

THE MUSEUM OF MODERN ART ORAL HISTORY PROGRAM

INTERVIEW WITH: H.R.H. DUKE FRANZ OF BAVARIA (DF)

INTERVIEWER: SHARON ZANE (SZ)

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BEGIN TAPE 1, SIDE 1

SZ: This is an interview for The Museum of Modern Art Oral History Project with HRH Duke Franz of Bavaria. It is the 7th [sic 6th] of November 1998 and we're at the Museum. We can begin.

DF: All right, yes.

SZ: Anytime you want to stop, you should tell me. I usually start with questions like where and when you were born, but maybe we don't need to do some of that. But I'd be interested to know a little bit about how your interest in art developed over the years, before your association with this Museum.

DF: . . .this museum. Well, it started rather early. I have always lived with art because in the family we have a lot of things, paintings, and all that but it's mostly Old Masters. As a student, I started collecting a little bit. . . European, then modern art, [Pierre] Soulage, [Sergei] Poliakoff, these kind of people, that were around. And I remember very distinctly, I went in, I think it was '62, to the second *Documenta* in Kassel, and I was really struck there by the paintings of Jackson Pollock. It was the first time I had seen them. I had finished my studies that year and that really made me come to New York. I took the next occasion to come to New York just to see all this art that I had seen for the first time in Kassel. That's really how it started.

SZ: And from Kassel that year you remember the Pollock?

DF: I remember the Pollock. Exactly. It's one of the paintings that's here in the show.

SZ: I was going to say. . . so that makes a nice little circle.

DF: [Laughing]. Yes, it does. I was touched to see the painting again. I hadn't seen it ever since that time. And when I came to New York and I had some loose connections. I knew about René d'Harnoncourt. I had an introduction. I knew somebody at the Metropolitan Museum [of Art].

SZ: Who was that?

DF: Mr. [James] Rorimer.

SZ: So, you knew Rorimer.

DF: Right. So, I came here, called him up, and they were terribly kind and introduced me to other people. So, very quickly, I suddenly got to know a lot of people in New York, and they became good friends. Of course [I] ended up at Leo Castelli's gallery immediately [laughing], saw Jasper Johns, and [Robert] Rauschenberg and all the Pop Art.

SZ: So, you really were here at that exciting time when everything was exploding?

DF: Exactly. Yes.

SZ: Did you like the Pop Art too?

DF: Very much. Oh yes, I did. I couldn't collect much at that time; I was just a student, I

didn't have the money to buy great things. But I've seen it all. But still today. . . . I had a conversation with Jasper Johns last year and he was sorry that I never really collected his work. I told him it was way above my price [range], above my possibilities, but that in the end the owning is the least important thing; it was much more important to be involved in all that, and to have seen it at the time, to have experienced it while it happened, than to, finally, own one or two paintings.

SZ: And you still feel that way?

DF: Yes, I certainly do. And, in a way, I think it's much more exciting to get a masterwork for a museum than to get something smaller for one's own walls.

SZ: And you've certainly done that, I know. So, René d'Harnoncourt. . .

DF: Yes. Yes. He was, actually, almost a distant uncle of mine.

SZ: Can you just tell me a bit about him? How was he as a person?

DF: As a person. . . Well, people called him "the gentle giant," and I think that that was really the best name for him. He was completely relaxed; I'd never seen him excited, you know, angry or something. He was always quiet, and whatever he said was always a bit vague but made absolute sense. I was fascinated by that. He could make incredible sense in a vague way of expressing himself, just hinting at things. He got you thinking, yourself. And that I think was a great thing. And he was great fun. He had a terrific sense of humor.

SZ: He was a good teacher, too?

DF: He was a very good teacher.

SZ: . . .people have said to me.

DF: A very good teacher. I never had long conversations with him about modern art or about things that were very new to me, but by small hints I probably learned more than by long lectures by somebody else.

SZ: Was Alfred [H.] Barr [Jr.] a presence for you at that time?

DF: Oh, yes, very much. I liked him very much. It was not a very close friendship because I wasn't here that often, but I always liked to see him and we always saw each other and spoke. And his wife too, Marga [Scolari] Barr. She sometimes gave me very good advice about exhibitions, what to see, things that were less conspicuous, things that were small but worthwhile, and it always was.

SZ: So, I think it was in 1963 that you became a member.

DF: I became a member of the Museum, in fact.

SZ: Right, and it was in 1972 you were invited to become a member of the [International] Council?

DF: Right, yes.

SZ: And could you tell me how that transpired?

DF: I didn't know much about the Council at all, I must admit. And the Council came to Germany, came to Munich [in 1972] and so I was told by some friends, by Walter Bareiss, and some other friends I had met here -- Gertrude Mellon, I think, was there -- they said they were coming and would like to invite me to become a member. I, at first, hesitated because I had no idea what it was. Then I said, "Yes alright". Then when the

- group came, I really realized what I was getting into. [Laughter].
- SZ: And. . . that was what? What was that trip like?
- DF: It was great. The trip was very good. The visit in Munich, I think, went quite well, and people enjoyed it.
- SZ: You planned some things for them, right?
- DF: I planned some things for them.
- SZ: Can you remember what those things were?
- DF: Oh, the meeting was in a castle outside of Munich, Schleissheim, a big Baroque palace-like building that looked quite good. There was a good lunch there. There's a good country inn with venison that people liked. Then, we made a bus trip around the country to see some of the Baroque churches. And they ended up in a village near Munich in the evening, where we had dinner, kind of a country food dinner. People liked it. But the funny thing was that, arriving at that place, they suddenly had a lady on the bus who then said, "When are we going to Stuttgart?" [Laughter]. They had crossed with another group and that poor lady had gotten on the wrong bus and came with us to the middle of Bavarian country. [Laughter]. We had to put her in a taxi and send her back to Munich and then by train to Stuttgart to join her own group. [Laughter]. So, she didn't know what she was getting into. [Laughter].
- SZ: That's funny. I think, if I'm right that that trip was one of the first to Europe.
- DF: Right, yes. [Note: the first overseas trip was in the Spring of 1968 to Lima, Peru; Santiago, Chile, Buenos Aires, Argentina].

SZ: Did you know a lot of the Council members at that time?

DF: Not many. I knew some. I knew Gertrude Mellon. I knew Florene Schoenborn at that time. I had met Joanne Stern. I think I had met already Louise Smith. And Bill [William S.] Lieberman, of course.

SZ: So, it was work but it was fun?

DF: It turned out [to be] great fun. First, I was rather frightened, I must admit, when I saw the group arriving. Then, well, you know, they are so easy going. They are all fun people and they all became very good friends. And we enjoyed ourselves right from the beginning.

SZ: To be a member of the International Council meant what, at that point, to you?

DF: Well, in a way it meant a new world for me, coming from Germany. Germany was still rather restricted in its possibilities and suddenly I met people from all over the world. The amount of information in those days of new information one got about what was happening in the arts all around the world, was mind-boggling for me. I mean, today we all get informed immediately about everything. But at that time it still wasn't that way. And it was fascinating to come to the meetings here to see names of artists being discussed that I hadn't heard of. We went to galleries to see them and to see if they turned out to be exciting or important. There really were opportunities for information. I think in those days the members got enormous things from the Council, from being members -- information, and possibilities of exchange of ideas. And then, of course, there was the possibility of exchange of exhibitions. It really was a give and take. And I think it still is, very much so.

SZ: But it's changed. The membership is. . . . I mean it must at least be double what it was.

DF: Yes, and it's growing. The Council's grown a lot. Of course, the amount of information everyone gets everyday has multiplied by, I wouldn't know what figure, really. Still, talking to all the friends on the Council about what they're excited about in their countries adds quite a lot to that and focuses interests, points out points that one might sort of overlook just by seeing magazines or reading about exhibitions.

SZ: The whole idea of this is, I guess, a sort of, cross-national communication.

DF: Yes. That's really what it is. Apart from the fact that so many of them have become very good friends. And we all travel, we all meet each other. Whoever who comes to Munich is supposed, at least [laughter], to let me know. If they have time, they come for lunch or whatever.

SZ: Does that ever give you a moment to yourself? [Laughter].

DF: Right, of course, but it's fun. And when I travel it is the same.

SZ: Of these wonderful trips, can you just pick out a few that have been particularly meaningful to you? And I won't ask you the dates [laughter].

DF: No, I couldn't, you'd have to look that up. We'd have to look up that. [Laughter]. You have all that on paper, anyway. No, there was a wonderful trip to Brazil, for instance. [Note: the trip occurred in the Spring of 1981]. Because that really still was a different world, at the time. I knew it quite well, I had been a lot to Brazil, but there was a lot to see. On those trips, you always get to see things that usually one doesn't know they exist. Another marvelous trip was Japan, of course. I think the Council had been in Japan before my time. [Note: the International Council traveled to Japan in the Spring of 1971 and the Spring of 1985].

SZ: Yes, they were, I just saw it, right here, in 1971. Right before. . .

DF: Right exactly. Then they went again. We had wonderful experiences there. We went to Australia, it was marvelous. [Note: the International Council traveled to Australia in the Spring of 1975, and the Spring of 1992]. Because it's such a good combination of seeing art, seeing museums, whatever, but also just getting to know the country a little bit, to see the countryside and meet people. So, it's a good combination. And it's all great fun, but it's really not just fun; one gets much more out of that. And [we had] a wonderful trip to France, I remember. [Note: the International Council traveled to France in the Spring of 1977 and the Spring of 1993]. We had a big dinner in Versailles, which was really unforgettable. And Scandinavia was a very good trip. [Note: the International Council traveled to Scandinavia in the Spring of 1979]. And Switzerland was even, for me, a complete surprise, even though I had been studying in Zürich for two years. [Note: the International Council traveled to Switzerland in the Spring of 1977]. Because we saw some private collections which you can only find in Switzerland of that quality, that I didn't even know about. So, it really enlarges your view and your knowledge of what there is quite a bit.

SZ: The trip to India, did you take that? [Note: the International Council traveled to India in the Winter of 1998].

DF: I couldn't, unfortunately, no. Last year was very busy for me and I just couldn't get away.

SZ: That's so different, also.

DF: Right, yes. What I think was a good idea in the development of the Council was the decision that the Council should go one year to a country abroad, and one year within the States.

SZ: Were you part of making that decision?

DF: No. I think that was probably Joanne Stern. I don't know who thought that up here but I think that was very good because all the foreign members really get to see so much within the States.

SZ: So, what you're saying is that it just becomes a real two-way street.

DF: It really is that way. And that adds a lot to the interest. And we really saw fantastic things here.

SZ: The trips abroad are always tied to exhibitions?

DF: They usually are, yes.

SZ: I guess the Council sponsors those exhibitions.

DF: Sometimes they even organized them. . . . I mean, it's always the curators of the Museum who do the curatorial work, but the Council sponsors them. Sometimes it was also the Council's idea, some members brought ideas. Of course, making an exhibition gets more and more difficult nowadays, we all know that, and more and more expensive. The great masterworks really should not travel too much. But still, I think we'll continue to try to always have something really interesting or important in the place we go to.

SZ: So, does that mean you had a lot to do with Waldo [Rasmussen]?

DF: Yes, of course.

SZ: . . .over the years. I guess I should really ask you, when you were asked to chair the Council, how that happened, and what that meant, what you thought that meant and

what that really did mean. [Laughter].

DF: Well, there was a dinner party at, I think, Joanne Stern's, and there were a couple of my Council friends there, and after dinner they just said, wouldn't I agree to become the next Chairman? There really wasn't much way out, [laughter] with all those ladies around me. So, I had to try and slowly learn how to do that.

SZ: So tell me, what that was. I mean, it was a lot, right?

DF: It was a lot. You needed several things. You needed, what I didn't have at all, the ability to speak in public, which for me was a nightmare, and still is [laughing]. Anyway, that's not so important. I saw quite soon that one should have a basic idea what the Council should be and do. But, on the other hand, of course, the Chairman isn't involved so much in all the decision making and running of the Council, that's the President's job. That was Joanne Stern and she was a fantastic partner. I could not have had a better one. And, also, I was living in Germany. I was too far away. So, the Chairman is sometimes involved in basic questions, but really the President is the one who runs the Council.

SZ: Right. But those basic questions are interesting ones.

DF: They are interesting. That was a constant process of thinking what to do and what the Council should be. And the Council was growing. And my idea was to keep the Council as personal as possible. I felt it was important to tie the members very closely in a very personal way to the Museum. I thought that most of the members had obligations in their own cities; they were all patrons of their museums, wherever they lived and mostly on a very large scale. So, they couldn't really do too much for the Museum in New York because there would always be a certain conflict of interest with their own, their own cities. And we felt that a Council, with its, sort of, half social, but also half matter, character, was a very good vehicle to bring those people, in a way that didn't

hurt their position at home, to closer contact with the Museum. I think that, in many cases, that worked quite well.

SZ: How could you do that? I mean just by. . .

DF: Just by keeping them all as a group of very good friends. And they had fun. They felt at home. They really got a lot of information and interest from the Museum, so they really felt that they should do something for the Museum, too.

SZ: Could you give me an example or two of something they might do for the Museum?

DF: Right now? Well, maybe now the situation has changed a little bit, because the projects of the Museum are growing. They are becoming so large that the members can not really do in percentage as much as they perhaps could do ten years ago. But they are still, I think, a very good representation of the Museum all over the world. And whenever there's a problem or question of exhibition exchange, they can be of very great help to the Museum, contacting their own authorities wherever they are. So, that's the way it works. And, of course, there are quite a number of Council members who became Trustees of the Museum too. I couldn't judge whether they would have become Trustees anyway. Probably so, but in some cases, certainly the friendships started through the Council. And, if I look around, I realize that many other Museums, sooner or later, try to copy that. They all put up their, soi-disant, "Councils". That shows that there really was a very positive effect.

SZ: When you say keeping the Council as personal as possible, I think, you know, that there was a decision made at the same time, and I think it was Mrs. Stern who broadened out membership so that it really would become more representative of the world. But, as we said, I mean, what that meant is that it has at least doubled in size. So how do you keep a group personal when, you know, it's growing that way?

DF: Yes. That certainly is a problem. The Council grew, of course, because there are more and more countries entering the picture and becoming of interest for the Museum, or where the Museum can help, which was the idea of the Council from the very beginning. The European countries have their own museums today and their own collections and all that. But so many countries now turn up slowly that need help badly. So, that also made the Council grow because we need members there or somewhere in that part of the world. And, well, keeping them as close as possible is just a personal effort, really. And the trips help a lot.

SZ: Yes. Because it just makes it feel very cohesive.

DF: Yes. If you travel together for two weeks, and laugh together, then in the end the collection gets closer.

SZ: It just occurred to me, I know you resigned your Chairmanship in 1989, which was right around the time of the fall of the Berlin wall, and everything. Could you talk a little bit about. . . . You were talking about different parts of the world, bringing them in. . . . I mean, the whole picture in Eastern Europe has changed tremendously since then.

DF: Yes, enormously. Yes.

SZ: Are you involved in any way in trying to. . .

DF: I think, well. . . . If I'm speaking of Germany now, of course, everybody in Germany is involved in that somehow. Because in the former DDR [German Democratic Republic], the Neue Länder ["new countries" – East Germany], as we call them, which are now part of Germany, have an enormous hunger for information and for contact with the so-called "Western art", contemporary art. And I think the Council did a lot in those countries in sending information, sending brochures, sending magazines, whatever. I think it went as far as sending painting material.

SZ: So that art could be made? Is that what you are saying?

DF: That art could be made, yes. I'm not sure whether the Council did such things directly, it might be that it was done by some Council members. It certainly was an important thing. The Neue Länder developed fast in that respect. Museums, like Leipzig and Dresden, came up fast. There was a big exchange of staff. Quite a lot of museum people in Berlin, in Dresden, had worked before in Munich museums. For instance, the head of the collection of drawings and prints at the Kupferstich-Kabinett of Dresden, really one of the very, very prestigious institutions, has a director who was the second man at the drawings and prints collection in Munich. And, of course, they all are personal relations, and they keep their relations and so things go back and forth, and we help them. They get drawings from us, we might, in Munich, get drawings from them. And I think that applies also to the States. And if I look at the library program for extended exchange programs, all these countries start turning up on their lists, too. And I think that's where the Council today can help a lot.

SZ: And it will?

DF: I'm sure. Yes. I'm sure it will. We had a meeting at the Library two days ago, discussing these things and I think something will come out of that, something practical.

SZ: Which is one of the . . .

DF: Back to the basic ideas of the Council.

SZ: Right. So, it's interesting.

DF: So, that comes up but in different parts of the world. I think that's how it should be,

really. Also, I think it's good for the Museum to have a vehicle that brings in information about what's happening in the world to the Museum. You, here in New York, you're very well informed, that's true, on a broad basis. Still, the members can really bring life to that, bring information or bring exhibitions from other countries. If I remember what happened in Germany in the late '60s and the '70s, the whole generation of [Joseph] Beuys, and [Anselm] Kiefer, and [Hans] Richter, and [George] Baselitz, etc., was a typical case where, at a certain time, we could get at least good drawings from all those artists for the museum collection, at a time when people in New York were still sort of slowly waking up to the fact that something was happening there, suddenly.

SZ: What about now?

DF: Right now? Well, I think it develops on that line, too, which is good. The Council thinks of helping people to travel; for instance, people from the Museum, the Museum staff, to go to meetings, to go to colloquia, workshops. And I think that's a very good idea. Also, I hope that it will be possible to bring more and more people from those countries over here to learn. And, if I hear plans about workshops for conservation and contemporary art, which is a very difficult subject, those are very good things, and very important things. It might help the Museum also to build up a network of friends in museums in other countries. They have that in Europe; the Museum has been present since the Council started its work. But in Eastern Germany, Central Europe, Eastern Europe, in Asia, also in Latin America, I think there are still many possibilities to help and these connections can grow.

SZ: It's exciting?

DF: Very exciting. Yes. And with the new plans of the Museum, it will have even more impact, and will have an even more important position in the art world.

SZ: Well, you have been through one expansion at the Museum.

DF: Right.

SZ: . . .and now you're going to enter another. How did the 1984 expansion, how did it effect the Council? If it did.

DF: I couldn't say how it affected the Council, but, of course, the possibility of showing more of the Museum's collection, and in a better way, was just a wonderful thing for us. It was very enjoyable. But if the Council directly profited from that, I couldn't really say except for exhibition space, of course.

SZ: Right. You do have the galleries, which you sponsored.

DF: Right. Yes. That, of course, was essential.

SZ: Do you remember your first visit ever to The Museum of Modern Art?

DF: Yes, I do. I went to see René d'Harnoncourt. I called up. I had a letter for him. He said I should come by. I came, and Gertrude Mellon was there. She was the first important member I met of the Museum. And Alfred Barr was also there, and we walked around, I looked at the collection. We went into the Drawings department, took out some drawings. I always liked drawings. And we had lunch together. So that I remember [laughing]. That was 1962.

SZ: 1962. And you've been on the Drawings Committee, right?

DF: For a while, yes, I've been.

SZ: Do you still follow contemporary art? I know you like contemporary German art.

DF: Oh yes. I collect that. That goes very slow nowadays. Things are not as easily available as they were. But, of course, I always look, you can't stop being curious about what's happening.

SZ: Things do change, don't they?

DF: They do, yes. Very much so. The once avant-garde things have become very classical suddenly. That always makes me laugh a little bit, when I know [laughing] how we treated them in the beginning. [Laughter].

SZ: The interesting question is to always ask why?

DF: Right. Well, I remember collecting all those young Germans, then young Germans, and it was always very exciting and we all had a feeling that there was something really happening. But nobody had any kind of an idea that this might become, one day, very expensive or very prominent. And it was a wonderful freedom of any speculation of making a good deal or something like that. And that was very good.

SZ: But that doesn't exist anymore, is what you're saying?

DF: No, today, you know what the artists do, you know where they are. It's the same intellectual challenge, but the collecting is different. Well, you see young people nowadays around here, too.

SZ: You follow it here, too?

DF: Oh, yes, of course. One doesn't stop looking [laughing]. Definitely not.

SZ: This was a question I wanted to ask you. What did it take for you to put a trip together. . . . I mean, your part in it, and how you worked with other people to do that very

complicated thing.

DF: You mean the Council trips?

SZ: Yes.

DF: Well, I wasn't too much involved in that because that's something that is done here in the office, the planning and all that. As the Chairman, I was sitting in Munich. . . . Well, I would speak on the phone with Joanne [Stern] or with Carol Coffin and they said, "We are going there, do you have ideas?", and sometimes I could add a suggestion of what to see or how to go about seeing something, and sometimes I could open a door. But the real planning was always done here. I mean, the Chairman is really not that much an active part.

SZ: Just a speechmaker.

DF: Exactly. [Laughter]. That was the problem.

SZ: Was there ever a trip or a program that did not work well for a specific reason?

DF: No. Not really. They were so well-planned, so well thought out that I couldn't remember one. Of course, sometimes things happen, details, that one laughs a lot about later on, but never as kind of a major flop trip.

SZ: Now, you've been on the Board of Directors, Board of Trustees, I should say. . .

DF: Right. Yes.

SZ: . . .of the Museum, since the time you were. . .

DF: No. That happened halfway, somewhere. But unfortunately, I must admit I can hardly come to the Trustee meetings because I'm tied up in Germany.

SZ: So, you haven't actively served on any Committees?

DF: No. No. I haven't.

SZ: Or followed various issues of the institution?

DF: No, no, unfortunately, I just couldn't. I'm just too far away. Because we're kind of outposts for the Museum in our [own] countries, and if once there's the possibility or the necessity to help in some way, that can be done. But I can't be involved too much here in New York.

SZ: So, then I won't ask you some of those questions I normally ask. [Laughter]. But maybe you could tell me a little bit. . . One of the points that you made is that Council members are generally very involved in museum activities in their own countries, and I know that's true for you. Maybe you could talk a little bit about your affiliations and. . .

DF: In Munich?

SZ: Yes.

DF: As you know, in Germany the museums are state-run, but in Munich not all are state-owned. Actually, a lot of the museums, a great part of the museums, are our old family collections. And so we have, in the family, two foundations, who own actually the greater part of the state collections, which, in the end, really doesn't mean too much. . . . I mean they are in the museums anyway, and that's where they should be. But, for instance, I'm involved in questions of major restorations or major loans. They cannot lend a major painting without asking, and so that means a very close contact with all

the museums. It even goes so far, that if a new director of a museum is appointed, the Minister of Cultural Affairs usually contacts us and says, "We would like to take this man or that man". He doesn't have to have our consent, the Minister can do what he wants, but it's still a question of good relationship to discuss these things. Also, major exhibitions that leave the museums or loans that go somewhere, all that has to be discussed. So, my connection to the Munich museums is very close by nature. Only our people were not prepared for or interested in contemporary art, so I tried to push that a lot. This went very slowly. We missed a lot of occasions of getting works of art that we should have gotten.

SZ: Because of a lack of. . .

DF: Lack of funds, or lack of interest. Modern art didn't have an easy time in Europe. Not as easy as here. People were less open-minded. But, for instance, I was fighting for, I think, thirty years, for a museum for the twentieth-century, which we do not have. And now it's being built, finally. I hope they will open it in this century.

SZ: Because the twentieth-century is just about over. . .

DF: Exactly. [Laughter]. But the plan is to open it at least during the last days of this century. [Laughter]. So, these things do come along. To further this, for that reason I gave my own collection into our family foundation too.

SZ: So it would be. . .

DF: . . .so that it would be part of all the other collections. So, it's in the museum today.

SZ: It's interesting what you said before about. . . I think people really have different feelings about, collecting versus having, having the love of it and having it become part of the public domain.

DF: That improved a lot in the last fifteen years. But before that, at least in Munich, it was very quiet.

SZ: Interesting.

DF: My collecting modern art at that time was viewed with very raised eyebrows [laughter], which was fun.

SZ: Now it's not so modern, I guess, also, right?

DF: Now everybody takes it for granted, almost. And it's almost becoming, almost a little bit of a social status symbol.

SZ: . . .to have. . .

DF: To be involved in modern art, to collect contemporary art. Like everywhere in the world.

SZ: So, you succeeded. . .

DF: In a way, yes. It's not only me, some others too. I certainly tried to push that through -- not the social part [laughing], but at least the public interest part.

SZ: You retired from being Chairman in '89? I mean I know that. . .

DF: Well, with all the work at home, it became more and more difficult for me to travel so much. I used to come three or four times a year to the States for that reason. And, also, by then it was fourteen or fifteen years, and I don't think a Chairman should stay that long. There should be a change and new faces.

SZ: Did you have any part in the choice of your successor [Sir Brian Urqhart 1989-]?

DF: No, I didn't. I don't know who found him here. But, certainly, somebody had good eyes. We are very lucky to have him.

SZ: So, you've had fun doing this, yes?

DF: Oh yes. Yes, I do. I've enjoyed it. MoMA really is kind of a second home, for all the Council members.

SZ: Well, anything else you can think of?

DF: No, nothing that I can think of at the moment.

SZ: Do you think we covered everything?

DF: Yes. I think so. Yes.

SZ: I think we did.

DF: Because I think you spoke to some other members of the Council too, and I think that should give quite a good picture in the end.

SZ: But I think it's interesting that there seems to be a very common perception of the organization and the wonderful parts of it.

DF: Yes. One thing I could add, that always fascinates me is that you have all those members. You see the social activity and the parties and the dinners and lunches, and all the fun and the giggling. That's all there and it's fun, but there's always a serious

background, almost for every member of the Council. I don't think we have members who are not interested or knowledgeable in some way in the arts. I think that is the important thing. And when I think of the Council, the first thing is always that I have a lot of fun, but also that the amount I learned from the Council, or with the Council, is enormous. Also, the contact with some of the people was a fantastic school, not only for me, that I know for sure. If you remember people like Blanchette Rockefeller, the way she handled situations, even difficult situations, the way she was there and the way she could represent the Museum, and the next moment, in her modest way, do any kind of work she wanted to do or was supposed to do -- all that was a very good school. This, at least, for me, personally becomes something like a treasured memory. And it happens to me now that quite often in difficult diplomatic situations or meetings where people don't really know how to get out without breaking china. I remember something Blanchette did or said in such moments and it works. It certainly dates us that we all live in memories nowadays, but it is true.

SZ: That's a nice story.

DF: Yes. But that's how it was. You had wonderful people here. You still have. If I remember the people I have met through the Museum, that is an extraordinary gallery.

SZ: Give me some examples.

DF: Take Blanchette. Take Bill Lieberman. He's still present, he's not history, but what he did. . . René d'Harnoncourt, Alfred Barr, Monroe Wheeler.

SZ: You knew Monroe?

DF: Monroe. Porter McCray. The way Riva Castleman looks at prints, not being carried away by effects but really looking through the thing. Those are all good teachers. So, all that I have really enjoyed and I still enjoy.

SZ: Thank you.

END TAPE 1, SIDE 1

END INTERVIEW