Charles W. Millard Correspondence 1984-2011: Finding Aid

Summary Information

Call number: C1504
Repository: Princeton University Library. Special Collections. Manuscripts Division
One Washington Road Princeton, New Jersey 08544 USA

Size:
Language(s) of Material: English
Abstract: Consists of select correspondence, dating from 1946 to 2011, of art historian Charles W. Millard (1932-2017) with artists such as Sir Anthony Caro, Helen Frankenthaler, Carl Chiarenza, Mark Hewitt, Nick George, Jules Olitski, and others.

Location: This collection is stored onsite at Firestone Library.
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Completing undergraduate and graduate work at Princeton University ('54) and Harvard University (MA '63, PhD '71), art historian and avid collector Charles W. Millard (1932-2017) worked at the Los Angeles County Museum of Art and the Hirshhorn Museum and Sculpture Garden before becoming director of the University of North Carolina at Chapel Hill's Ackland Art Museum from 1986 to 1993. In 2015 Millard was awarded an Honorary Doctorate of Fine Arts by the University of North Carolina, Chapel Hill. Millard also served for a time as art critic for The Hudson Review magazine.

Millard maintained close friendships with several artists including Sir Anthony Caro (1924-2013), Helen Frankenthaler (1928-2011), Carl Chiarenza, and others.

This collection consists of correspondence, dating from 1946 to 2011, of art historian, writer, and curator Charles W. Millard (1932-2017). Correspondents include several artists such as Sir Anthony Caro, Helen Frankenthaler, Carl Chiarenza, Mark Hewitt, Nick George, Jules Olitski, and Kenneth Noland. Additional correspondents include Princeton University Professor of American Art and Architecture Donald D. Egbert; Lawrence Morton, former music curator for the Los Angeles County Museum of Art and artistic director of the Ojai Festival; and writer Allan Gurganus.

Most of the correspondence consists of incoming letters and includes handwritten and typewritten letters as well as email print-outs.

Collection is open for research use.

Single photocopies may be made for research purposes. No further photoduplication of copies of material in the collection can be made when Princeton University Library does not own the original. Inquiries regarding publishing material from the collection should be directed to RBSC Public Services staff at rbsc@princeton.edu. The library has no information on the status of literary rights in the collection and researchers are responsible for determining any questions of copyright.

Material in the Select Correspondence with Anthony Caro file group was held by The Hudson Review before being donated to Princeton University Library.
Provenance and Acquisition

Select Correspondence with Anthony Caro was a gift of Charles W. Millard ('54) in 2015 (AM 2015-82). Millard bequeathed the remaining materials in the collection, which were received from his estate in 2018 (AM 2018-112).

Appraisal

No materials were removed from the collection during 2015 or 2018 processing beyond routine appraisal practices.

Preferred Citation

Identification of specific item; Date (if known); , Box and Folder Number; Special Collections, Princeton University Library.

Encoding

This finding aid was produced using the Archivists' Toolkit 2018-07-10T11:37-0400

Descriptive Rules Used

Finding aid content adheres to that prescribed by Describing Archives: A Content Standard.

Subject Headings

· Caro, Anthony, 1924-2013
· Egbert, Donald Drew, 1902-1973
· Morton, Lawrence, 1904-1987
· Sculptors--England--Sources.
· Sculptors--Great Britain--Sources.
· Art, Modern--19th century--History.
· Art, Modern--20th century--History.
· Art--Analysis, interpretation, appreciation.
· Architecture--Criticism.
· Correspondence--20th century.
· Correspondence--21st century.
· Art criticism.
· Art history
Select Correspondence with Anthony Caro, 1984-2011

accessionnumber: AM 2015-82

Description: Correspondence, dating from 2000 to 2011, between the art historian Charles W. Millard and British sculptor Sir Anthony Caro (1924-2013). In their letters, the two men philosophize about and critique art on a broad scale: sculpture, painting, opera, the theater, European vs. American art, etc. They also discuss Caro's current work and exhibitions; their cultural and social activities; and philosophize about life in general, specifically aging. The collection also includes a few letters dating from 1984 to 2000, between Anthony Caro and the Very Reverend Peter R. Baelz (1923-2000), who had collaborated with Caro on The Last Judgement: Sculpture by Anthony Caro (Museum Würth-Verlag Paul Swiridoff, Künzelsau, 1999). Additional correspondence from Anthony Caro can be found under General Correspondence.

Select Correspondence with Anthony Caro, 2000
Box: 1 Folder: 1
Description: Includes program and itinerary for Caro's "Chapel of Light" exhibition.

Select Correspondence with Anthony Caro, 2001
Box: 1 Folder: 2

Select Correspondence with Anthony Caro, 2002-2003
Box: 1 Folder: 3

Select Correspondence with Anthony Caro, 2004
Box: 1 Folder: 4

Select Correspondence with Anthony Caro, 2005
Box: 1 Folder: 5

Select Correspondence with Anthony Caro, 2006-2007
Box: 1 Folder: 6

Select Correspondence with Anthony Caro, 2008
Box: 1 Folder: 7

Select Correspondence with Anthony Caro, 2009-2011
Box: 1 Folder: 8

Anthony Caro Correspondence with Peter R. Baelz, 1984, 1999-2000
Box: 1 Folder: 9
Description: Letters from Caro are copies. Includes a letter from Peter's son Timothy Baelz regarding his father's death.

General Correspondence, 1946-2010

accessionnumber: AM 2018-112

Description: Consists primarily of correspondence from family, friends, and colleagues of Millard during his academic and professional career. Also includes personal letters, exhibition invitations, and purchase inquiries documenting his relationships with artists like Anthony Caro, Helen Frankenthaler, Carl Chiarenza, Jules Olitski, Kenneth Noland and others. Additional correspondents include Princeton University Professor of American Art and Architecture Donald D. Egbert; Lawrence Morton, former music curator
for the Los Angeles County Museum of Art and artistic director of the Ojai Festival; and writer Allan Gurganus.

Arrangement: Maintained original order.

General Correspondence, 1946-1964
- Description: Includes letters from Georgia O'Keefe, Ansel Adams, and Charles M. Schulz.

General Correspondence, 1965-1967

General Correspondence, 1968-1969

General Correspondence, 1970-1975
- Description: Includes letters from Jean and Dido Renoir.

General Correspondence, 1976-1979
- Description: Includes correspondence from Dido Renoir.

General Correspondence, 1980-1982

General Correspondence, 1983-1986

General Correspondence, 1987-1991

General Correspondence, 1992-1993

General Correspondence, 1994-1995
- Description: Folder contains original artwork from John Gibson.

General Correspondence, 1996-1997

General Correspondence, 1997-1999

General Correspondence, 2000-2002

General Correspondence, 2003-2006

General Correspondence, 2007-2010
- Description: Folder contains artwork from Carl Chiarenza.

Select Correspondence with Donald D. Egbert, 1955-1971
Description: The first three folders include copies of letters from Millard to Egbert while the folder titled Sculpture includes replies from Egbert. Early letters from Millard to Donald D. Egbert touch on his time in the Navy from 1955-1959 and his enrollment in the graduate program at Harvard University. Additional correspondence from Egbert can also be found in General Correspondence.

Select Correspondence with Donald D. Egbert, 1955-1962  
Box: B-001202  
Folder: 3

Select Correspondence with Donald D. Egbert, 1964  
Box: B-001202  
Folder: 4

Select Correspondence with Donald D. Egbert, 1965-1971  
Box: B-001202  
Folder: 5

Select Correspondence with Donald D. Egbert: Sculpture, 1964-1965  
Box: B-001202  
Folder: 6

Select Correspondence with Lawrence Morton, 1974-2005  
Box: B-001203  
Folder: 1

Description: Additional correspondence from Morton can be found in General Correspondence.