Princeton University undergraduates to stop, gawk, ask a lot of questions and sometimes be late for class.

She is not the typical undergraduate coed. She stands at a soaring height of 15 feet, weighs 10 tons, has a cylindrical pole for a body and what could not be considered a conventional face. She is, in fact, the latest outdoor sculpture of Picasso realized in collaboration with the Norwegian sculptor Carl Nesjar, who also collaborated on the "Sylvette" sculpture in downtown New York.

Known as "Head of a Woman," the new girl was "unveiled" last week as yet another tribute to Picasso on his 90th birthday. It is the latest installment of a large sculpture program that Princeton initiated in 1968.

Made possible through a \$1-million anonymous bequest in memory of Lieut. John B. Putnam Jr., a Princetonian who was killed in

World War II, the program has called for the installation of modern sculptures at the university and in the course of three years has turned the Princeton campus into one of the biggest modern outdoor sculpture showcases in the country.

The selection committee, all Princetonians—Patrick J. Kelleher, director of the Princeton Art Museum, Alfred Barr of the Museum of Modern Art, Thomas P. F. Hoving, director of the Metropolitan Museum, and William Milliken, director emeritus of the Cleveland Museum—has chosen heretofore a wide-range sampling of modern art.

There are works by, among others, Henry Moore, Louise Nevelson, Alexander Calder, David Smith, Tony Smith, Jacques Lipchitz, Gaston Lachaise, Jacob Epstein, Isamu Noguchi, Reg Butler, Arnaldo Pomodoro and Kenneth Snelson. About 20 works have already been installed,

and before the program is completed there will be at least 25 sculptures.

The sculptures are not displayed in a sculpture garden such as the one at the University of Southern California. They are positioned around the campus, on the greenswards, in the malls and the dormitory quadrangles and before the principal buildings. A few are on view within the buildings.

There seems to be a community of spirit between the students and the art in much the same way that there is a living rapport between people and outdoor art in Europe. The students sit on some of the sculptures, lean against others and just generally appreciate and live with them. Some students, however, feel that they are an eyesore and too modern in taste.

Much of the success of the sculpture depends on how it relates to the environment. The natural forms of Moore, Lipchitz and Lachaise respond especially well to the lush

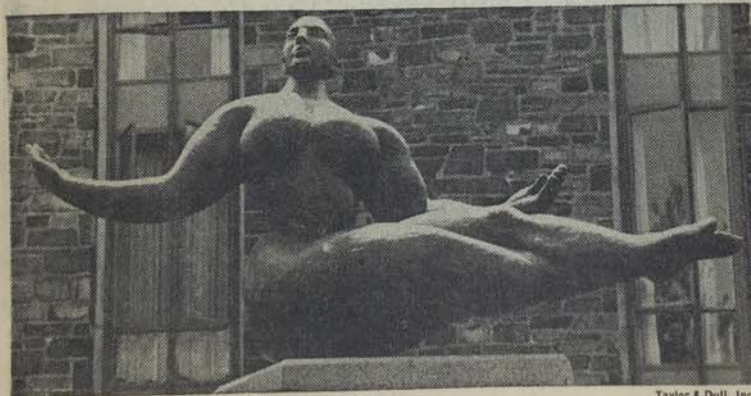
environment and architecture of the campus. The monumental Tony Smith looks good in front of a large hedge and the scale of the Picasso does not jar with the proportions of the art building, near which it stands.

But other placements must be found, to give a few examples, for the Pomodoro and the David Smith. A few other pieces, no matter where situated, could not cope with the outdoors.

The positioning of the sculpture is just one of the problems that the selection committee has faced until now. It is only within recent weeks that it was able to take the Calder sculpture out of storage, where it had been for some time, and install it. Campus uneasiness over the death of two workmen who were killed last year while putting up the sculpture caused the committee to retire it temporarily.

There have also been recent complaints from the Borough of Princeton that the Nevelson is placed too close to the street in violation of borough laws. The committee can at least be satisfied that the students have not yet begun to mark up the sculptures with graffiti or paint them in more wayward moments.

Fortunately the program has had a most promising effect on some collectors. They have seen how successfully the Putnam sculptures function on the campus and amplified the program by donating some of their own to the university. It would be reassuring if the Princeton program would have enough general impact on viewers to generate an interest in similar programs on other campuses and maybe even in our towns and cities.



Taylor & Dull, Inc.

"Floating Figure" by Gaston Lachaise is one of modern sculptures on Princeton campus

*I feel that now I can
try to conjure something*

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The Lt. JOHN B. PUTNAM, Jr., MEMORIAL COLLECTION
Princeton University Princeton, New Jersey 08540

Accession Number: 69-131
Artist: Pablo Picasso
Title: Head of a Woman
Medium: Cast concrete & stone
Dimensions:

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Princeton University*

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Title: Head of a Woman

Medium: Cast concrete & stone

Dimensions:

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Artist: Pablo Picasso

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Dimensions:

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Princeton University*

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Picasso

December 23, 1969

di: 56.86.54
 Mr. Carl Nesjar
 Bølerlia 93
 Oslo, 6. Norway
 43

Sache
 37
 France

Dear Mr. Nesjar:

Bravo and olé to you and the Minataur. Such wonderful news!

Dear Mr. Kelleher

26 June 69

I am enclosing the President's letter to Picasso which was recently returned to the University from Cannes. Sorry that it was sent back before your arrival but you did splendidly without it. My congratulations.

return
 Wash
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I am so pleased with the success of your mission which will insure a superb sculpture for Princeton. Did any discussion take place with Picasso about the material to be employed - whether in metal which might be preferable for our climate - or in cast concrete which you mention in your letter. Could you let me know about this point before our next meeting of the Committee on January 14, 1970. I will appreciate your clarification of this problem.

We can investigate a good source here concerning the possibility of finding light colored pebbles or crushed stone if the sculpture is to be in concrete. An Italian mosaicist, who restored the ancient mosaics from Antioch in the museum employed such light textured tesserae in his work.

Your projected time of coming to Princeton in March or April is perfectly agreeable. The weather should be more clement then and better for working conditions.

Again, with grateful thanks for your wonderful services in obtaining the approval from the Master for a major sculpture for the Princeton campus.

Yours warmly,

If you are still in France, why not come to see us ici, Sache?

Patrick J. Kelleher
Director

PJK:bt
Enc.

I feel that now I can try to conjure something

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tel: 56.86.54

avidsm: 56.86.43

Saché

37

France

Dear Mr. Kelleher

26 June 69

We have just returned 2 days ago, from Washington, Hoboken, + Grand Rapids and were expected to go to Copenhagen (Louisiana) - but felt a bit weary from so much activity and so came home.

If you are still in France, why not come to see us. ici, Saché?

I feel that now I can try to conjure something

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up for Princeton

If the photos are easy to get I would be glad to have them.

Cordially yours
Sandy Calder

Helen, Tiffie

Sandy

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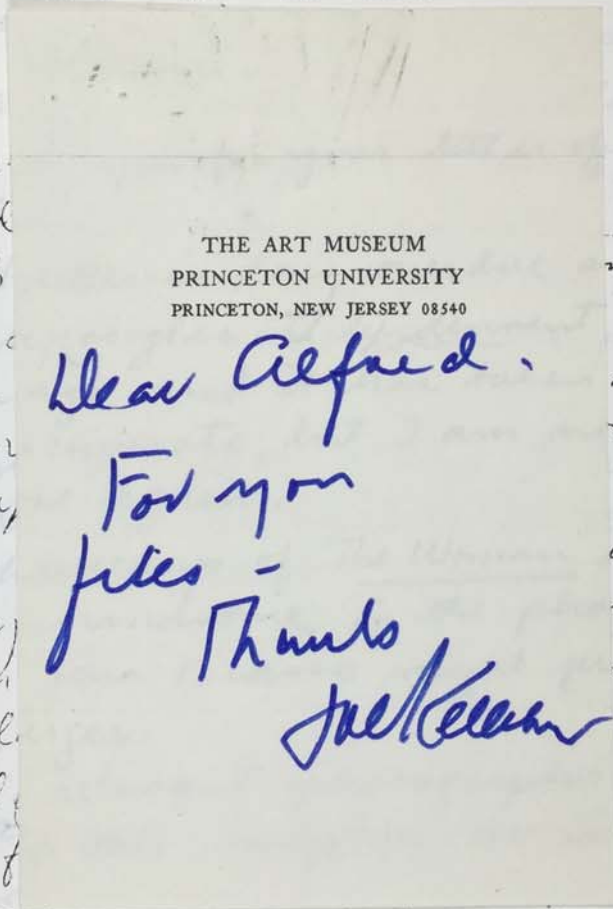
(phone: OSLO. 26.08.41) BØLERLI

OSLO, 6. NORWAY.
3rd, 1969⁵⁰

Mr. Patrick J. Keeler, Director,
The Art Museum, Princeton University,
Princeton, N.J. 08540 - U.S.A.

Dear Mr.

Thank you for the record
and this
with my
some time
time to
good stay
The
looks very
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slightly
All
drawings of
possession



THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Dear Alfred,
For you
files -
Thanks
Jul Keeler

September
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after it
and plan
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I understand that you wish to have
Picasso's approval of the project after which
I am to come to Princeton to see the site,
discuss the financial costs involved and
establish a schedule for execution should
the Committee of Selection approve.

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(phone: OSLO. 26.08.41) BØLLERLI

OSLO, 6. NORWAY.

3rd, 1969⁵⁰

Mr. Patrick J. Kelleher, Director,
The Art Museum, Princeton University,
Princeton, N.J. 08540 - U.S.A.

Dear Mr. Kelleher,

Thank you for your letter of September
the second.

This letter is long overdue and arrives
with my apologies. I underwent surgery
some time ago and it has taken me some
time to recuperate, but I am now in pretty
good shape again.

The mockup of The Woman indeed
looks very handsome in the photographs.
I have an idea Picasso might prefer it
slightly larger.

All relevant photographs and plan
drawings for this sculpture are in my
possession.

I understand that you wish to have
Picasso's approval of the project after which
I am to come to Princeton to see the site,
discuss the financial costs involved and
establish a schedule for execution should
the Committee of Selection approve.

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2

This procedure, I'm afraid, is out of the question, as Picasso would never accept that his eventual "d'accord" be subjected to subsequent approval or rejection.

As mentioned in my letter to you of March 15 of this year, a short letter of request in French or Spanish should be written to Picasso and sent to me to present to him along with the photographs of the mockup, etc.

On the basis of this he will say YES or NO. If the answer is YES we must then proceed.

As I mentioned to you at Mr. Barr's office in N.Y., the cost of this structure (as well as the Sparrow Hawk in steel) would amount to no more than one hundred thousand dollars. On an initial estimate I would put the cost at around ninety thousand dollars, total cost. (I would bring two technicians plus machines from Norway, and do the work in situ.)

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3.

Some work that I am doing in Oslo at present will be over in about a week. It would be convenient for me to go and see Picasso around October 15th, that is to say, in about ten days from now.

If this is not too soon for you, may I ask you to cable \$400.- in advance to me for travelling expenses. The amount may be sent % ANDRESENS BANK, AVDELING BØLER, OSLO 6, NORWAY.

As Roland Penrose and other friends will tell you, Picasso usually keeps one waiting for days, even if one has made an appointment beforehand. The longest I ever had to wait was nine days. Three to six days is considered normal.

Your letter for Picasso could be sent to me % POSTE RESTANTE, CANNES (A.M.) France

If this is at too short notice, I could go and see Picasso on your behalf towards the end of November.

Looking forward to your reply,
I remain

Yours sincerely,
Carl Nesjar

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Picasso
BØLLERLIA. 93. OSLO, 6. NORWAY
Dec. 1st, 1969.

Mr. Patrick J. Kelleher, Director
The art museum.
Princeton University,
Princeton, New Jersey, USA.

Dear Mr. Kelleher,

Further to my telegram, please be informed of the following.

A few days ago, I got back to Oslo from Cannes, by way of short stop-overs in Paris and Amsterdam.

After weeks of waiting for Picasso's O.K. by telephone before leaving Oslo, I had to wait another five days in Cannes before seeing him.

Your letter was not to be found at the POSTE RESTANTE of the main post office in Cannes. I assumed that the time limit for holding the letter had expired and that the letter had been returned to you.

(As it turned out, however, the letter - fortunately - was not asked for by Picasso.

To make a long story short Picasso when I saw him, was in fine shape physically and in very good spirits. (He

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2.

I showed him the four best photographs of the ones you sent me, pasted up on white card-board. I held the plan drawings of the park, etc., in reserve.

Picasso seemed very pleased with the project and after only a short description and explanation on my part gave his blessing (in writing, on one of the photographs.) He did not ask to see plans.

The photographs, with his agreement in writing, are now in my safe deposit box here in Oslo.

Picasso as usual wants me to review the site as well as the size of the mock-up.

This sculpture, you may remember, has touches of rose and light blue. (I have the idea that I saw a color photograph of it made by the Tate Gallery. Or perhaps the M.O.M.A. would have a color shot, in case you don't have one.) Small quantities of pebbles or crushed stone in these colors will be needed. There is a great variety of stone to be found in Norway but we are short of light colors, I'm afraid. Would be able to find something in the US?

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3.

I have to go to Sweden this month to repair a sculpture of mine that recently was damaged in the course of transportation, and during the first months of 1970 I shall have to do some work in Holland which Picasso has authorized me to do for an old friend of his.

It would be convenient for me to come to Princeton in March or April. Would this be all right for you?

We would have to review the site, and the size of the mock up, discuss technical details and the costs involved, and establish a schedule for execution.

The sculpture may be constructed at Princeton during the autumn of 1970.

Needless to say, I am very happy that Picasso said "oui" to our venture.

I would be grateful for having a few words from you.

Very sincerely yours,
Carl Nesjar

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Picasso
BØLERLIA. 93, OSLO, 6. NORWAY.
Dec. 3rd, 1969.

Mr. Alfred H. Barr, Jr.
to The Museum of Modern Art,
11 West 53 Street,
NEW YORK, N.Y. - U.S.A.

Dear Mr. Barr,

You will be as happy as I am, I'm sure, to know - if Mr. Kelleher hasn't informed you already - that Picasso said "oui" to the Princeton-project.

I cabled Mr. Kelleher the news just after my visit with Picasso, and subsequently sent Mr. Kelleher a letter in more detail.

"Le Maître" was in fine shape (at 88) and in very good spirits. He is going full blast - on painting, drawing and graphics.

Please remember me to Mrs. Barr.

Very sincerely yours,

Carl Nesjar

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September 2, 1969

Princeton
(Picasso)

rec'd 9-8-69

Mr. Carl Nesjar
Bølerlia 93
Oslo 6, Norway

Dear Mr. Nesjar:

I am enclosing, as promised, photographs of Picasso's wonderful Woman, blown up to scale, in mockup, in front of the Art Museum of the University. I am enclosing also a detailed map of the immediate area on the campus on which it would be located, together with a Picture Book of the contents of the Museum. I hope that this will give you the basic facts necessary to present to the Master for his consideration of the project and decisions as to the material in which it should be executed and finally, his approval of the project. In scale, 12 feet high seems to be the best proportions in terms of the proposed site and adjoining buildings. The mockup sculpture looked very handsome, indeed, when installed for photography. Since we didn't have photographs of the back of Woman's head, this aspect of the sculpture appeared less successful for viewing in leaving the Museum than the frontal view. Perhaps you can obtain such photos from Picasso when discussing the project with him together with color notes on the sculpture.

We, of course, hope that you will be able to visit the Maestro at your earliest convenience to discuss with him the possibility of the sculpture. The University will, of course, pay expenses involved.

After your visit, we should plan also for your visit to Princeton to see the proposed site; to consider the financial costs involved to present to the Committee of Selection, and to establish a schedule for execution of the sculpture should it be approved.

I am enclosing a copy of an earlier letter to you of March 7, 1969 giving information which may be helpful to you in discussing the project with Picasso. You may wish to inform him that sculptures by Lipchitz, Pevsner, Nevelson, David and Tony Smith among others have already been acquired for the campus and that Sandy Calder is considering a possible commission.

Please let me know if I can supply any additional information or help.

Yours sincerely,

Patrick J. Kelleher
Director

PJK:bt1

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THE ART MUSEUM
Princeton University
Princeton, N. J. 08540

MW Barr

May 20, 1969

(envelope postmarked Aug. 7)

Mr. Carl Nesjar
Bølerlia 93
Oslo 6, NORWAY

Dear Mr. Nesjar:

I regret the delay in responding to your kind letter, but it arrived just shortly before my departure from Princeton for Europe. Since that time I have been very much in "Gamba" and this has been the first opportunity to write.

The Committee of the selection for sculpture for the Princeton campus is still vitally interested in the project to obtain one of the two sculptures mentioned by you by Picasso for the University. Since Mr. Barr and the other members of the Committee will not meet again until the Fall and the University personnel involved with the suggestions for the location of various sculptures to be acquired must consider possible locations during the Summer, it would seem best for me to write you in September when I will have more information available to make your visit to Princeton of more value.

We now think that the sculpture should be between 12-15 feet high to keep it in scale with the structure of the Art Museum. In the early Fall we will make mock-ups of the two sculptures in relation to the building and send you photographs for your opinion and for Picasso's possible approval.

Do you have photographs of the back of the woman's head to aid us? Could you give us general estimates of the cost of executing either the Woman's Head or the Hawk - both in cast concrete and on steel - on the basis of a 12-15 feet sculpture. This is needed only for general planning purposes.

Any information that you can supply would be appreciated. Please send it to me c/o The Art Museum, Princeton University. I shall be back in Princeton by August 1st. If all the information has been assembled by early Fall, I think that we could invite you to visit Princeton in October/November which may help you for planning purposes.

We are all very much excited by the project and we look forward to seeing you when certain details can be worked out during this Summer.

Yours sincerely,

Patrick J. Kelleher
Director

PJK:bt1

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Picasso

ART MUSEUM
PRINCETON UNIVERSITY

March 7, 1969

Mr. Carl Nesjar
Bålerlia 93
Oslo 6, Norway

7 March 1969

Dear Mr. Nesjar:

Dear Joe: It was a pleasure, indeed, to meet you in New York and to discuss with Mr. Alfred Barr the possibility of executing a large scale sculpture from one of Picasso's small notable sculptures. If the Master is to be chosen, I think we should choose the Prickly Pear. Thank you for the copy of your letter to Calder. I enclose for you a xerox of a letter I received from him and add to it a couple of notes for the record: He doesn't mind the competition between a commissioned stabile and the Prickly Pear; he says that we may make any choice-- "but just wait a bit"; he points out that he has in mind a stabile 20 feet high whereas Prickly Pear is only 7 or 8 feet high.

Nesjar
THE ART MUSEUM
PRINCETON UNIVERSITY

I wonder if any progress is being made in correspondence with Carl Nesjar? Did the college engineer follow up his questions about the durability of a big concrete Sylvette? As you remember, Nesjar was eager for a decision. By this time I imagine he's seen Picasso -- and may have written you.

Sincerely,

Alfred H. Barr, Jr.

Dear Alfred:
Please find enclosed copy of letter to Carl Nesjar concerning the Picasso sculpture.

Mr. Patrick J. Kelleher, Director
Princeton Art Museum
Princeton University
Princeton, New Jersey

AHB:jsw
Enclosure

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Picasso

ART MUSEUM
PRINCETON UNIVERSITY

Mr. Carl Nesjar

- 2 -

March 7, 1969

March 7, 1969

Mr. Carl Nesjar
Bølerlia 93
Oslo 6, Nor

Dear Mr. N

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Dear Alfred:

Please find enclosed copy
of letter to Carl Nesjar concerning
the Picasso sculpture.

rec'd 3-11-69

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The height of the solid wall of regular basalt is 27 feet. The length 73 feet. It is our feeling that the sculpture should be in the region between 15 and 20 feet high. The first choice is The Woman; the second choice, The Sparrow Hawk. Should Picasso not be amenable to this site, other areas can be suggested as alternates. We have felt, however, that a location in front of the Art Museum would be singularly appropriate for our students.

The University Department of Planning, Plant and Properties, which deal with all construction on the campus have asked me to convey the following to you:

"We are concerned that concrete would not prove durable as a material for outdoor sculpture over the centuries. certainly there have been advances in the preparation of concrete, especially under controlled circumstances such as you would have. But we have been told that these ad-

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ART MUSEUM
PRINCETON UNIVERSITY

Picasso

Mr. Carl Nesjar

March 7, 1969

March 7, 1969

Mr. Carl Nesjar
Bólerlia 93
Oslo 6, Norway

Dear Mr. Nesjar:

It was a pleasure, indeed, to meet you in New York and to discuss with you and Mr. Alfred Barr the possibility of executing a large scale sculpture from one of Picasso's small notable sculptures, if the Master is agreeable.

The Committee formed to acquire sculptures for the campus of Princeton University under the terms of the Putnam Memorial Fund are: Mr. Alfred Barr of the Museum of Modern Art; Mr. Thomas Hoving, Director of the Metropolitan Museum; Mr. William Milliken, former Director of the Cleveland Museum of Art and myself, Director of the Art Museum at Princeton. The Committee is unanimous in desiring your assistance in approaching Picasso with a view to his consideration and approval of the project.

As you suggested, I am enclosing photographs of two sculptures, either one of which we would prefer to have executed in the area in front of the recently constructed Art Museum, Department of Art and Archaeology and the extensive Art Library. As you will see from the enclosed schematic map this area is a major artery for the passage of students and consequently would be seen by all transverseing the campus.

The height of the solid wall of reddish sandstone is 27 feet. The length 73 feet. It is our feeling that the sculpture should be in the region between 15 and 20 feet high. The first choice is The Woman; the second choice, The Sparrow Hawk. Should Picasso not be amenable to this site, other areas can be suggested as alternates. We have felt, however, that a location in front of the Art Museum would be singularly appropriate for our students.

The University Department of Planning, Plant and Properties, which deal with all construction on the campus have asked me to convey the following to you:

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Mr. Carl Nesjar

- 2 -

March 7, 1969

MICHELIA. 93. 0510.6. Norway.
Jan. 13, 1969. Picasso

vances have only prolonged the life of concrete for decades under our climatic conditions. Our temperatures range from 0° F. to 100° F. and we have considerable rainfall with resultant freezing and thawing. Please let us know your experience with the weathering of outdoor concrete sculpture and what life expectancy you would anticipate for it."

In the case that you feel the lack of lasting durability in executing the sculpture selected, or possibilities approved, would you consider (with Picasso's concurrence, of course) constructing the sculpture in steel which could be expected to last indefinitely?

The Committee feels strongly, of course, that you should come to Princeton and visit the proposed site or other possible locations in collaboration with the University's technical experts. Since you are frequently in America perhaps this could be arranged on one of your trips. If you anticipate no journeys in the near future, however, we will, of course, be pleased to pay for your transportation, expenses and consultant's fee during your period in Princeton.

Please let us know if we can provide additional information in the interim.

Incidentally, I will be leaving Princeton to go abroad after the 15th of April, so if you can arrange your visit to Princeton before that, I will greatly appreciate it.

Very sincerely yours,

Patrick J. Kelleher
Director

PJK:BTL

cc: A. Barr

T. Hoving

W. Milliken

bc: J. Farrington

J. Moran

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BØLERLIA. 93. OSLO. 6. NORWAY.

Jan. 13, 1969. Picasso

Mr. Alfred H. Barr, Jr.
49. East 96 st.
N.Y.C. — U.S.A.

Dear Mr. Barr,

I thoroughly enjoyed the evening I spent ^{with} you and Mrs. Barr and some of your friends, and I want to thank you for your hospitality.

In case you are in N.Y. and have the time, you may see some — roughly edited — film of mine on the construction of "Sylrette", on Channel 31 (WNYC-TV) on Jan. 21st at 10. P.M.

It would be interesting to have news from you as soon as possible in connection with the Princeton meeting (on Jan. 20th?) concerning the project for a Picasso in concrete.

Wishing you both very many Good Things in 1969. Sincerely yours,
Carl Nesjar

P.S. I hope to see Picasso at the end of this month.

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Museo de Arte...

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Carl Nesjar.
BØLERLIA. 93.
OSLO, 6. NORWAY

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Carl Nesjar.
BØLERLIA. 93.
OSLO, 6. NORWAY,
(phone 26. 08. 41)

meeting
et me

from abt. Jan 20 to 31st 93.
25, rue de ROSSAYS,
(2^{ème} escalier.)
91. Saigny s/ Orge
France
phone VIRY. 10-30

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NYC, Dec. 22, 1968.

Dear Mr. Barr,

I have tried to get you on the phone.

Today I am leaving for Norway. My friend BERYL SOKOLOFF will take this film to your office. (When last I saw you, I forgot to bring it.) It shows the "Rotterdam" figure, revolving. Please note: it is shot at 16 FRAMES PER SECOND.

If you need any information or photographic

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material before the meeting
at Princeton, please let me
know.

(Addr: BØLERLIA. 93.
OSLO. 6. NORWAY.
phone 26.08.41)

I want to thank
you and Mrs. BARK for a
very pleasant evening in
your home.

Sincerely yours,
Carl Nesjar

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Marlborough

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma 00187

Telefono: 684.678
Cable: Bondartos, Roma

Mr. Bar
c/o Doroty Miller
The Museum of Modern Art
11 West 53 Street
New York 1109

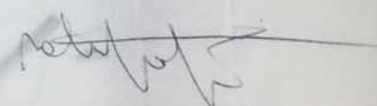
Rome, July 16th, 1968

Dear Sir,

as instructed by Mrs. Carla Panicali, who went on vacation, we are sending you under separate cover some photographs of the Arnaldo Pomodoro large Sphere which was exhibited at the Expo in Montreal.

Arnaldo Pomodoro is now considering the possibility of making a cast in polyester, aluminium or white, and we shall let you know the approximate price as soon as we know it.

We are sending you our best regards.

W.
Marlborough Galleria d'Arte


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Snelson

Taylor

DWAN GALLERY



John Snelson

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TO



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	AHB	I. A. 571

Snelson

DWAN GALLERY 29 W. 57 STREET N. Y. C. 10019 PL 8-4970

January 28, 1970
rec'd 2-2-70

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53 Street
New York City 10019

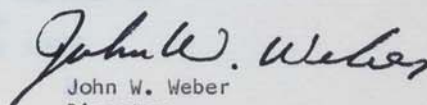
Dear Mr. Barr:

Please accept my apologies for not having contacted you sooner concerning available works by Kenneth Snelson. Until recently Ken has been concentrating on monumental pieces of sculpture which are being exhibited in Europe and Japan, therefore, nothing smaller has been available.

There is, however, a piece available now that he has made for his show at the Dwan Gallery in March and I am pleased to submit it for your consideration for the Princeton Project. It is entitled Secret Landing, stainless steel, 8' high, 10' wide and 32' long. We are in the process of photographing it now and will forward some photos to you as soon as they are available.

When you receive them would you contact me? I am anxious to discuss the matter further with you.

Sincerely,


John W. Weber
Director

JWW:kae

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Taylor

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

27 February 1969

Dear Miss Umanoff:

15 January 1969

I want to thank you for sending Mr. Barr the photograph of Wayne Taylor's work in the 1968 Whitney Annual. It is an impressive piece however the Princeton Committee on Sculpture, of which Mr. Barr is Chairman, is chiefly interested in works for out-of-doors and felt they would be unable to place Mr. Taylor's Blue Flake III on the campus.

I am attaching the photograph to my letter as I understand it is one of your few prints. Enclosed is a photograph of a Wayne Taylor sculpture which is being considered by your new acquisitions committee. As we discussed on the telephone, please forward this to the proper office.

Sincerely,

Thank you very much for your help.

Jane Welles
Secretary to Mr. Barr

Jane Umanoff
Jane Umanoff

Enc Miss Jane Umanoff
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10020

Enclosure

Gertrude V. Whitney, Founder

Flores Whitney Miller, Chairman David M. Solinger, President John I. H. Burr, Director Lloyd Goodson, Advisory Director

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WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

15 January 1969

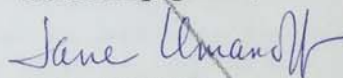
Cintra Lofting
The Museum of Modern Art
11 West 53 Street
New York City 10019

Dear Cintra Lofting:

Enclosed is a photograph of a Wayne Taylor sculpture which is being considered by your new acquisitions committee. As we discussed on the telephone, please forward this to the proper office.

Thank you very much for your help.

Sincerely yours,



Jane Umanoff

Enc.

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

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Princeton University
 PRINCETON NEW JERSEY 08540

hand on table
file Putnam
Dec. 3 '69

JEREMIAH A. FARRINGTON, JR.
 ASSISTANT TO THE PRESIDENT
 JEREMIAH A. FARRINGTON, JR.

October 15, 1969

March 4, 1969

rec'd 10-16-69

Dr. Alfred H. Barr
 Museum of Modern Art
 11 West 53rd Street
 New York, New York 10019

Dear Dr. Barr:

Dear Dr. Barr: I write to confirm that there will be a meeting of the Putnam Committee on Wednesday, December 3. May I suggest that we plan to meet at the Princeton Inn at 12:30 p.m. I will be in Princeton on Monday, March 18. May I suggest we plan to meet for luncheon at the Princeton Inn at 1 o'clock. This New York leaving at 11:45 which reaches Princeton a few minutes before 1:00 P.M.

Sincerely,

It would seem well to plan to walk about the campus to visit possible sites in order to obtain some sense of special relationships and scale--especially the areas of new construction.

JAF/dkw

Since weather in March can be decidedly inclement, Professor Kelleher and I will be happy to come to New York for the meeting should the plan for the campus tour be impossible because of conditions. In such an event, may we presume upon you for a meeting place?

With best wishes,

Sincerely,

J. G. [Signature]

JAF/evr

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

18 March 69

JEREMIAH A. FARRINGTON, JR.
Assistant to the President

March 4, 1968

REC 3.6.68

Dr. Alfred Barr
Director
Museum of Modern Art
New York, New York

Dear Dr. Barr:

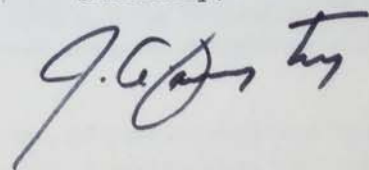
I write to confirm a meeting of the Putnam Memorial Selection Committee in Princeton on Monday, March 18. May I suggest we plan to meet for luncheon at the Princeton Inn at 1 o'clock. There is a train from New York leaving at 11:45 which reaches Princeton a few minutes before 1:00 P.M.

It would seem well to plan to walk about the campus to visit possible sites in order to obtain some sense of special relationships and scale--especially in the areas of new construction.

Since weather in March can be decidedly inclement, Professor Kelleher and I will be happy to come to New York for the meeting should the plan for the campus tour be impossible because of conditions. In such an event, may we presume upon you for a meeting place?

With best wishes,

Sincerely,



JAF/evr

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Princeton University
PRINCETON NEW JERSEY 08540

*file
meeting March 18 '69*

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

April 5, 1968

HC 4.8.68

Dr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Dr. Barr:

Your contributions to the recent meeting of the Putnam Advisory Committee were most significant, and you have our gratitude.

It gives me great pleasure to enclose an honorarium in the form of the University's check for one hundred dollars.

With all best wishes,

Sincerely,

J. A. Farrington (R)

JAF/evr
Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 11, 1969

gen'l.

Mr. Peter Putnam
Union Theological Seminary
Broadway at 120th Street
New York City, New York 10027

Dear Mr. Putnam:

After several successful meetings of the Committee selected by President Goheen to choose sculptural works of art for the campus through the Fund established in memory of your brother, I think it appropriate to report to you on the current status of the project to date:

Professor Wheeler has undoubtedly related to you that Marino Marini is interested in the project of executing the sculpture in memory of Nils Bohr. Marino is an elusive man but his dealer, Pierre Matisse, and friends of mine, who have recently seen him confirm his interest and study of the text sent on to him containing information of pertinence concerning the great man. Mr. Matisse is pursuing the problem.

At the next meeting of the Committee in Princeton on March 19th, two recent Henry Moore sculptures considerably under the price limit generally set at a top of \$100,000 will be considered by the Committee.

Negotiations are now being conducted with respect to a major group of artists itemized in the first three categories listed on your initial suggested Master List - namely, Pevsner, Picasso, Calder and Lipchitz. A recent contact may be of help in finding key works by Giacometti, Arp and Ernst.

Because of the marked and continued rise in price of David Smith's sculptures, we have secured a major work entitled Cubi XIII, which will appear in the retrospective exhibition of David Smith's sculptures opening at the Guggenheim Museum on March 28th. You will undoubtedly wish to see it on exhibition. It was committed before purchase to travel to other museums until late October. This is, however, good timing for a group of sculptures are planned to be ready for installation and announcement during the Fall term as the first selection of works acquired through the Putnam Fund. We intend, too, that this group will be among the more imposing sculptures to be acquired through the Fund.

The Committee is cognizant, too, of your request that "not all the selected works will be abstract, but that a part of them deal with the re-experiencing of the human form in the idiom of modern sculpture." Such works are

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Mr. Putnam

- 2 -

March 11, 1969

under consideration as well as those in the abstract idiom.

Together with the major categories itemized on your "List of Masters" the Committee is also considering concurrently the work of younger masters presently less well-known perhaps to the general public but in whom the Committee has confidence in their integrity, quality and significance to the program of the Putnam Fund. I believe Mr. Barr discussed this aspect of selection with you on one occasion by telephone.

Would you be kind enough to confirm the fact that the Committee has your concurrence in this method of operation in making current selections for the Program. The Committee is of the opinion that while some of these works may prove somewhat challenging presently they will be of genuine importance for teaching as well as exhibition now and in the future and will enhance the program as a whole. Many of the major buildings on campus (the Art Museum excluded, of course) possess ideal locations for such work - namely, the lobbies of the Engineering building; the Creative Arts Center, Firestone Library and student centers and lounges to name a few. Such works, of course, are generally inexpensive, in comparison with the great masters on your list of desiderata and fall within the \$3,500 - \$10,000 class.

I do so hope that we can meet one day so that I can express to you in a very personal fashion how grateful and appreciative how many are at Princeton for your most thoughtful, considered and munificent, if anonymous, gift in memory of your brother. Surely he will continue to be a living presence for future generations of students through his memorial as he is for us today, who are involved in the Program.

Yours sincerely,

Patrick J. Kelleher
Director

PJK:BTL

cc: T. Hoving
A. Barr
W. Milliken
bc: President Goheen
J. Farrington

Sincerely,

Patrick J. Kelleher, Jr.

Mr. Gerald E. Farrington, Jr.
Assistant to the President
Princeton University
Princeton, New Jersey

ACK: JY

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Princeton University
PRINCETON NEW JERSEY 08540

*(general)
meeting 20 Jan 69*

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

March 13, 1968

January 28, 1969

Dear Mr. Farrington:

I shall get to Princeton in time for lunch at the
Princeton Inn this coming Monday.
11 West 53rd Street
New York, N. Y. I think it essential to be able to go over the

campus.

If you and Mr. Kelleher decide to come to New York
I have the pleasure of enclosing a modest honorarium
because of bad weather, I can find space in the Museum
productive.
for a meeting.

On behalf of the University let me thank you once more
for the tremendous contributions you have made
to this notable project.
I think I should remind you of my letter of February
5 to President Goheen. Even more than I fear, I am in-

involved in an effort to leave New York as soon as possible
for several months rest and shall not be able to work on

Dr. Milliken can come East for a meeting on March 19th
or 20th. I would like to see you to discuss this
to give up some time on one of these dates, either in Princeton
or in New York. Will you let me know?
fall.

Sincerely,

With best wishes,

Sincerely,
Alfred H. Barr, Jr.

Mr. Jeremiah A. Farrington, Jr.
Assistant to the President
Princeton University
Princeton, New Jersey

JAF/evr
Enclosure

AHB:jsw

*I phoned
2/25/69
said afternoon
of 1968 not to give*

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Princeton University

PRINCETON NEW JERSEY 08540

(general)
meeting 20 Jan '69

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

January 28, 1969

Dr. Alfred H. Barr
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Dr. Barr:

I have the pleasure of enclosing a modest honorarium for the meeting that we had last week. It surely was productive.

On behalf of the University let me thank you once more for the tremendous contributions that you continue to make to this notable project.

I find that your lecture in Princeton is scheduled for March 18.

Dr. Milliken can come East for a meeting on March 19th or 20th. I would be grateful were you to find it possible to give us some time on one of those dates, either in Princeton or in New York. Will you let me know?

With best wishes,

Sincerely,

JAF

JAF/evr
Enclosure

I
phoned
2/25/69

said afternoon
of 19th wd be fine.

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January 13, 1969

Mr. Thomas P. F. Hoving
Director
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

2 January 1969 rec'd 1-14-69

Dear Tom:

meeting Jan 20 1969

With all good wishes for the new year,

Patrick J. Kelleher
Director

PJK:BTL

June Weller
Secretary to Mr. Barr

Copies also sent to: Mr. William M. Milliken
Mr. Jeremiah Farrington

Enclosures (6)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 571

January 13, 1969

Mr. Thomas P. F. Hoving
Director
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

2 January 1969 rec'd 1-14-69

Dear Tom:

Alfred Barr has made a careful evaluation of the current 1968 Annual Exhibition of Sculpture at the Whitney Museum with an eye toward possible purchases for Princeton under The Putnam Gift. I enclose a copy of his observations which should be considered at the meeting of the Committee on January 20th.

It is hoped that you may be able to see the exhibition before the meeting with these notes in hand to facilitate discussion and any decisions made. Any additions you may care to make are, of course, welcome. A copy of the full exhibition catalogue is on its way to you in the event that you do not have one.

With warm regards,
Mr. Barr made of works of particular interest including their process. I enclose six sets.

Yours sincerely,

With all good wishes for the new year.

Patrick J. Kelleher
Director

Jane Velleh
Secretary to Mr. Barr

PJK:BTL

Copies also sent to: Mr. William M. Milliken
Mr. Jeremiah Farrington

Enclosures (6)

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Princeton University
PRINCETON NEW JERSEY 08540

20 Jan 69
Meeting

ASSISTANT TO THE PRESIDENT
DENNIS A. FARRINGTON, JR.

2 January 1969

January 7, 1969
rec'd 1-8-69

Mr. Patrick J. Kelleher
Director
The Art Museum
Princeton University
Princeton, New Jersey 08540
11 West 53 Street
New York

Dear Mr. Kelleher:

Dear Dr. It is Mr. Barr's understanding that you will be picking up catalogs this Friday of the Whitney Museum's 1968 Annual Exhibition of Sculpture. He has asked me to send on to you the enclosed information which members of the Putnam Fund Committee may insert in their catalogs before going to see the 20th. exhibition. This would be most helpful to them.

With The xeroxes of the pages from the catalog contain notes Mr. Barr made of works of particular interest including their prices. I enclose six sets.

Sincerely,

With all good wishes for the new year,

Sincerely,

Jane Welles
Secretary to Mr. Barr

JAF/evt

Enclosures (6)

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Princeton University
PRINCETON NEW JERSEY 08540

20 Jan 69
meeting

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

January 7, 1969
rec'd 1-8-69

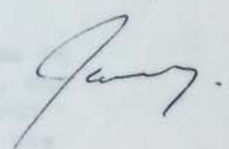
Dr. Alfred H. Barr
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Dr. Barr:

The next meeting of the Putnam Advisory Committee will be held in Mr. Hoving's office at 3 o'clock on January 20th. Your suggestions for agenda items will be welcomed.

With best wishes,

Sincerely,



JAF/evr

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
New York, N. Y. 10019

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Princeton University

PRINCETON NEW JERSEY 08540

ASSISTANT TO THE PRESIDENT
JEREMIAH A. FARRINGTON, JR.

February 6, 1968

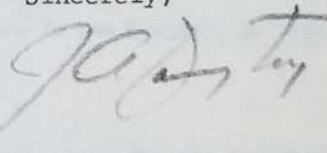
rec 2.8.68

Dear Dr. Barr:

Dr. Goheen has asked me to express his pleasure that you have found it possible to serve on a small advisory committee for the Putnam Memorial.

It was a pleasure for me to talk with you briefly yesterday, and I look forward to writing you soon concerning the first meeting of the committee.

Sincerely,



Dr. Alfred H. Barr, Jr.
Museum of Modern Art
New York, N. Y. 10028

Princeton University
Princeton, New Jersey

AHB:jaw

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Princeton University PRINCETON, NEW JERSEY 08540
PRESIDENT'S ROOM

January 17, 1968
mid 1968

February 5, 1968

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10025

Dear President Goheen:

found

As your secretary perhaps told you, I lost your letter

Dear Dr. Barr:

(along with others in a briefcase) before I had a chance to

answer it.

A fund of very substantial size has been established to bring major works of modern sculpture to the Princeton campus in memory of John B. Painam of the Class of 1945. It is the donor's wish that works by art I was just about to write when Mr. Farrington phoned and Jacques Lipschitz, for example, be acquired by commission or purchase. me. Doubtless, he has already given you the gist of our conversation. We are of course tremendously pleased and excited by this development, which will greatly enrich cultural resources here, and we are anxious to insure the best possible fulfillment of this remarkable opportunity.

I hope to leave town, and perhaps the country, for some six

months of recuperation from the labors of retirement!

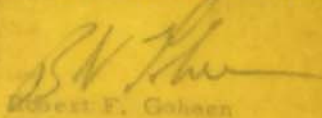
Should my preoccupations now, followed by some months of absence, be inconvenient, please do not hesitate to withdraw

your invitation.

Sincerely,

In any case, my congratulations to you and to Princeton.

Sincerely,



Alfred H. Barr, Jr.
Counselor to the Board of Trustees

President Robert F. Goheen
Princeton University
Princeton, New Jersey

AHB:jsw

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Princeton University PRINCETON, NEW JERSEY 08540
PRESIDENT'S ROOM

January 17, 1968

Rec'd 1-19-68

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10028

Dear Dr. Barr:

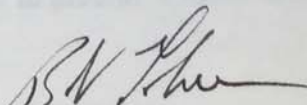
A fund of very substantial size has been established to bring major works of modern sculpture to the Princeton campus in memory of John B. Putnam of the Class of 1945. It is the donor's wish that works by artists of the caliber of Henry Moore, Marino Marini, and Jacques Lipschitz, for example, be acquired by commission or purchase.

We are of course tremendously pleased and excited by this development, which will greatly enrich cultural resources here, and we are anxious to insure the best possible fulfillment of this remarkable opportunity.

For this purpose we are seeking the help of a small Advisory Committee that can bring singular competence to the choice of works and artists. I would be grateful if you would consent to serve on this committee, together with your distinguished colleagues, Messrs. Hoving and Milliken, to whom I am also writing today. The University naturally expects to provide suitable honoraria.

With best wishes.

Sincerely,


Robert F. Goheen

RFG/ean

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PRINCETON UNIVERSITY
The Museum of Modern Art
PRINCETON, NEW JERSEY 08540

PRESIDENT'S ROOM

From Read d'Harnoncourt, Bill Rubin, Dorothy Hill, January 17, 1968
Alicia Legg
Date
Re November 30, 1967

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dr. Barr: I received a phone call from a man named Peter Putnam. He told me that he had been making a large collection of outdoor sculpture to Princeton University. He wanted suggestions of artists considered. I remember suggesting that he go to the Marlborough-Gerson Gallery to see work by Lisitz, Moore and Basil Smith. A fund of very substantial size has been established to bring major works of modern sculpture to the Princeton campus in memory of John B. Putnam of the Class of 1945. It is the donor's wish that works by artists of the caliber of Henry Moore, Marino Marini, and Jacques Lipschitz, for example, be acquired by commission or purchase.

We are of course tremendously pleased and excited by this development, which will greatly enrich cultural resources here, and we are anxious to insure the best possible fulfillment of this remarkable opportunity.

For this purpose we are seeking the help of a small Advisory Committee that can bring singular competence to the choice of works and artists. I would be grateful if you would consent to serve on this committee, together with your distinguished colleagues, Messrs. Milliken and Hoving, to whom I am also writing today. The University naturally expects to provide suitable honoraria. Sherman Lee formerly of Princeton, now director of the Cleveland Museum, has agreed to chair the committee. With best wishes.

Mr. Putnam is also concerned that this official announcement should come from Princeton. Sincerely,

Robert F. Goheen

RFG/ean

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Alfred - for your interest - pls. return -

The Museum of Modern Art DM

From René d'Harnoncourt, Bill Rubin, Dorothy Miller, Betsy Jones
 Alicia Legg
 Date
 Re November 30, 1967

Some weeks ago I had a phone call from a man named Peter Putnam. He teaches at Union Seminary and sounded young. He told me that he and his mother are interested in making a large donation of outdoor sculpture to Princeton University. He wanted suggestions of artists who might be considered. I remember suggesting that he go to the Marlborough-Gerson Gallery to see work by Lipshitz, Moore and David Smith.

I suggested he get someone at the Princeton Art Department to help and said that I didn't know anyone there anymore but two former Princeton people were Bill Seitz and Robert Rosenblum.

He called me back yesterday and was very vague about their aims and still wanted assistance. Apparently he is in touch with John Coffing, chairman of the Art Department at Princeton and they've decided on a Moore and a Marini for the Physics Department. I then asked him how much money was involved and he said a million dollars, and they're thinking in terms of about fifteen major works for distribution about the campus. Rather than saying that this may be too ambitious, I suggested he put his proposal in a letter in order that I could discuss it with my colleagues. I attach his letter which is very vague. I tried to point out to him that they really need an expert to take on the job but didn't mention it would cut somewhat into the million dollars for his salary. Can you give me some idea of how to reply without committing ourselves in any way?

I've had another phone call from Mr. Putnam today saying that Mr. Sherman Lee formerly of Princeton, now director of the Cleveland Museum, has agreed to review any final selections.

Mr. Putnam is also concerned that this matter be kept confidential since official announcement should come from Princeton.

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November 28, 1967

Miss Alicia Legg
Associate Curator
Painting and Sculpture
Museum of Modern Art
11 West 53rd Street, NYC 10019

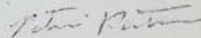
Dear Miss Legg:

Thank you so much for your kindness in offering to give us your advice. Roughly as now planned the purchases are to be limited to masters of modern sculpture. It has been suggested that we confine this to the following: Picasso, Brancusi, Gonzales, Moore, Lipchitz, Giacometti, Boccioni, Archipenko, Gabo, Pevsner, Arp, Ernst, Marini, Laurens, Hepworth, David Smith. It has also been suggested that Duchamp-Villon, Degas, Matisse, be considered, as having strongly influenced the movement--though basically artists.

People like Rodin, Maillol, Lembruk, Fiori, are more nearly part of the classical tradition, and so are, tentatively, to be left off the list, the idea being not to spread too thin, and that modern sculpture is what the campus needs. Do you agree with that?

If you have any suggestions as regards to specific works now available for purchase, or other names that should be added, of names taken off, or people to work via etc., we would greatly appreciate it.

Yours Sincerely,



Peter Putnam

PP:sb

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John Princeton sculptor

Dr. Bohr Baskin
Jerry Farrington
for your info.
Jack

HUGH STUBBINS AND ASSOCIATES
ARCHITECTS, 806 MASSACHUSETTS AVENUE, CAMBRIDGE, MASSACHUSETTS 02139 TELEPHONE (617) 491-6450

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NORMAN I. PATERSON, AIA
JOHN LEE WACKER, ASIA
JOHN REUTLINGER, AIA
PETER WOYTUK, RA
PAUL JOHN GRAYSON, AIA

September 9, 1968

Mr. John P. Moran
General Manager, Division of Planning
Princeton University
Princeton, New Jersey 08540

rec'd 9-19-68

Dear Jack:

This is a note to remind you of my suggestion concerning a sculptor for the Math-Physics building group. I am told there is a prospect of having a statue of Nils Bohr.

As I told you, I think Leonard Baskin should be considered for this commission. I would appreciate your passing this along to your Committee.

Sincerely yours,

HUGH STUBBINS AND ASSOCIATES

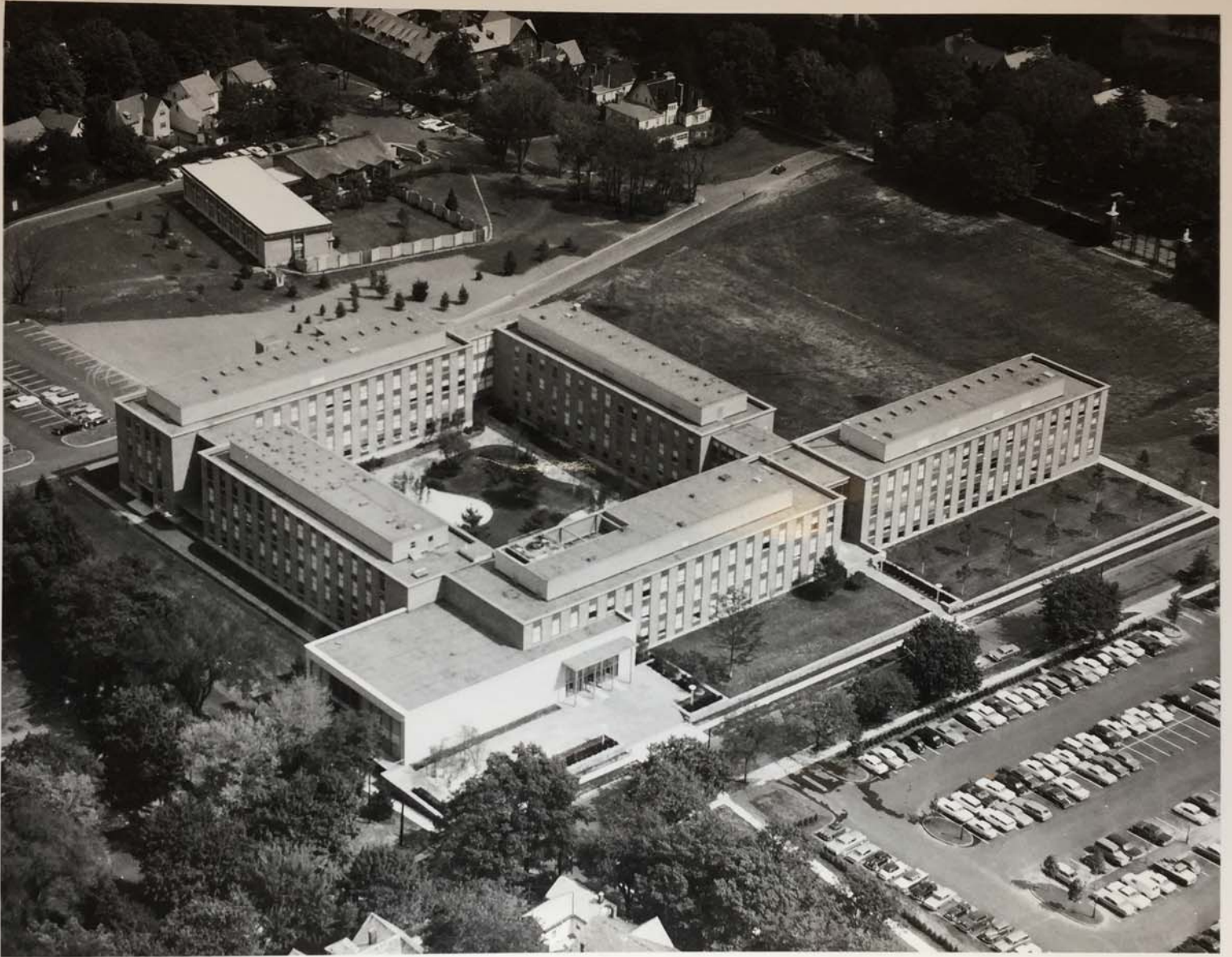
Hugh
Hugh Stubbins
hs/c

*P.S. I think the project architect and Belluschi should
be consulted before a final decision is made.*

Jack

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Wall of library
c 24 x 70 feet -

Nevelson -
21' high
16' wide

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*The Politics of Pollution
The Putnam Sculptures
Princeton and the Environment
Alumni Day 1970*

file
Princeton

ALUMNI WEEKLY

JANUARY 27, 1970



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—photo by Marie Bellis

The Putnam Sculptures

20th Century Masterpieces Give Dramatic Perspectives To Princeton's Familiar Vistas

PRINCETON will soon have one of the most complete collections of modern sculpture in the country. For the past few months, workmen have been placing the sculptures—\$1 million worth—in strategic spots around campus. Eventually, students will walk to class in the artistic presence of such contemporary masters as Henry Moore, Pablo Picasso, Alexander Calder, and Jacques Lipchitz.

The million-dollar fund, earmarked exclusively for the acquisition of modern sculptures, was given by an anonymous donor in memory of Lt. John B. Putnam Jr. '45, who was killed during World War II. Two years ago, President Goheen appointed a special committee to purchase the art, consisting of: Thomas P. F. Hoving '53, Director of the Metropolitan Museum of Art in New York City; Alfred H. Barr Jr. '22, Director of Collections, Museum of Modern Art, New York City; William M. Milliken '11, former Director of the Cleveland Museum of Art, and Professor P. Joseph Kelleher, Director of the University's Art Museum.

In addition to Lipchitz's *Song of the Vowels* (on cover and this page), six other pieces have been or will be

(continued on next page)

Left, Arnaldo Pomodoro's bronze *Stero* is located in the Lourie-Love dormitory complex, most often called the New New Quad.



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(continued from page 12)
mounted on campus in the future.
These are:

Moses, a massive construction in black steel, jutting more than 15 feet high, by the American sculptor Tony Smith. It is on the front lawn of Prospect.

Sfero, a bronze globe four feet high by the Italian artist Arnaldo Pomodoro. It is in the courtyard of the New New Quad.

Floating Figure, a stylized female nude in bronze poised on a shaft of granite, done in 1927 by Gaston Lachaise. It will be located at the graduate college.

Cubi XIII, by David Smith, usually considered America's most important sculptor. The stainless steel con-

struction will be in front of the music and architecture buildings.

Murok-Murok-Miosa, an elaborate aluminum construction by Eduardo Paolozzi that will be located in the School of Architecture and Urban Planning.

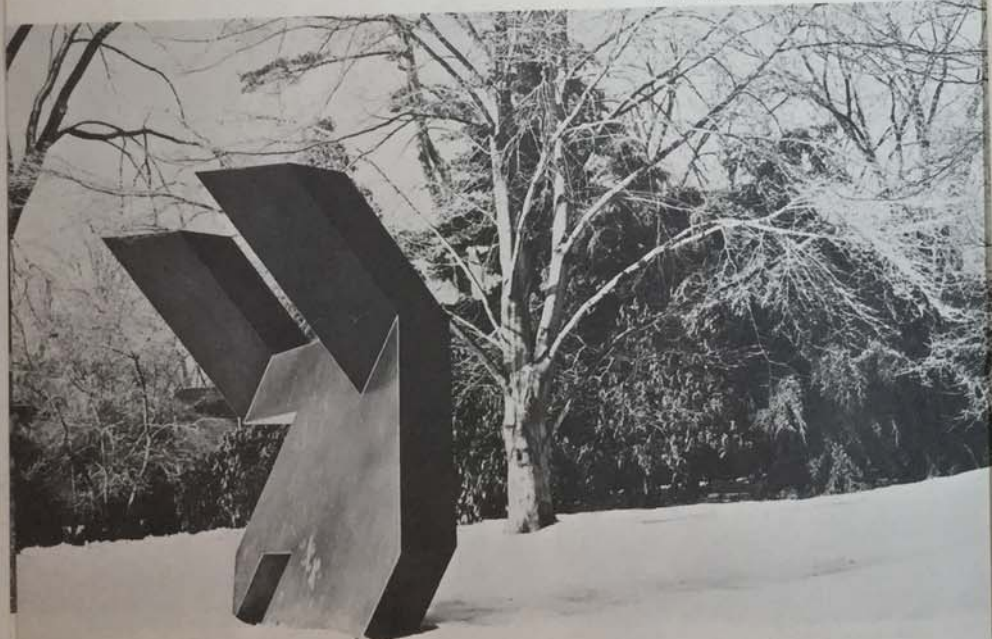
Mastodon IV, by the 28-year-old Michael Hall, is a composition in bronze and aluminum that will be in the main lobby of the Engineering Quadrangle.

Other sculptures to be placed later are Henry Moore's *Oval with Points*, between Stanhope Hall and West College, *Head of Woman* by Pablo Picasso, and pieces by Alexander Calder, Marino Marini, Antoine Pevsner, and Louise Nevelson.

Henry Moore's 11-foot *Oval with Points*, now being cast in Europe, will go on the front campus near Stanhope Hall.



Moses, by Tony Smith, dramatically juts 15 feet high and dominates the expanse of snow on the front lawn of the Prospect Association.



A Cast of Sculptures



Two of the Princeton Art Museum's recent acquisitions: above, Rudolf Hoflehner's *Condition Humaine*, given in 1969 by Stanley J. Seeger Jr. '52'; below, Alberto Viani's *Caryatid*, a marble torso donated by the Friends of the Princeton Museum, that now decorates the museum's entrance lobby.



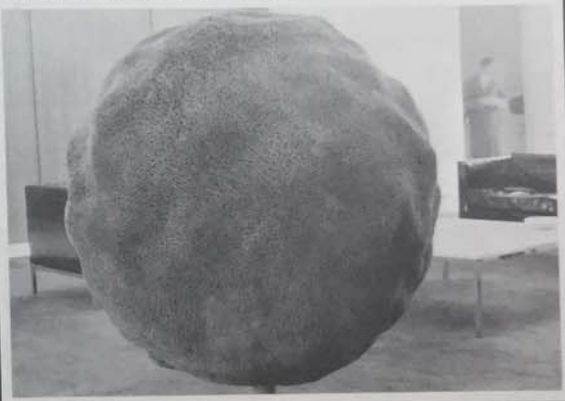
After a harrowing life that would drive many a man to drink or worse, *The Christian Student* keeps up a brave front in his lonely home. Rather than dwell on his sad past ourselves, we will let PAW's outgoing editor, John Davies, spin the tale in his own words:

"*The Christian Student* was dedicated in 1913—his huge bulk smiling somewhat priggishly at the world, with a load of books under one arm and an academic gown thrown over his football uniform—and President Hibben said here was 'the very essence' of the Princeton man as he had known him. But in the 1920's, the Jazz Age generation, let alone imitate 'Earl,' couldn't stand to look at him, and he was subjected to an endless series of indignities. In 1931 he was once more pulled to earth and dragged through the campus like a lynched rapist. President Hibben did not dare erect his hero again but sadly sentenced him to some secret dungeon—and to this day he broods alone over the changing tides of student ideals."

—Chesterwood



In the high-vaulted lobby of the Woodrow Wilson School of Public and International Affairs sits *The World*, a barren, ominous-looking globe composed of hundreds of black rods.



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the Putnam Sculptures

reprinted from **Princeton**
ALUMNI WEEKLY



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ON THE COVER: The formidable gaze belongs to *Head of a Woman* (*Tête de femme* to Francophiles), the magnificent Picasso sculpture that was recently constructed in front of the university art museum. The lady joins 14 other sculptures in the \$1 million Putnam collection now in place, with more still to come.

Although Princeton is increasingly noted for its diversity, we have searched the campus and concluded that the two pedestrians and cyclist on the cover exist solely in the imagination of Arnold Roth, the noted artist who, happily for PAW, lives in the town of Princeton.

The drawings on page 4 are by Clarence Brown, Professor of Comparative Literature. The smaller spot drawings of sculptures are by Helen deF. Lee, PAW's Class Notes Editor. Many of the photographs of the sculptures were taken by Marie Bellis and Bob Matthews. Our special thanks go to The Art Museum, Princeton University, for its cooperation and patience in preparing this issue.

The Putnam Sculptures

JOHN M. FENTON



Henry Moore's *Oval with Points* (1969)

DISPLAYING all the diversity of form, technique, and material that so instantly sets apart modern sculpture from traditional statuary, Princeton's John B. Putnam Jr. Memorial Collection of works by major 20th century artists is now taking final shape. Nearly two years in the installation process alone, the collection—funded expressly through a \$1 million anonymous gift—has already turned Princeton's campus into what an influential art critic recently described as "one of the biggest modern outdoor sculpture showcases in the country."

Although several pieces remain to be installed, a symbolic "topping out" of the collection was nevertheless held on October 25—Pablo Picasso's 90th birthday—by way of an informal reception for the press and others who were gathered around Picasso's nearly finished, gigantic, concrete "Head of Woman" on the front lawn of McCormick Hall, home of the university art museum. The making of a Picasso has been a marvelous outdoor show for art students and other enthusiasts over the past several months and has even been recorded on film for benefit of future art historians who could not be around for the real thing.

There at the ceremony to meet and chat with the press was Carl Nesjar, the Norwegian artist and Picasso's collaborator, who had replicated the enormous work from the Spaniard's small, original model. The new sculpture is the most recent result of this highly original teamwork between the great modern master and Nesjar—a man with impressive artistic credentials of his own. Before arriving at the final decision to "go," Nesjar takes a number of site and mock-up photos to discuss with Picasso at his home in southern France. In Princeton's case, he came with a letter, beautifully translated into French by the Romance Languages department, which proved not to be necessary ("He never reads them," Nesjar commented). Picasso works and reacts visually; he scrawled across one corner of a mock-up photo, "Bon à tirer" (O.K. to execute), then his familiar signature, and Princeton and Picasso had a contract.

Nesjar, a hearty, worldly man who moves easily, in ac-

countless English, between the world of the art critic and that of the construction workers who helped lift the Picasso work in place by crane, arrived at the art museum reception straight from finishing some sandblasting on the statue outside, trailing a fine dust of sand. He proceeded to deftly slice a birthday cake, inscribed with the "Head of Woman" in the icing, with a sculptor's flourish.

The 15-foot high, 10-ton demoiselle, whose jutting angular surfaces and colored stony textures are nicely complemented by the roseate walls and angles of McCormick Hall itself, is considered by Nesjar to be "the most complex on this scale" he has ever produced for Picasso in 15 years of collaboration. Looking out and up at the figure, he ventured that he thought it had "what the French call *de la gueule*" (very roughly, "a certain something different"). It is clear already that the work will form a new mid-campus focal point—particularly when Whig Hall's reconstruction is completed and the Picasso becomes a major feature of the view from Whig's new "side porch" (for now, the lady is left intently eyeing a gaily painted, graffiti-covered construction fence surrounding Whig, which, among its other messages, sings of "Love" in all six of Princeton's "critical languages").

The university first announced the establishment of the Putnam memorial fund and the intention of amassing a modern sculpture collection nearly four years ago. One of its most enthusiastic backers has been President Goheen, who has called it a "tremendously exhilarating development" in the arts at Princeton. The anonymous donor chose this project to memorialize a young member of the Class of 1945, who died a hero in the World War II skies of Europe, because of a belief that "the most exciting and



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Alexander Calder's *Five Discs: One Empty* (1969) was designed especially for the plaza in the new math-physics complex. It is 28' high and weighs 3½ tons.

important development in the art of our times is occurring in sculpture" and because "modern sculpture is becoming the symbol of a new creative freedom."

In order to best signal Princeton's leadership in this field, to maximize impact, and to stimulate similar support of the arts here, the donor required that acquisitions from the \$1 million fund be limited primarily to large important works by the great masters of modern sculpture (although support of young artists of acknowledged talent was also encouraged).

The man memorialized, John B. Putnam Jr., was deeply involved in both painting and sculpture. Called by one who knew him well "something of a woodland creature" and "a forger of the new freedom," he left Princeton at the end of his sophomore year to enlist in the Air Force. Stationed in England as a pursuit pilot, he flew 65 combat missions, and on D-Day, June 6, 1944, saw nine hours of combat over the Normandy beaches. A little over a month later, at age 23, he crashed and was killed. Lt. Putnam received the Distinguished Flying Cross, posthumously, for "extraordinary achievement and heroism in aerial combat."

In his memory works by the giants of 20th century art have been brought to Princeton—a living, outdoor museum for the enjoyment and education of students, faculty, alumni, and the many thousands of others who annually visit the campus. (Mrs. John B. Putnam of Cleveland, Ohio has slipped quietly onto campus to view the sculptures memorializing her son.) Now in place—dotted geographically in a pattern that seems to encourage strolls to many corners of the campus—are sculptures by the likes of Jacques Lipchitz, Henry Moore, Alexander Calder, Louise Nevelson, and David Smith.

To counsel and consider the Putnam selections, the university was able to call on impressive talent from its alumni and faculty ranks. The four-man advisory committee consisted of:

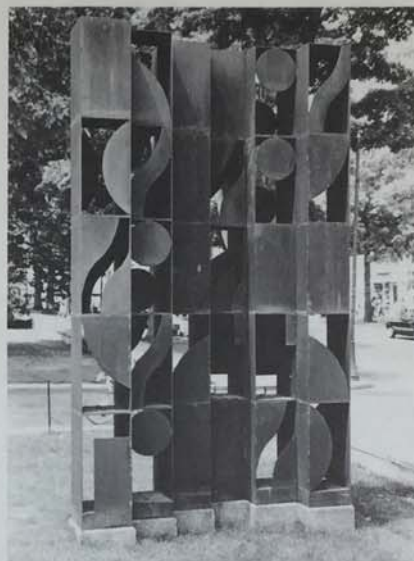
- Alfred H. Barr Jr. '22 (A.M. '23) who, just seven years out of Princeton, was tapped in 1929 to be first di-

rector of New York's new Museum of Modern Art, a post in which over the next 40 years he became an immensely influential figure on the contemporary art scene (he was once fondly dubbed "the pituitary gland" of MOMA, without which the institution could not have lived). His 1943 book, *What is Modern Painting?*, is still a basic statement on 20th century art. Barr stepped down in 1967 as director of collections at MOMA and is now adviser to its board of trustees.

- Thomas P. F. Hoving '53 (Ph.D. '60), director of the Metropolitan Museum of Art, a position he has held since 1967 following a widely (and sometimes wildly) publicized tenure as Mayor John V. Lindsay's parks commissioner, during which his "Hoving Happenings" in Central Park and elsewhere were the talk of the town. A medievalist, Hoving was curator of the Metropolitan's uptown branch, the Cloisters, before his one-year political sabbatical. In his current job, he directs with great élan the affairs of the largest art museum in the Western Hemisphere.

- P. Joseph Kelleher '47, the affable, highly knowledgeable director of the university art museum who, more closely than any other member of the committee, has watched the collection grow (his route to work for the past several months took him past, sometimes through, the noisy cement-mixing and sandblasting of the Picasso creation on his front lawn). A faculty member since 1960 as professor of art and archaeology, he had earlier been chief curator of art at the Los Angeles County Museum, curator of art at the Albright Gallery in Buffalo, curator of European art at the Nelson Gallery-Atkins Museum, and had taught at the University of Buffalo.

- William M. Milliken '11, director for nearly three



Louise Nevelson's *Atmosphere and Environment X*, located near Nassau St., is 21' high and 16' wide. The 71-year-old sculptress is the only woman represented in the Putnam collection; she pioneered the "junk" school of sculpture, which seeks to transform familiar objects into art.



Reg Butler's *The Bride*. Eight casts of this 93" tall piece were made between 1954 and 1961; the distinctive feature is the mummy-like surface, created by distorting the metal with a blowtorch.

decades (1930-58) of the Cleveland Museum of Art, during which he brought it to national and international ranking. The director emeritus, remembered by those in Cleveland for his enormous enthusiasm and energy, is often the despair of those seeking common calendar time for meetings of the busy, fast-moving advisory committee. The timing of one recent meeting depended on the availability of the 82-year-old Milliken—or, more precisely, when he might be pinned down between a five-week skiing trip to Colorado and a flight out of New York to similar pursuit in the Austrian Alps.

Under the rubric of "modern sculpture," of course, one can gather an incredible number of schools, styles, techniques, and tastes—and this is amply evidenced in the catholicity of the Putnam collection. There is, for example, the semi-representational approach of Gaston Lachaise, one of three artists in the collection now deceased, in his "Floating Figure"—a voluptuous, heavy-thighed female nude poised delicately atop a granite column in Compton Court at the Graduate College. She was originally destined for undergraduate viewing pleasure in Joline-Campbell Court, but fear of flying footballs—and sophomores—sent her to this quiet corner of campus, where graduate students, presumably, engage in less ferocious play. In this famous 1927 work (a twin is in the sculpture garden of the Museum of Modern Art), Lachaise displays his lifelong preoccupation with the theme of the universal woman, what he called his "new Venus." (His almost obsessive concern

with the female form proved shocking to some of his critics in the first decades of the 20th century, among them the noted sculptor Daniel Chester French, the creator of Princeton's oft-maligned, sometimes-loved statue, "The Christian Student," now banished to Massachusetts.)

Somewhere at another extreme is a work like "Marok-Marok-Miosa" (1965), an elaborate construction in welded aluminum, located in the School of Architecture and Urban Planning, by the Scottish-Italian Eduardo Paolozzi. It's the kind of sculpture that sets some critics to pulsating with terms like "massculture artifacts" and "anthropomorphic automatons" and other such zingers. Paolozzi was an important, early (1950s) influence on pop art, and, to some, his work is an attempt to come to terms with such themes as dehumanization in a technological society. To others, it must be noted, the piece remains a fierce, serpentine collection of aluminum piping.

Between these two examples comes what might be termed the "Establishment Modern": the instantly recognizable stylistic eye of Picasso's woman; the rounded masses and hollows of Jacques Lipchitz's bronze "Song of the Vowels" in front of Firestone Library; Henry Moore's sinuous, graceful, green oval between West College and Stanhope Hall; the burnished stainless steel geometrics of David Smith's "Cubi XIII" between Architecture and 1879 Hall; Calder's familiar, peaking forms in his giant black stable between Fine and Jadwin Halls near Palmer Stadium.

In the course of assembling and locating the sculpture works on campus, several problems, not foreseen by either creators or selectors, have arisen. The 71-year-old American sculptress Louise Nevelson has often sought to meld real world elements with her geometric forms, including semi-recognizable components such as window frames and balustrades in her otherwise abstract works. When the local

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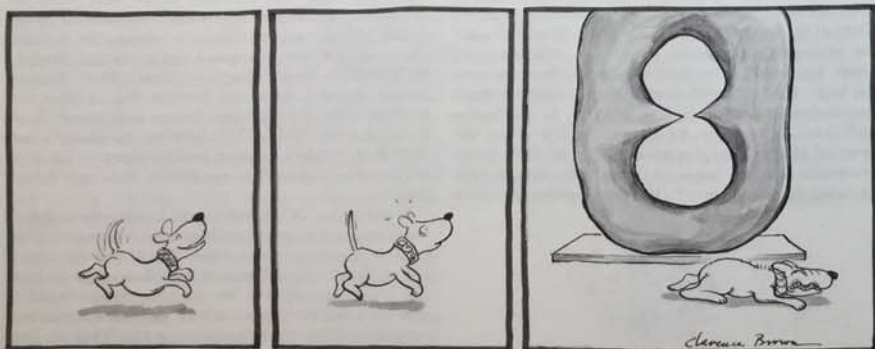
Princeton zoning board took a look at her 16-foot high, pre-rusted corten steel work, "Atmosphere and Environment," installed near Nassau Street between Firestone Library and the Joseph Henry House, it decided that what she had created, in effect, was a building—and one that violated local zoning laws by being too close to the sidewalk. However, the Nevelson will be allowed to stay where it is until the ordinance is amended to include a rewritten, more precise definition of a work of art. Meanwhile another sculpture, a giant, twisted, geometric metal piece by Clement Meadmore, cannot be installed in front of the Engineering Quadrangle until the new zoning amendment is complete.

Another mistake resulted in a terrible tragedy. In June, 1970, during the initial emplacement of Calder's monumental 3½-ton, 28-foot stabile, the boom of the crane positioning the piece collapsed and crushed and killed two workers, employees of a Trenton engineering firm. Calder's work, while essentially undamaged, was removed from the scene immediately. It was finally installed last summer in the center of the Fine-Jadwin Plaza. Another work, by the constructivist Antoine Pevsner, is due to be installed in the courtyard of the Jadwin Physics building when a marble base has been completed.

Calder's black-painted stabile has gone through a suc-

cession of names, due to some varying color combinations that were considered. When the work was first conceived—while still, in effect, on the drawing board—Calder's old friend Alfred Barr (perhaps with tiger stripes showing) had suggested that some of the discs at the top of the work might be orange. The sculptor agreed that he might give that a try, and when the work was put in place, its discs were experimentally painted orange—a true, bright Princeton orange to contrast with the black legs, right there in the shadow of Palmer Stadium. This production opened to somewhat mixed reviews—student reaction was almost universally one of "they gotta be kidding!" (One undergraduate said it reminded him of a great black giant catching orange Frisbees.) When Calder himself arrived on the scene several weeks ago, he took one look and decreed all black. So "Orange Discs," or at one point, "Many Discs, One Orange," is now simply, "Five Discs: One Empty."

In an intriguing art history footnote, while Calder was on campus, he asked to see the sculptures done by his father. These are the two statues, "St. Michael" and "St. George" which flank the archway between 1905-Foulke Hall and 1904-Henry Hall just off University Place. Princeton may then have the unique distinction of possessing works by Calder *père et fils*.



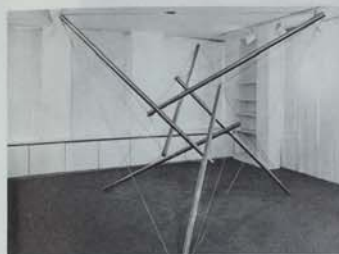
Epstein's Albert Einstein (1933)



Lachaise's Floating Figure (1927)



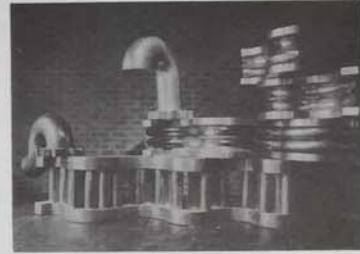
Song of the Vowels. Lipchitz (1931)



Northwood II. Kenneth Snelson (1970)



Isamu Noguchi's White Sun



Marok-Marok-Miosa. Paolozzi (1965)

For a modern sculpture lover, the act of standing in the middle of a crowd reacting while one of the new works is being lowered in place can be a chastening experience. Eyes look up skeptically, shoulders are shrugged, heads are shaken. Remarks are remarked that are not for a family alumni magazine, and there are inevitable mutterings about the sense of priorities of the priorities committee (a straw man, perhaps, but still muttered). And the "Princeton cool" being what it always has been, there is the inevitable lack of reverence (Mr. Paolozzi's "Marok-Marok-Miosa" has been shorthanded at times to "the Mario Procaccino").

That said, however, it should be stressed that these seem to be the inevitable humorous reactions. The students generally have taken favorably to the Putnam Collection. If there is any dominant campus "mood" about the works, it is one of acceptance—with special enthusiasm evident for several of the pieces. It may be worth noting that there has been no instance of defacement of any kind on any of the sculptures (but notable perhaps only to one whose generation expected such hijinks, and not to the current student body).

The unquestioned favorite so far is Henry Moore's graceful "Oval with Points," the first strike of four in this scale of the work. The other copies, by agreement, will be located in other nations. One local observer noted that the Moore work "invites you to sit inside its comfortably con-

toured opening." That invitation has been eagerly and frequently accepted, and already the green patina has been worn off in some spots and the bronze beneath shines through goldenly. Moore, by all accounts, is delighted with this use of his work, and certainly the sight on a bright fall afternoon of students, or local townchildren, curled up in the womb-like oval in repose or animated talk leads one to understand why he is.

But you can't win over everybody. The Moore work, with its points nearly touching in the center, bears, from some angles, a resemblance to the figure eight. One disgruntled alumnus, it appears, approached President Goheen on campus one afternoon and asked him if he had seen Nassau Hall through this frame. "It puts Nassau Hall right behind the eight ball," he growled, "and there's where some of us think it is."

The unhappy alumnus took his complaint to the right man, however, for Robert Goheen has shown a great personal interest in the placement of the Putnam sculptures around campus. There is one memorable vignette during the installation of the Moore sculpture that is symbolic perhaps of the degree to which the campus community has come to accept these works. Before the huge "Oval with Points" was set permanently in place, and while a crane swung it ponderously in the air, Goheen was called from his Nassau Hall office to give his view on final placement. He walked from spot to spot, sizing up different angles, while the crane moved the bronze first here and then there. The parallel was unmistakable—for all the world like the housewife who circles on the other side of the room while her husband holds the painting here, or here, or here? Moore's big oval had obviously found a friendly home. □

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Clement Meadmore's Upstart II



Cubi XIII. David Smith (1963)



Pevsner's Construction in 3rd and 4th Dimension



Michael Hall's Mastodon VI



Arnoldo Pomodoro's Sfero



Moses. Tony Smith (1967)

A Putnam Compendium

ARTIST	SCULPTURE	MATERIALS	LOCATION
Reg Butler	<i>The Bride</i>	bronze	Hamilton Court
Alexander Calder	<i>Five Discs: One Empty</i>	painted steel	Fine-Jadwin Plaza
Sir Jacob Epstein	<i>Professor Albert Einstein</i>	bronze	Fine Hall Library
Michael Hall	<i>Mastodon VI</i>	bronze & aluminum	Macmillan Building
Gaston Lachaise	<i>Floating Figure</i>	bronze	Graduate College
Jacques Lipchitz	<i>Song of the Vowels</i>	bronze	in front of Firestone Library
Clement Meadmore	<i>Upstart II</i>	corten steel	in front of Engineering Quadrangle
Henry Moore	<i>Oval with Points</i>	bronze	between Stanhope Hall and West College
Louise Nevelson	<i>Atmosphere and Environment X</i>	corten steel	between Firestone Library and Nassau St.
Isamu Noguchi	<i>White Sun</i>	saravezza marble	Firestone Library
Eduardo Paolozzi	<i>Marok-Marok-Miosa</i>	welded aluminum	Architecture Building
Antoine Pevsner	<i>Construction in the 3rd and 4th Dimension</i>	bronze	Math-Physics Complex
Pablo Picasso	<i>Head of a Woman</i>	concrete, granite & quartzite	in front of Art Museum
Arnoldo Pomodoro	<i>Sfero</i>	polished bronze	1941 Hall
David Smith	<i>Cubi XIII</i>	stainless steel	between 1879 Hall and Architecture Building
Tony Smith	<i>Moses</i>	mild steel	Prospect lawn
Kenneth Snelson	<i>Northwood II</i>	stainless steel	not located



The Making of a Picasso



THE noise of a high-pressure sandblaster fills the morning; clouds of chalky dust roil into the air; workmen trundle loads of concrete and stone up wooden ramps. For the past summer and fall, this commotion was raised daily in front of the Princeton University Art Museum with the unlikely object of creating a sculpture by Pablo Picasso.

Now finished, *Tête de femme* is an unmistakable Picasso. But the construction of the sculpture, a heavy industry in itself, was the work of Carl Nesjar, the Norwegian sculptor who has the exclusive rights to execute Picasso's stone and concrete sculptures. For *Tête de femme*, Nesjar had Picasso's approval to work from the original 10" maquette and to make whatever alterations he thought necessary. The work went smoothly and, after celebrating Picasso's 90th birthday with a small party, Nesjar and his assistants closed their construction shed, gathered their Norwegian newspapers and bottles of white wine, and left their carefully made lady to smile inscrutably at all the passers-by on McCosh Walk.

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The photograph on the left is the actual contract with Picasso for Princeton's *Tête de femme*. Nesjar constructed a wooden mock-up of the proposed sculpture on the site and then took pictures of it to show Picasso. The master approved, wrote "*Bon à tirer pour Nesjar*," and signed his name and date. Although Picasso retains control over how his sculptures are used, he does not ask a fee for replication—probably because the combined fee and costs of construction would be prohibitive. The gentleman standing beside the mock-up is Patrick J. Kelleher, director of The Princeton Art Museum.



Nesjar and his assistants imported the black granite and red quartzite for *Tête de femme* from the mountains of Norway, not far from Oslo. They used 10 tons of concrete and stone in the sculpture. Midway through the construction, they ran out of red quartzite and made a special trip back to the quarry (shown in the picture) to get another ton.



The sculpture was wholly assembled on the art museum's lawn by a process called *Naturebetong* in Norway. Nesjar put together wooden forms which he filled tightly with an aggregate of pebbles and crushed stone. He then pumped a liquid cement, or grout, into the form work from the bottom. The liquid rose, slowly filling all the tiny spaces between the stones, and finally formed a smooth "skin" on the surface. The pedestal was constructed in situ, but the head was done separately and lifted on its base by a construction crane.



Nesjar used wooden molds to form the outline of Picasso's *Tête de femme* in the cement surfaces. Then, using a powerful sandblasting jet, he actually blasted away portions of the concrete "skin" to expose the colorful mixtures of black granite and red quartzite beneath. The sandblasting hose (Nesjar calls it "a remarkably sensitive instrument") was used to enhance the design by the shade and texture of the stone revealed beneath the skin. The white cement surfaces were then cleaned with acid and sealed with a coating of silicone.

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Letters

Mitchell for President

DEAR SIR:

After reading "The University" in the February 10th issue, I came to a very quick conclusion: U. S. Attorney General John N. Mitchell should be the next President of Princeton University—and the sooner the better!

CHARLES M. JOHNSON JR. '50
Gladwyne, Pa.

Weird Sculptures?

DEAR SIR:

Admittedly I am not a student or admirer of modern sculpture in its extreme forms such as the Putnam pieces. I hate to visualize this weird, incomprehensible sculpture cluttering up our lovely campus. It is hard to see how a sense of incongruity can be avoided. These pieces would not seem to harmonize in any way with the buildings or the general campus architecture and atmosphere.

Is it fair to commit our University campus, notable for its beauty, to this very special and somewhat disputed type of art? Having it available for those who have this particular taste and interest at heart is one thing. To thrust it on all Princetonians past, present and future is something else again. Was any attempt made to get alumni reaction to this current addition which certainly changes the face of a campus which has meant a lot to so many?

RICHARD GREELEY PRESTON '18
Wellesley, Mass.

DEAR SIR:

If the alumni of Princeton University, collectively, had an ounce of intestinal or intellectual fortitude, they would instantly and effectually denounce the monstrosities of "modern sculpture" proposed to deface our campus.

But since these were selected by four distinguished experts, including three alumni, who are we to mention that the emperor is naked?

ALBERT BOYD SHARP '39
Haddonfield, N.J.

DEAR SIR:

The "twentieth-century masterpieces" of sculpture which are being erected over the campus are indeed decorative and interesting. Even more interesting, as an instance of intellectual history, is the unified point of view of the distinguished committee which purchased these art works. Whatever may be said of the charm of these sculptures, and a number have very considerable charm, they still represent a remarkably monolithic vision.

Would not a more catholic and inclu-

sive approach to selection be in order? My own hunch is that most of these sculptures will appear terribly dated in fifty or a hundred years, and that two hundred years from now they will be of interest largely as examples of twentieth-century decoration, rather than as major art works. And I would also predict that future generations will look back and wonder why the Putnam collection contained no works by Princeton's own sculptor-in-residence, Joe Brown. Transcending the immediate fashions which so often dominate art, Joe Brown has created works in the great mainstream of sculpture which are likely to outlive our time and shed a reflected glory on Princeton. . . .

ROLAND MUSHAT FRYE '43*
Philadelphia, Pa.

Save the Inn

DEAR SIR:

I am not opposed to girls or to coeducation, but I think turning the Princeton Inn into a dormitory is a cock-eyed shame.

The Inn has been headquarters for alumni and their families at Reunion and commencement time, during football week-ends and other visits to Princeton. It has also been an attractive spot for parents of undergraduates and for members of the Princeton community and would be sorely missed. Admittedly, it must depend on conventions and other non-Princeton patronage during a large part of the year. . . .

There must be other sites that could be used for a dormitory without taking away a place which holds warm and good memories for many Princetonians over many generations.

PERCY H. BUCHANAN '17
Elizabeth, N.J.

Annual Giving Message

DEAR SIR:

I did not contribute to Annual Giving last year for what I consider good and sufficient reasons, and I object strenuously to the most recent communication I have received from the chairman of Annual Giving.

The chairman gave four examples of "some of the things alumni said when approached for their Annual Giving contribution."

Three of the examples were innocuous and not very strong statements from alumni who apparently gave. The other
(continued on page 13)

Princeton ALUMNI WEEKLY



ON THE COVER: Despite the concern of some of our readers (see "Letters"), those modern sculptures just keep on coming. At the top left is *Floating Figure*, a stylized female nude in bronze poised on a shaft of granite, done in 1927 by Gaston Lachaise. It is one of the Putnam Collection pieces and is located in the courtyard of Compton Quadrangle at the Graduate College. *Cubi XIII* (top right) by the American artist David Smith, also in the Putnam Collection, is a 10-foot stainless steel construction positioned in front of the School of Architecture and Urban Planning. At the bottom left is *Nudo*, a highly burnished bronze by Albert Viani, gift of Stanley J. Seeger Jr. '52, now on display in the Art Museum. The three aluminum peace symbols (lower right) on the traffic circle in front of Murray-Dodge Hall were assembled by Ted Woods, an architecture graduate student. The Woodrow Wilson School sculpture titled *The World*, incidentally, which we photographed in an earlier issue, is by Henry Bertola.

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PUBLISHED BY
PRINCETON UNIVERSITY PRESS
41 William Street, Princeton, N.J.
Telephone 609-452-4886

PRINCETON ALUMNI WEEKLY, Vol. 70, No. 19,
March 3, 1970. Published weekly during the
college year except during examination and
vacation periods. Second-class postage paid at
Princeton, N.J. Printed at Princeton University
Press. Annual subscription \$7.00 (foreign
postage \$1.50 extra); single copies 50 cents.
All orders must be paid in advance. Change
of address should be sent to: Alumni Records
Section—P.M.A.R.—Box 34, New South
Building, Princeton, N.J. 08540.

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something about Greece and Rome. Therefore I am sending it to you to keep with the compliments of the Princeton University Library.

I am sending a copy of your letter to the president of the Triangle Club, and when you see the Triangle Show this year you can remember that some of the boys in the chorus will probably be thinking of your compliments. If you have read the book, you can remember also that you probably know more about Greece and Rome than some of them.

Some time about 1962 you will probably come to Princeton for a prom, and when you do I hope that you will come into the Library to say hello to me.

Yours sincerely,
WILLIAM S. DIX

From time to time, persons close to the Princeton scene have commented on the decline of political consciousness among the undergraduates since the early post-war years. Occasionally their political apathy has been ascribed to the particular character of the student body, as though there were something inherent in the Princeton atmosphere that caused indifference. This explanation is one of several now offered by *The Daily Princetonian* (see *On the Campus*, page 10) to account for the demise of a number of undergraduate political organizations.

In this connection it may be of some interest to report the results of a survey in that hotbed of political activity, the City College of New York. Students there were recently asked to list in order of interest and preference eleven categories of extracurricular activities. First on the list were sports and athletics; second were religious organizations. *Eleventh* on the list were political organizations!

It may be supposed that eighteen or even eight years ago, the results of such a poll at C.C.N.Y. would have been precisely reversed. Each individual will have his own explanation for this decline in political interest, interpreted in the light of his own political philosophy. But however one may account for the change—at Princeton as well as City College and other universities—the present situation can hardly be regarded with indifference, either by liberals or conservatives.

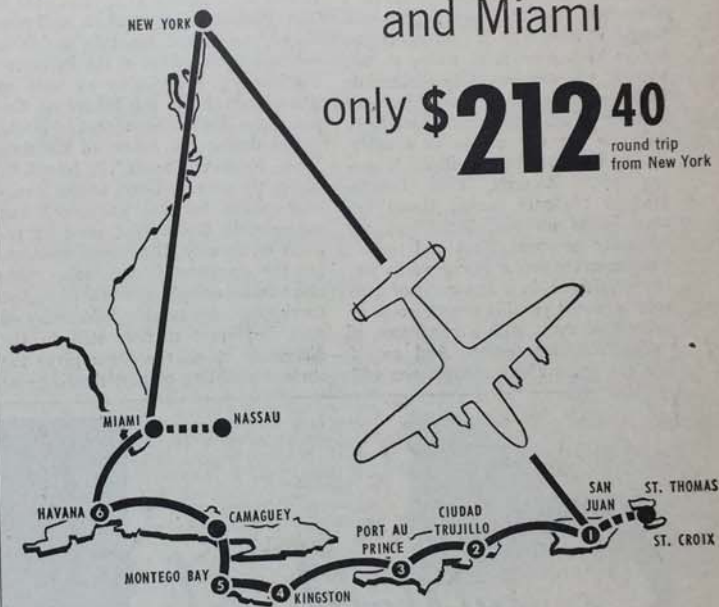
For several years the Library has had among its regular exhibits one called "Collector's Choice," in which a friend of the Library is invited to select from his own collection one or more items of particular interest. Such an exhibit may range from a single manuscript to a passel of books, but

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SPECIAL REDUCED ALUMNI RATES

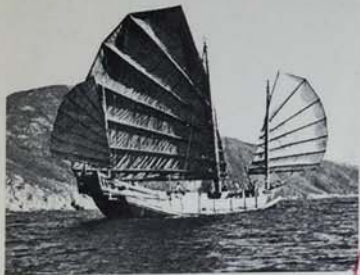
NINTH ANNUAL TOUR PROGRAM—1973

This unique program of tours is offered only to alumni of Harvard, Yale, Princeton, M.I.T., Cornell, Univ. of Pennsylvania, Columbia, Dartmouth and certain other distinguished universities and to members of their families. The tours are designed to take advantage of special reduced air fares which offer savings of hundreds of dollars on air travel. These are not for mass "charter" trips but special fares which apply to regular jet flights of the major scheduled airlines and which are usually available only to groups or in conjunction with a qualified tour. The savings are as much as \$500 over the normal air fare, and special rates have also been obtained from hotels and sightseeing companies.

The tour program is consciously designed for persons who normally prefer to travel independently and covers areas where such persons will find it advantageous to travel with a group. The itineraries have been carefully constructed to combine as much as possible the freedom of individual travel with the convenience and savings of group travel. There is an avoidance of regimentation and an emphasis on leisure time, while a comprehensive program of sightseeing ensures a visit to all major points of interest.

The unusual and limited nature of tour membership results in well-educated, intelligent and well-traveled participants. The size of each tour group is limited, with specifics being given in the tour materials.

The tours use the best hotel available in every city, and hotel reservations are made as much as two years in advance in order to ensure the finest in accommodations. The names of the hotels are listed in each tour brochure, together with a detailed day-by-day description of the tour itinerary.



THE ORIENT

29 DAYS \$1899

This outstanding tour, now in its ninth year of operation, offers the splendor and fascination of the Far East in comfort and at a realistic pace. The itinerary devotes eleven days to the beauty of JAPAN, visiting the modern capital of TOKYO, the lovely FUJII-HAKONE NATIONAL PARK, and places special emphasis on the great "classical" city of KYOTO, where the splendor of ancient Japan has been carefully preserved, together with excursions to NARA, the great medieval shrine at NIKKO, and the giant Daibutsu at KAMAKURA. Also included are BANGKOK, with its glittering temples and palaces, the cosmopolitan metropolis of SINGAPORE, known as the "cross-roads of the East", the unforgettable beauty of HONG KONG, with its magnificent harbor and famous Ocean

shopping, and as a special highlight, the fabled island of BALI. Tour dates include outstanding seasonal attractions in Japan, such as the spring cherry blossoms, the beautiful autumn leaves, and some of the greatest annual festivals in the Far East. Total cost is \$1899 from California, \$2005 from Chicago, and \$2172 from New York, with special rates from other cities. Departures in March, April, May, June, July, September, October and November 1973 (\$27 additional for departures in July, September and October).



AEGEAN ADVENTURE

22 DAYS \$1429

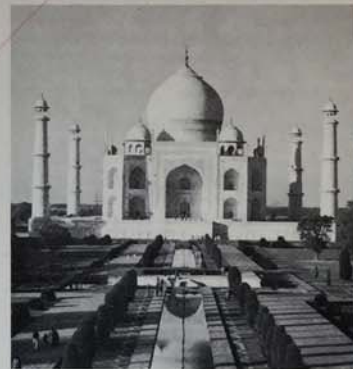
This original itinerary explores in depth the magnificent scenic, cultural and historic attractions of Greece, the Aegean, and Asia Minor—not only the major cities but also the less accessible sites of ancient cities which have figured so prominently in the history of western civilization, complemented by a cruise to the beautiful islands of the Aegean Sea. Rarely has such an exciting collection of names and places been assembled in a single itinerary—the classical city of ATHENS; the Byzantine and Ottoman splendor of ISTANBUL; the site of the oracle at DELPHI; the sanctuary and stadium at OLYMPIA, where the Olympic Games were first begun; the palace of Agamemnon at MYCENAE; the ruins of ancient TROY; the citadel of PERGAMUM; the marble city of EPHEBUS; the ruins of SARDIS in Lydia, where the royal mint of the wealthy Croesus has recently been unearthed; as well as CORINTH, EPIDAUROS, IZMIR (Smyrna) the BOSPORUS and DARDANELLES. The cruise through the beautiful waters of the Aegean will visit such famous islands as CRETE with the Palace of Knossos; RHODES, noted for its great Crusader castles; the windmills of picturesque MYKONOS; the sacred island of DELOS; and the charming islands of PATMOS and SANTORINI. Total cost is \$1429 from New York. Departures in April, May, July, August, September and October 1973.

SOUTH AMERICA

32 DAYS \$1995

From the towering peaks of the Andes to the vast interior reaches of the Amazon jungle, this tour travels more than ten thousand miles to explore the immense and fascinating continent of South America: a brilliant collection of pre-Columbian gold and a vast underground cathedral carved out of a centuries-old salt mine in BOGOTA; magnificent 16th-century churches and quaint Spanish colonial buildings in QUITO, with a view of the snow-capped peaks of "Volcano Cotacachi" and the "Coca Market"; the great

viceregal city of LIMA, founded by Pizarro, where one can still see Pizarro's mummy and visit the dread Court of the Inquisition; the ancient city of CUZCO, high in the Andes, with an excursion to the fabulous "lost city" of MACHU PICCHU; cosmopolitan BUENOS AIRES, with its wide streets and parks and its colorful waterfront district along the River Plate; the beautiful Argentine LAKE DISTRICT in the lower reaches of the Andes; the spectacular IGUASSU FALLS, on the mighty Parana River; the sun-drenched beaches, unforgettable mountains and magnificent harbor of RIO DE JANEIRO (considered by many the most beautiful city in the world); the ultra-modern new city of BRASILIA; and the fascination of the vast Amazon jungle, a thousand miles up river at MANAUS. Total cost is \$1995 from Miami, \$2080 from New York, with special rates from other cities. Optional pre and post tour visits to Panama and Venezuela are available at no additional air fare. Departures in January, February, April, May, July, September, October and November 1973.



MOGHUL ADVENTURE

29 DAYS \$1825

An unusual opportunity to view the outstanding attractions of India and the splendors of ancient Persia, together with the once-forbidden mountain kingdom of Nepal. Here is truly an exciting adventure: India's ancient monuments in DELHI; the fabled beauty of KASHMIR amid the snow-clad Himalayas; the holy city of BANARAS on the sacred River Ganges; the exotic temples of KHAJURAHOO; renowned AGRA, with the Taj Mahal and other celebrated monuments of the Moghul period such as the Agra Fort and the fabulous deserted city of Fatehpur Sikri; the walled "pink city" of JAIPUR, with an elephant ride at the Amber Fort; the unique and beautiful "lake city" of UDAIPUR; and a thrilling flight into the Himalayas to KATHMANDU, capital of NEPAL, where ancient palaces and temples abound in a land still relatively untouched by modern civilization. In PERSIA (Iran), the visit will include the great 5th century B.C. capital of Darius and Xerxes at PERSEPOLIS; the fabled Persian Renaissance city of ISFAHAN, with its palaces, gardens, bazaar and famous tiled mosques; and the modern capital of TEHERAN. Outstanding accommodations include hotels that once were palaces of Maharajas. Total cost is \$1825 from New York. Departures in January, February, August, September, October and November 1973.

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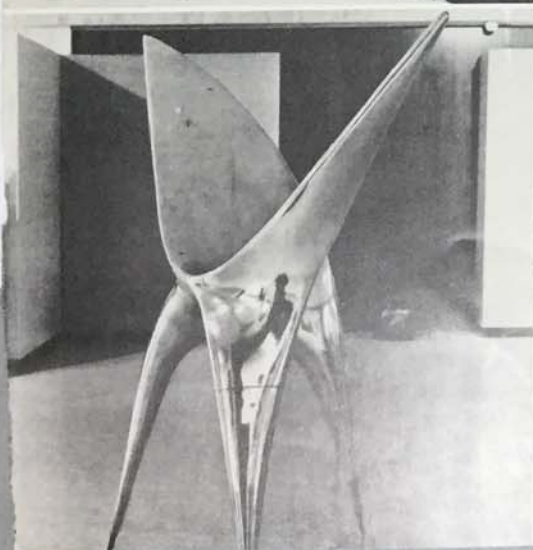
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*Violence in Politics
We Bombed in Grosse Pointe
Good Reading
Second Wind for Winter Track*

Princeton

ALUMNI WEEKLY

MARCH 3, 1970



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CIVIL LIBERTIES



NUMBER 132
MAY 1955

MONTHLY PUBLICATION OF THE AMERICAN CIVIL LIBERTIES UNION

NAMES WANTED

The Nominations Committee of the national Board of Directors is seeking suggestions as to candidates for election this year to both the Board and the National Committee.

What is needed are the names (with biographical data, where necessary) of men and women who have publicly demonstrated their adherence to the principles of the ACLU. Candidates for the Board must live near enough to New York so that they can attend its bi-weekly meetings. There is no such geographical limitation for the National Committee.

General members of the Union are asked to send their suggestions to Nominations Committee, ACLU, 170 Fifth Avenue, New York 10, N.Y.

Move to Weaken N.J. Wiretap Law Stopped

The ACLU's efforts to prevent any weakening of New Jersey's anti-wiretapping law proved successful last month when a measure to legalize taps in certain areas of crime died in the state legislature. The bill was originally sponsored by N. J.'s Attorney General, but Gov. Meyner and State Senator Malcolm Forbes, Republican leader, later announced their opposition to any change in the basic law.

Emil Oxfield, a Newark attorney and the Union's N.J. State Correspondent, reminded the state authorities that wiretapping is, in effect, "a general dragnet embracing all the fish in the water without distinction as to size, nature or color, season of the year and status. Wiretapping is a dirty business, and it is impossible for anyone to involve himself in it without in some way contributing to the lowering of standards of justice. . . ."

"If wiretapping is to be permitted," Oxfield continued, "why should not the entire Anglo-American system of guaranteeing the fairest conceivable procedure in protecting an individual's rights be abolished, including the law relating to evidence, the privilege against double jeopardy, the use of the third degree, the abolition of attorney-client privilege, and, in fact, trial by jury? At what point can we reasonably stop if our sole purpose is a last-ditch attempt to preserve national security?"

Compulsory ROTC Loyalty Oath Rescinded After ACLU Protests

In response to protests from the ACLU and its affiliates (notably the Wisconsin Branch) and from a number of universities, the Defense Department informed the Union in April that it had abandoned the sweeping loyalty oath previously required of all students enrolled in the Reserve Officers Training Corps.

Henceforth, students in their first two years of ROTC, which are compulsory in land-grant colleges, will take merely a simple oath of allegiance. In subsequent years of training, which are voluntary and which lead to reserve commissions, the students will be subject to the same security tests that all officer personnel undergoes.

In its latest protest, released in March, the Union pointed out that Defense Department had gone far beyond what the law required when it demanded, in the program now rescinded, that the enrollee name the organizations on the Attorney General's List of which he is or has been a member, or with which he may have been "identified or associated" in any manner.

Under these regulations, a student honest enough to list such associations could not be formally enrolled in ROTC but was required to participate in a special way, without wearing the uniform. This, said the Union in its letter to Defense Secretary Wilson, had the effect of "stigmatizing him in the eyes of his fellow students." A student who would not accept such public humiliation was forced out of college.

The old program, said the ACLU, gave the Government "control over education and ideas and associations of students without that control having any reasonable relationship to national security. Such control, we believe, is wholly contradictory to the democratic principles which the Army exists to defend."

To show the injustices of the now-abandoned oath, the Union cited the case of Harold Haak, a 19-year-old student at the University of Wisconsin, who was forbidden to wear the ROTC uniform because he revealed the fact that he had been the friend of a man later investigated by the FBI for alleged Communist activities. Haak, an honor student and Lutheran Church Sunday School teacher in Madison, was prepared to drop out of school rather than face public branding as a subversive, but special action by the University enabled him to remain and postpone the ROTC requirement.



Herblock, Washington Post-Times-Herald

THE RECORDING ANGELS

Three Major City Officials To Address NYCLU Meeting

Three leading New York City officials will speak at an NYCLU public meeting on Monday, May 16, at 8:15 P.M., in the Hotel Roosevelt: Police Commissioner Francis Adams, District Attorney Frank Hogan, and Chief Magistrate John Murtagh.

"Law Enforcement: Individual Rights and Community Safety" will be the New York ACLU's topic that evening, and three lawyer members of the NYCLU Board will join in the discussion: Stephen Vladeck, Emanuel Redfield, and Florence Kelley (who heads the Criminal Branch of the Legal Aid Society).

NYCLU on WEVD

On April 22, the NYCLU started a series of six weekly Friday evening radio discussion programs, each one devoted to a different civil liberties problem. Tune in radio station WEVD (1330) Fridays, 9-9:30 P.M.

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CIVIL LIBERTIES

NUMBER 132, MAY, 1955

Published monthly, except in July and August, by the

AMERICAN CIVIL LIBERTIES UNION
170 Fifth Avenue, New York 10, N.Y.

Ernest Angell, Chairman, Board of Directors
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Entered as second-class matter June 20, 1938, at the Post Office in New York, N.Y., under the Act of March 3, 1879. Re-entered as second-class matter October 11, 1949, at the New York Post Office under the same Act. Subscription: by membership at \$2, \$5, \$10, \$25 and up, of which 50¢ is for one year of CIVIL LIBERTIES.

Jeffrey E. Fuller, Editor

Socony Oil Alters Its Advice to Collegians

Personal views can cause a lot of trouble. Remember to keep them always conservative. The "isms" are out. Business being what it is, it naturally looks with disfavor on the wild-eyed radical or even the moderate pink. On the other hand, I think you will find very few business organizations who will attempt to dictate the political party of their employees.

This paragraph appeared in a Socony-Vacuum pamphlet, "So You Want a Better Job," distributed to college students and others across the nation until late last fall. After protests by a Princeton student, by Norman Thomas, and by the ACLU, the following paragraph was substituted in the version now being distributed:

You may have strong views about a lot of things, including religion, politics, economics, business affairs. That's fine. The world needs different viewpoints; blind conformity means stagnation. You won't get far unless you think for yourself. But personal views, if advanced with vehemence, bitterness or ridicule, can complicate your relationships with your fellow-workers. Good relationships may share with energy and ability as aids to winning promotion. Furthermore, there is a time and place for everything. Ask yourself whether you would pay a man to debate during working hours on matters far removed from the work at hand.

BLACKLISTING

An extensive survey into the use of political tests of all kinds in hiring and firing practices of the entertainment industry has been undertaken by the Ford Foundation's Fund for the Republic. John Cogley, former executive editor of *Commonweal*, heads the survey, and Paul Jacobs, CIO and AFL union consultant and a member of the board of the ACLU's Southern California Branch, is carrying on the investigation in Hollywood.

HOOSIER VICTORY

Two bills before the recent Indiana State Assembly intended to set up "subversion control" machinery were defeated. The Indiana Civil Liberties Union apparently provided the decisive margin of opposition that killed the measures.

ACLU Files Microfilmed, Archives Go to Princeton

The realization of a long-range plan under which the ACLU's archives will be available to scholars was announced recently by the New York Public Library, the Princeton University Library, and the Union. The present collection, covering the period from 1917 through 1946, has been microfilmed by the New York Public Library, and the archives themselves, consisting of some 3,000 large scrap books, have been taken over permanently by the Princeton Library.

During every year the ACLU accumulates the equivalent of 135 volumes of memoranda, briefs, clippings and correspondence, which, after five years, are no longer needed for ready reference in the office. Each year hereafter, the Union's "five-year" files will be microfilmed by the New York Public Library, and the original materials will go to Princeton.

Neo-Fascist Group's Free Speech Upheld

The Union recently declared that prosecution of the "neo-Fascist" National Renaissance Party under the Smith Act would be an attack on free speech. The House Un-American Activities Committee had recommended prosecution of the party.

"Fascists, Communists or anyone else should not be prosecuted for the exercise of freedom of speech in the absence of a clear and present danger," wrote ACLU Executive Director Patrick Murphy Malin to Rep. Francis E. Walter, head of the House Committee.

Pointing to the Union's consistent opposition to the Smith Act since its adoption in 1940, Malin argued that while the Government has the right and duty to deal with real subversive acts, the expression of any political philosophy—however heinous—is protected by the First Amendment.

Rep. Walter's Committee reported that the NRP has "some two dozen followers," and Malin said that the Union could not see how the propaganda of so small a group could endanger the country. To those concerned lest the NRP's appeal to bias and prejudice impair efforts to develop racial and religious harmony, Malin said: "The advances being won daily on the race relations front are eloquent testimony to the success of speech promoting the idea of equality, and they prove that free debate and reason, which the First Amendment guarantees, can defend the values of democracy."

Union Opposes Funds For Jim Crow Schools

Federal aid-to-education legislation now before Congress, the Union asserted in March, should include a "clear-cut declaration" that no federal money will be given to state and local school systems which in any way circumvent the Supreme Court's historic May 17, 1954 decision banning segregation.

In a speech not long before he died, Walter White, head of the NAACP, pointed out that the seventeen states which now require school segregation received \$220,000,000 in federal aid for various educational purposes in 1952-53. He also noted that Ohio had recently rejected Georgia's school bond certificates as an "ineligible investment" for Ohio banks—apparently on the ground that the uncertain status of Georgia's public school system rendered its bonds less "gilt-edged" than before.

The Union also urged Congress to see that no federal funds go to religious denominational schools, charging that this would violate the established principle of separation of church and state.

Lawyer Disbarred in 5th Amendment Case

Early in April the ACLU publicly criticized the disbarment of Leo Sheiner, of Miami, the nation's first lawyer to be disbarred for refusing to testify about Communist Party membership. The Union said no attorney should be disbarred solely for exercising a privilege guaranteed to all Americans by the Fifth Amendment, which "exists to protect the innocent as well as the guilty." Mr. Sheiner appealed his case to the Florida Supreme Court on April 8, which took the matter under advisement.

Paradoxical Ruling

A recent decision by the same Florida Supreme Court in a different but related case paradoxically violated the principles of civil liberties in order to uphold the protection of the Fifth Amendment.

The court ruled that, while persons could invoke the privilege against self-incrimination when asked about past Communist associations and activities, their membership in a Communist front organization might be criminal both under the federal Smith Act and a similar Florida law. This broad ruling that membership in a Communist front group may be a criminal offense is the first of its kind, to the ACLU's knowledge.

The decision was made in the cases of fourteen Miami residents who invoked the Fifth Amendment when asked by a Dade County grand jury about Communist activities. The ACLU filed a brief with the state's high court, pointing out that if the grand jury was not investigating for the purpose of prosecution it was acting outside its jurisdiction, and if it was investigating in order to prosecute, the witnesses were protected by the statute of limitations, and thus there was no basis for the inquiry itself.

"Miracle" Denied

The U.S. Supreme Court last month, refusing to grant certiorari to ACLU's petition to have local laws which forbid the showing of his films for censorship to audiences in a theater.

The Illinois Division of the ACLU last month was dismissed, 6-3, for its petition for a writ of habeas corpus in lower courts.

In 1952 the ACLU petitioned the Supreme Court New York for a writ of habeas corpus. "The Miracle" (on appeal) and the Justices were divided 5-4. The New York law was held unconstitutional, but the question as to whether to engage in

Wilkins Is New Head

Roy Wilkins, appointed Secretary of the National Association for the Advancement of Colored People, announced that the organization would forward with its "first" report in 1963, the 100th anniversary of the Emancipation Proclamation. He said "all discrimination against Negroes is the most of its subtlest form." Mr. Wilkins was first deputy to Walter White.

Marshall Argues in

On a major front, NAACP Counsel Thurgood Marshall last month urged the U.S. Supreme Court to set a firm time limit for the desegregation of public schools.

In their arguments, the NAACP attorneys argued that the historic decision holding that segregation was unconstitutional, and the District of Columbia decision, they should be allowed to establish their own gradual rates. They also asked that states be given a certain time to integrate their schools that would not be "drag their feet."

Thurgood Marshall said that never before had the Supreme Court "poned" and such an issue made until Negroes asked for it.

The enforcement of the Supreme Court's decision in the form throughout the country "mean one thing in one state and another thing in another state" and the Supreme Court should be just on constitutional

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"Miracle" Ban Appeal Denied by High Court

The U.S. Supreme Court, in a brief order last month, refused to consider the Illinois ACLU's petition to end finally any state or local laws which force a producer to submit his films for censorship *before* they are shown to audiences in a theatre.

The Illinois Division had appealed against Chicago's ban on "The Miracle." The appeal was dismissed, 6-3, "for want of a final judgment" in lower courts, Justices Black, Douglas and Harlan dissenting.

In 1952 the ACLU took to the Supreme Court New York State's refusal to license "The Miracle" (on grounds of "sacrilege"), and the Justices unanimously held that the New York law was too loosely drawn to be constitutional, but the Court expressly avoided the question as to whether states had the right to engage in prior censorship.

Wilkins Is Appointed New Head of NAACP

Roy Wilkins, appointed last month Executive Secretary of the National Association for the Advancement of Colored People, announced that the organization would press forward with its "freedom campaign" to make 1963, the 100th anniversary of the Emancipation Proclamation, a year that will see "all discrimination in its crudest and in most of its subtlest forms wiped out."

Mr. Wilkins was for many years chief deputy to Walter White, who died March 21.

Marshall Argues in High Court

On a major front of that campaign, NAACP Counsel Thurgood Marshall last month urged the U.S. Supreme Court to set a firm time limit for the end of segregation in public schools.

In their arguments during the high court's hearings on how to implement last May's historic decision holding school segregation to be unconstitutional, the ten Southern states and the District of Columbia asked that they be allowed to end Jim Crow at their own gradual rates. The Federal Government also asked that states be given a reasonable time to integrate their schools—but under a plan that would not permit reluctant officials to "drag their feet."

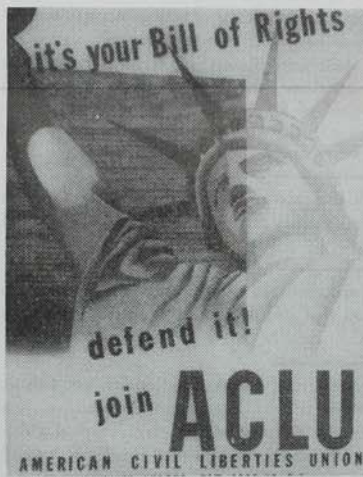
Thurgood Marshall, on the other hand, said that never before had it been argued that constitutional rights should be "postponed," and such an argument "is never made until Negroes are involved."

The enforcement of constitutional rights, said the NAACP's attorney, should be uniform throughout the country and should not "mean one thing in one state and another thing in another state." He closed by asserting that the Supreme Court's "statement on time should be just as forthright as it was on constitutionality."

CAIN SPEECH

STRONG IN THEIR PRIDE AND FREE, former Senator Harry Cain's historic speech before the National Civil Liberties Clearing House conference in March, was headline news across the country. The ACLU has acquired a supply of *Congressional Record* reprints for distribution to interested members. (ACLU pamphlet No. 31, 15 pages, 5¢.)

Single copies will be sent *free*, on request, to *Contributing Members* (dues of \$5 and up) and at 5¢ postpaid to others. When ordering material on either a free or prepaid basis, *please remind us of your membership category.*



This two-color 20x17 membership campaign poster is free to any member who will put it up where it will help recruit new members for Civil Liberties Union.

O.S.I. Denounced by ACLU As 1st Amendment Threat

A Commerce Department plan aimed at preventing *non-secret* information from reaching Iron Curtain countries was scored recently by the ACLU as "an act of censorship that violates the First Amendment." In his letter to R. Karl Honaman, director of the Department's Office of Strategic Information, ACLU Director Malin urged that the plan be abandoned.

The OSI was set up to work with the business community "to prevent unclassified strategic data from being made available to foreign nations which might use such data in a manner harmful to the defense interests of the U.S."

"If the OSI continues," wrote Malin, "it will place in the hands of the Government more and more control over the flow of information to the public. Such control can lead to a blockade of news which is vital to the public interest and to the ultimate strength of democracy—the right of the public to have access to news and information."

Membership Drive To Hit Peak in May

As agreed upon at the Affiliates Financial Conference in March, the ACLU and its eighteen integrated branches this year must raise a total joint income of about \$335,000 (25% or \$67,000 more than membership dues and contributions totalled during the 1954-55 fiscal year ending in January) if the Union is to do the job, nationally and locally, that the times demand.

Since February 1st income has run about 20% over what came in during the same period last year. This is not enough, especially since some backlog is needed for the relatively lean summer months.

More than one hundred thousand Americans will receive letters from Elmer Davis this month asking them to join the ACLU and thus "help keep America a home of freedom." If you should get one, you can help by sending it on to a friend.

You can also play an active role in this Spring Drive by mailing out ACLU material yourself. The following items are yours for the asking, in any quantity you specify:

- A. The Elmer Davis letter on ACLU stationery with full listing of Board and National Committee and, on the back, editorials from seventeen newspapers praising the Union.
 - B. *Twenty Questions on Civil Liberties*, which many have found persuasive—and fun.
 - C. Recent issues of *CIVIL LIBERTIES* (please specify).
 - D. Membership application envelopes ready to mail.
- And, here again is a membership form ready for someone you know to send in *today*.

ACLU members of the following categories receive *CIVIL LIBERTIES* each month (except July and August) and the Union's Annual Report on U.S. liberties; they are entitled to single copies of some 25 pamphlets on request:

PARTICIPATING MEMBER	\$100
COOPERATING MEMBER	\$50
SUSTAINING MEMBER	\$25
SUPPORTING MEMBER	\$10
CONTRIBUTING MEMBER	\$5

Associate Members, at \$2, receive *CIVIL LIBERTIES* and the annual report. A weekly bulletin is available, on request, to members paying dues of \$10 or more. By joining the national ACLU you automatically become a member of any existing active local ACLU organization in your area,* which will share in your dues, or of any new branch organized where you live. The more you give, the more your local receives.

*Except in northern California, where the local ACLU maintains its membership separately. However, the national ACLU also welcomes support from this area.

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CIVIL LIBERTIES around the nation

Connecticut: Kenneth H. Schmidt, a Danbury inventor who was formerly chief engineer of the White House communications system under President Roosevelt, now runs a successful business manufacturing a wiretap-proofing device. Confining himself exclusively to government work in Washington and Ottawa, he claims to have made over a hundred installations in the Pentagon alone.

Missouri: In a decision with implications involving the separation of church and state, a U.S. Tax Court ruled that Mr. and Mrs. Vincent P. Ring, of Clayton, Mo., could not deduct as a medical expense the cost of their daughter's trip to the shrine at Lourdes, France, where the Roman Catholic Church has officially affirmed miracles of healing.

New York: Assemblyman Bertram L. Baker of Brooklyn charges that New York is a "segregated town," contending that non-whites have been kept out of new construction areas.

Washington, D. C.: In a speech to the American Society of Newspaper Editors, Robert M. Hutchins, head of the Fund for the Republic, said that newspaper monopolies are a menace to the freedom of the press as guaranteed by the First Amendment, whose framers had envisioned a competitive press—not a situation where 94% of American cities and eighteen states would be without competing newspapers.

Kansas: Governor Fred Hall has signed a bill that abolishes, as of June 30th, the state movie censorship board. Regular state censorship boards now operate only in Maryland, New York, Ohio, Pennsylvania and Virginia.

Illinois: A recent conference of mental health specialists in Chicago was warned that the federal security program is fostering neuroses and that its effects may "constitute a mental hygiene problem of national proportions."

New Jersey: A special committee of the New Jersey Bar Association has condemned Senator McCarthy's hearings on alleged security risks at Fort Monmouth as "abusive" and "improper." Action has now been completed on all 36 cases at the Army Signal Corps center; 28 have been reinstated, and none of the eight discharged pleaded the Fifth Amendment or was accused by the Army of disloyalty or espionage.

President Is Asked to End Jim Crow in U.S. Housing

The leaders of eighteen civic, labor, veterans, and educational organizations have asked President Eisenhower to bar segregation immediately from all federally-assisted housing projects, charging that "some opponents of school integration have frankly stated that they hope to achieve their ends by using federal housing aids to set up ghettos on a large scale—a plan to use federal funds to finance nullification of the Constitution."

The plea was sent by the National Committee Against Discrimination in Housing. Among its signers were Walter Reuther, CIO; Irving Engel, American Jewish Committee;

PENNSYLVANIA ACLU

On application of the five incorporators, all distinguished attorneys on the board of the ACLU's Greater Philadelphia Branch, the national Board of Directors recently recognized the ACLU of Pennsylvania as a new affiliate of the national organization. Spencer Coxe, Philadelphia's Executive Director, will serve the new branch in the same capacity.

Bill Mauldin, American Veterans Committee; Lester Granger, National Urban League; Roy Wilkins, NAACP; and Patrick Murphy Malin, ACLU.

Waring Vice-Chairman of ACLU Board of Directors

Former South Carolina Federal Judge J. Waties Waring has been elected a new Vice-Chairman of the Union's Board of Directors, along with four new Vice-Chairmen of the National Committee: Albert Sprague Coolidge, Professor of Chemistry at Harvard; Palmer Hoyt, publisher of the *Denver Post*; Morris Rubin, editor of *The Progressive*; and Lillian Smith, author of the recently-published "Now Is the Time."

BOOK NOTES

PLEASE ORDER THESE WORKS FROM BOOK STORES OR PUBLISHERS, NOT FROM ACLU.

THE BILL OF RIGHTS AND OUR INDIVIDUAL LIBERTIES, by T. V. Smith. 1954. 38 pp. FREEDOM AGENDA Carrie Chapman Catt Memorial Fund publication #9. 25¢.

WHERE CONSTITUTIONAL LIBERTY CAME FROM, by Alfred H. Kelly. 1954. 46 pp. CCCMF publication #10. 25¢. FREEDOM OF SPEECH AND PRESS, by Zechariah Chafee, Jr. 1955. 58 pp. CCCMF publication #11. 25¢.

CONSTITUTIONAL LIBERTY AND SEDITIOUS ACTIVITY, by Jack Peltason. 1954. 57 pp. CCCMF publication #12.

THE CONSTITUTION AND CONGRESSIONAL INVESTIGATING COMMITTEES, by Robert K. Carr. 1954. 60 pp. CCCMF publication #13. 25¢.

THE CONSTITUTION AND LOYALTY PROGRAMS, by Alan Westin. 1954. 53 pp. CCCMF publication #14. 25¢.

HOW TO ORGANIZE A FREEDOM AGENDA PROJECT—A Guide for Local Planning. 1954. 18 pp. CCCMF publication #8. 10¢.

LET'S TALK ABOUT LIBERTY—A Guide for Discussion Leaders. 1955. 32 pp. CCCMF publication #15. 15¢.

The publication of this series of FREEDOM AGENDA pamphlets was made possible by a grant from The Fund for the Republic. FREEDOM AGENDA discussion projects based on this series are now under way in all parts of the country, and these booklets are beginning to receive the wide audience they deserve. Order from Freedom Agenda Program, 164 Lexington Avenue, New York 16, N.Y.

MAY 1955—NUMBER 132



Entered as SECOND-CLASS matter

170 FIFTH AVENUE, NEW YORK 10, N.Y.
AMERICAN CIVIL LIBERTIES UNION

Published monthly, except in July and August, by the

CIVIL LIBERTIES

Alfred H. Barr Jr.
49 East 96 St.
New York, N. Y.