

and to all those on our large mailing list.  
At the last meeting of the Committee on Prints and Drawings I showed  
reproductions of your work and obtained the approval for the purchase  
of six of the prints in the show. They are to be purchased from  
Mrs. Ewert Kover and I was established in my name by Mrs. Ewert Kover and  
I will be left to complete this transaction as soon as possible. As soon as  
I shall send the check, and this should be with  
in the next few days. I assure you this has pleased me very much.  
Mr. Lucien Clergue  
17, rue A. Briand  
Arles, 13  
France

June 21, 1970

Dear Mr. Clergue:

It is Sunday and perhaps I will be able to write you a letter without  
interruptions. Day after day I have planned to do this, but museums  
are places of continual interference, so nothing has come of my desire  
to send you some word about the exhibition and to thank you for all  
your help.

I regret especially not having written my gratitude for the wonderful  
book on El Cordobes. I must confess to you that during all the time  
other people were admiring the Beatles, El Cordobes was my hero and  
he is still (in a time when heroes are generally condemned). Your  
photographs of him are my favorite annex of your work - but that is a  
personal preference and does not mean that I slight the rest of what  
you have done. The little book is a treasure and presents photography  
in a way I like it to be seen: not as a pretentious aggression of art,  
but as something that might belong to anyone. Its very format, color,  
and feeling, the rather indifferent character of reproduction, all  
contribute to the consummation of a kind of reality which is very dear  
to me. You might find this book for sale in a tobacco shop in your  
home town - it would not be out of place even there.

I shall send you photographs of the installation of the exhibition as  
soon as they have been printed. The show is handsome indeed and is  
one of my five favorites of the seventy exhibitions I have hung. I  
took much care with arranging it and am pleased with the result. Your  
work is much admired and I am highly gratified at how well you are  
known to the large public. Your photographs are at their very best  
when seen on the wall and you are unique among photographers in knowing  
how to produce fine decorations which are also great pictures. The  
prints are all displayed under glass cut to size, and each presents  
its striking individuality which, nevertheless, harmonizes with the  
effect of entity and completeness.

It is quite likely the exhibition may hang some time after the present  
closing date, and I hope you will not object to this. I shall keep  
you informed and the photographs will be returned to you soon after  
they are taken down. As we did not have the photographs until short-  
ly before the show was to open and as the designer of our announce-  
ments was out of town, the printing of these was delayed. But this  
has happened before - due partly to this age of pressures - and has  
not mattered. They will be sent the list of friends you mailed me

and to all those on our large mailing list.

At the last meeting of the Committee on Prints and Drawings, I showed reproductions of your work and obtained the approval for the purchase of six of the prints in the show. They are to be purchased from a fund which was established in my name by Mrs. Everett Kovler and of which enough was left to complete this transaction. As soon as it has been processed, I shall send the check, and this should be within the next few days. I assure you this has pleased me very much - you will at last be in the permanent collection and you and El Cordobes will always be in my memory.

I trust you are well and I feel - when I look at the exhibition each day - that so much resourcefulness remains in you that I can look forward to years of seeing what you will reveal. I retire the first of September but will continue my class in the history of photography next year. And just as this is about to take place, Simone de Beauvoir has published her book, La Vieillesse, which I am reading with much interest. When it is finished, I shall gladly return, however, to reading the Rougon-Macquart of Zola, then begin on all of Balzac in a consistent reading and go on to a complete rereading of Proust. There is a whole world of French literature which tempts me now that I shall have time to approach it with the right attention and care.

I must confess to you that during all the time I have spent in your exhibition, I have had a very good wish for you and gratitude always for having the exhibition possible. I am still in a time when heroes are generally photographed of him are my favorite annex of your work - but that is personal preference and does not mean that I slight the rest of what you have done. The little book is a precious and precious photograph in a way I like it to be seen: not as a pretentious aggression of art, but as something that might be of use to anyone. Its very format, color, and feeling, the rather indifferent character of reproduction, all contribute to the consummation of a kind of reality which is very dear to me. You might find this book for sale in a tobacco shop in your home town - it would not be out of place even there.

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It is quite likely the exhibition may hang some time after the present closing date, and I hope you will not object to this. I shall keep you informed and the photographs will be returned to you soon after they are taken down. As we did not have the photographs until shortly before the show was to open and as the designer of our announcements was out of town, the printing of these was delayed. But this has happened before - due partly to this age of pressures - and has not mattered. They will be sent the list of friends you mailed me