

April 22, 1966 U.C.L.A.

1. Kauffman

On the Occasion of

Opening Dinner

For Grunwald Collection

A Blue Print For The Grunwald Collection

My words tonight are addressed mostly to Saldee. We are here not only to

honor Maurice Bloch; not only to evoke the memory of Fred Grunwald, but also to look to the future with good cheer and hopefulness. We are here to celebrate and appreciate what has been accomplished up to now and even more to conjure up a vision of what is yet to be done.

I take great pride in having known Fred Grunwald. He was an intense and impatient man. He was a determined man who having once chosen a course, followed the compass points ~~at~~ his will and imagination against all opposition. He was not content with small goals and it is with this thought in mind that we must draw the blueprint for the Grunwald Collection.

First let us consider why a man like Fred Grunwald would want to be a collector of prints. Carl Zigrosser speaks in his recent little book entitled "Multum in Parvo" (Much in Little) of the peculiar ^{quality} ~~audacity~~ of the print as "insight with a gasp". Lessing Rosenwald says that "the print becomes animate consciousness". Fred possessed to a high degree what to my mind is the prime condition for the collecting of prints - the devotion to that peculiar sensation which overcomes one when upon a glance he feels the hair rise on the back of his neck, his breath stops for an instant, his pulse ~~beats~~ faster and his life for a moment is lifted out of the commonplace. This is the factor which must never be forgotten when thinking of the uses of a print collection; all else is tributary to it. There is also in the print the capacity for evoking that enrichment of sensation and appreciation of emotion, however stated, over and over again.

In fact a great print like Pollaiuolo's Battle of the Naked Men or Durer's Melancholia or one of Kaethe Kollwitz's self-portraits has a cumulative impact, becoming more evocative of feeling with each exposure.

For instance Aldous Huxley has written of the peculiar sense of sadness which arises out of looking at the architectural mazes in Piranesi's Prisons.

There is no limit to their power to move us for as Zigrosser has said "each man makes his own testament". And these are not always reactions of simple pleasure. The shallow emotions are the ones least treated by the great print makers. Emily Dickinson has said "I like a look of agony /Because I know it's true".

Therefore I say again that this should remain the first motivation in conserving and broadening the Grunwald Collection.

It is a peculiar corollary that an informed study of the techniques of print making does not in any way lessen their aesthetic effect. In fact it contributes greatly to the enhancement of one's pleasure. We are very fortunate in having Maurice Bloch among us. ~~First of all~~ ^{He} came here to acquaint himself with the tastes of Fred Grunwald and Fred came quickly to appreciate him and repose confidence in his judgment and integrity. Fred took great pleasure in his company and in the thought that his dearly acquired treasures would pass into such competent custody. Maurice has lent his knowledge and discrimination to the developing of the Collection both in scope and in quality. The latter is a very important consideration. I have known many collections which would be twice as good if half of what was in them were not there. Rosenwald has said that "Quantity is more easy to attain than quality."

It is only by experience and the gift of taste as well as constant vigilance and restraint that a really first rate collection can be formed. The Grunwald Collection must be held up to comparison with the Lessing Rosenwald Collection at the National Gallery, The Chicago Art Institute, The Fogg Museum and the Metropolitan Museum of New York. Maurife Bloch has the experience and judgment to ensure that what is added will be of equal quality and importance. He also is equipped as no one else I know, to use it as a great teaching collection. He has organized and will continue to organize classes not only among the students at the University but among the art collectors of the community. These serve to deepen and broaden our knowledge and appreciation.

Another of the great gifts of fortune to our community, the University and the Grunwald Collection is Franklin Murphy. He has devoted himself far beyond the call of duty and, I suspect, even prudence, to the enrichment of the Collection. Being himself an ardent devotee of the arts, he has obtained through his magnificent gifts of persuasion, and supplied out of the funds at his own disposal, the means for adding a number of important (I may even say, monumental,) prints to the Collection. The evidence which he has shown of the value and appreciation which the University places upon the Grunwald Collection has indeed been bountiful.

There are also a number of other collections of fine prints in the Los Angeles area. I can only mention that of Rudolph Baumfeld, Perc Ullman and Norton Simon among the many. With these collectors, and I might also mention the dealers like O.P. Reed and ourselves, the Grunwald Collection has a great practical value. We

have long lacked a depository to which we might go for making comparisons as to quality and states. Without this the collector is greatly handicapped. The Grunwald Collection is already a great community resource in this respect and should continue to grow in its usefulness as its own resources grow.

I have dwelt only briefly on the importance of the Collection and the uses it may have for exhibitions, for teaching, for study and for the help it can be to other collectors. Now I wish to deal with the obligations which we should have to it. Fred Grunwald has demonstrated his sincerity by the great gift which he has made. You Saidde, will I am confident, continue to enrich and support the Collection within the limits of your means. Franklin Murphy and Maurice Bloch have given more than adequate evidence of their dedication and generosity. It is we then who should take up the pleasant obligation of seeing that the Grunwald Collection becomes all that it can become. Each of us here, I am sure, has an equal proprietary interest in it and the wish to participate in its continued usefulness and growth.

I propose that we pledge ourselves to the joyous future, because of our peculiar kinship in the love of prints, to actively assist in the making of this, not only the Grunwald Collection, but our own as well. We will need to give it help in the form of money and the prints which we may wish to contribute but most of all we must go out and bring the support of others who will wish to join with us. Saidde, I think that I speak not only for myself but for all of us when I assure you that out of respect and gratitude to Fred, out of affection for you and out of devotion to the purposes which the Grunwald Collection can serve we are ready to do our share.