THE IMPACT OF EUROPE'S CHILDREN -- A FEW PRESS EXCERPTS

ANNE O'HARE MCCORMICK in N. Y. TIMES: "The story Therese Bonney has told... should (make us) realzie more clearly than we do that the military part of the war is only one part, in the end perhaps not the most decisive."

ROBERT ST. JOHN in a Radio Portrait: "Here!... is the tragedy of war!....the tragedy of Europe!....the tragedy of the world!"

WILLIAM PALEY, President CBS: "Stark reality of what is happening...in the world... brought closer and closer to the American people."

AMY LOVEMAN, Book-of-the-Month Club and The Saturday Review of Literature: "One of the most moving records of contemporary history...a book pregnant of possibilities for good."

DOROTHY CANFIELD FISHER: "I ardently long to have Europe's Children brought before the eyes of ever-increasing numbers of my fellow countrymen and women."

Syracuse POST STANDARD: "Basic language of her own...one of the most bloodchilling and most noble books of the war...brief pointed captions accentuate the realism."

Los Angeles TIMES: "Magnificent photographs that will tell more effectively than 1000 written books what has been happening since Hitler began to spread his New Order of German Culture. It is a book at which all should look that all may know for what we are fighting."

Little Rock GAZETTE: "Unrivaled history."

Cincinnati POST: "These pictures...most terrible indictment of Fascism and Nazism to come out of this war."

N. Y. SUN: "It will give you a new idea of what war means and what we are fighting for."

Akron BEACON JOURNAL: "Miss Bonney's pictures a power greater than millions of words."

Hartford COURANT: "It is difficult to choose an imperative war book...I'd choose Europe's Children... just enough so that you realize the implications of war and want to do something about it."

Hartford TIMES: "Europe's Children should do much to bring the war home in human terms."

Boston HERALD: "One of the most poignant stories in all history..."

Philadelphia FORUM MAGAZINE: "Admirable photographs that are of excruciating moment...poignant in their revelation."

Providence JOURNAL: "Nothing could be so eloquent of the severest damage of war and of the most vital problem of peace."

From unsolicited letters: "The story of the absolute horror in Europe told better than by anyone else." "Far more representative of the suffering people of Europe than any article, book or film that has yet come out of the war." "A definite contribution to humanity."
Therese Bonney

BONNEY, (MABEL) THERÈSE (bon'ne tâ-râs') Photographer; war correspondent. Address: h. 117 E. 30th St., New York City

"The creator of the world's most shocking book," according to one reviewer, is Thérèse Bonney, documentary photographer, journalist, and war correspondent, whose Europe's Children has been one of the sensations of the fall publishing season of 1943. "Certainly no other recent book carries [such] terrific impact . . . None has been so sharply moving, so overwhelmingly heartbreaking. None has made the meaning of war, the Nazi attempt to conquer the world, so quickly clear, nor moved so many people to tears who were not moved by words or casualty lists. This is a picture book about war and oppression . . . in which the camera proves mightier than the pen."

Mabel Thérèse Bonney was born in Syracuse, New York, the daughter of Anthony Le Roy and Addie (Robie) Bonney. At the age of five she went to live in California, where she remained until she was graduated from the University of California. The next year she took her M.A. in Romance languages at Harvard, and then went to Columbia University to prepare for her Ph.D. But she finished her studies in Paris, one of ten Americans to take the degree of Docteur ès Lettres at the Sorbonne, where she passed the examination with the highest honors. Before going to Paris, Miss Bonney had collaborated with Jacques Copeau, founder and director of the Théâtre du Vieux Colombier, who had brought his group of actors to New York City. Scholastic honors awarded to Miss Bonney include the Horatio Stebbins Scholarship; the Belknap, Baudrillart, and De Billy Fellowships; and the Carl Schurz Memorial Foundation's Oberlaender grant in 1936 to study "Germany's contribution to the history of photography"—its role during the last hundred years as a means of disseminating information.

In the next twenty years Thérèse Bonney spent the greater part of her time abroad. Her original intention of becoming a professor had been replaced by the idea of developing cultural relations between France and the United States. She established the European branch of the American Red Cross's Correspondence Exchange between the children of Europe and the children of America—a project of the Junior Red Cross provided for by the National Children's Fund established in 1919 to continue the relief work for children begun in Europe during the First World War. Miss Bonney traveled all over Europe, lecturing in four languages, and helping to organize Junior Red Cross groups. This cultural exchange was very important, for the children of European countries learned about the American way of life, the handicrafts, sports, and school activities.

During this period, Miss Bonney, who had her headquarters in Paris, was a frequent contributor to newspapers and periodicals in England, France, and America. She founded the first American illustrated press service in Europe—the Bonney Service—serving the press of thirty-three countries with feature spreads and articles. Much of her life was spent with artists, writers, and musicians. She did not herself follow any of these professions, but wrote with taste and discrimination on various phases of the decorative arts and was noted as a collector of fine French furniture, old photographs, and modern painting.

In 1929 Robert M. McBride & Company published a series of guide books prepared by Thérèse Bonney in collaboration with her sister, Louise Bonney. The first of these books, Buying Antique and Modern Furniture in Paris, was written with a collector's loving appreciation of the old, but also contained an exposition of the modern tendency in French furniture and décor of the twenties. These two interests are not so incompatible as might be thought, for, as the authors remind us, the antique furniture of today was the modern furniture of yesterday. In one of their lighter moments, the Bonneys gave instructions for discovering a little shop "where you search, and find, perhaps, a quaint old oil portrait, for an additional ancestor." There followed A Shopping Guide to Paris and a Guide to the Restaurants of Paris. The information in these books is now somewhat dated, but a fourth book is good for all time. It is French Cooking for American Kitchens. "A glance at any menu shows that the French love trouble," admit the Bonneys, but their culinary instructions have simplified the "trouble" enough to make most of the recipes practical.

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A series of exhibitions evidenced Thérèse Bonney's gifts as an organizer. In November, she had her own magnificent collection of photographs, many of them priceless, appeared in the title "Le Photography" in the Paris Wolf Gallery. In Paris, it was the most outstanding events of the season, and later in New York, and various museums in the Midwest. The exhibition showed a cross-section of "art, as lived, by the staff, the house, and the dog." "Art," wrote Edward Alden Jewell, in the New York Times, "as out, in the accepted, the sometimes technical study, of the term. Life!" A selection of those photographs was afterword made into a book, "Research Where?" (1930), "a pictorial chronicle of the turn of the century and of the days known as Edwardian." Charles Dana Gibson, in the foreword, wrote: "M. Thérèse Bonney is rendering a unique service in preserving for us an accurate history of the life which we so enjoy and of which, we, unfortunately, know nothing of today's historical history, has produced a book of charm and character.

The following year Miss Bonney showed a collection of daguerreotypes at Kenyon in New York in an exhibition called "The Second Empire," which commemorated the centenary of Nicéphore Niepce, inventor of photography. Niepce was closely associated with Louis Jacques Daguerre, the man who first used the photographic process, and whose name has since become a household word. Miss Bonney's collection was valued for the uniqueness of the examples being considered the centenary of photography. With the assistance of various patriotic societies and the American Legation, Miss Bonney directed the Lafayette Centenary Exhibition held in May 1934, the bicentennial anniversary of the death of the Marquis de Lafayette. Chosen as the American delegate to the Great Exhibition held in the Orangerie in Paris in July, Miss Bonney was accompanied by Anne Morgan, the daughter being selected by the National Museum of American Art to collect the American relics of Lafayette. It was in the Orangerie, surrounded by the great art of the renaissance heroes, that Henri Verneau, Commander of the Palace of Fine Arts, proposed to Thérèse Bonney the cross of the Legion of recognition event in May 1937. Officially naming efforts to promote fine art between the United States and France.

In the spring of 1935 a group of French and American artists met in art and industry at the Maison Française at Rocke-

In 1940 Miss Bonney took her children to France, with a stay in the Château de Blonc. She was the only foreign correspondent at the Battle of the Marne and was the first to report the complete record of the Battle of France. Returning with the 9th Army at last retracted Bordeaux, the exhibition by various French museum and private collectors was opened for many returning home.

Back in the United States she arranged an exhibition of her photographs for the Library of Congress, entitled, "To Whom the War Are Given," showing the impact of the War upon the common man. Archival Mailiochs™ commissioned in the New York Times: "Miss Bonney's photographs are exhibited in this library of a democratic people not only because they are eloquent and moving photographs but because they speak for the anonymous human beings to whom the war is done. In these quiet and moving photographs the people's cause—the one eternal cause which will emerge from time of war and from the dust of war—finds its words."

The exhibition was shown at the Museum of Modern Art in New York under the title "War Comes to the People," and then toured the United States. Several scholars considered that Miss Bonney's work consisted a definite contribution to the raw materials of scholarship. The Carnegie Corporation of New York made her a grant to enable her to return to Europe to photograph the aftermath of war and its impact on the civilian population. The grand stipend that copies of each of the photographs should be deposited in the Library of Congress for a permanent record to be used for

When Thérèse Bonney started for Europe in February 1944 she took with her a basic outfit designed by a well known men's tailoring firm. She also needed to wear pants in War, the "pantsuit" which she had, and then explained that the ski suit she had seen before had sometimes around him that she might be a paraplegic. The photographic equipment she used was

The picture that Miss Bonney took in Finland "at the request of Marshall Mannerheim, he expressed the hope that the ventilation would be taken as it would not get the inside of the car very hot." The picture was shot with the American Friends of Finland on the Franco-Belgian frontier she helped with the land to add to her progressive war campaign. Immediately "the refugee situation became impossible" and she went to Paris, to the United Nations to the plight of children in war-ravaged countries, received the Cross de Guerre, with star, from the French President. Also the"Cross of War" for her work. In Uncou-
German war—include not only the battlefields, but also the shattering effects of war on Finnish children, and the determined efforts at reconstruction. In an article in Collier’s she reported that everywhere she went she heard the words, eile—"no more." Never a land of abundance, Finland had been exhausted by three years of war and invasion. People were living on a scanty diet of potatoes and fish, and the babies were clothed in paper. On this trip Miss Bonney completed the sequence of photographs that she had spent four years in taking—the photographs that make Europe's Children so arresting a document, exposing to the world "the souls of helpless children under the awful shadow of total war." In a review in Popular Photography Bruce Downes compared these pictures to Goya's famous series on "The Disasters of War," but Miss Bonney replaces the sardonic Spaniard's cruel wit with "terrible pity." "Her picture story moves like a living drama to a ... climax of overpowering poignancy."

Enlarged photographs from Europe's Children were on exhibit during the month of October 1943 for the benefit of the Coordinating Council of French Relief Societies, Inc., and later were sent to schools all over the United States.

This "unforgettable book" that shows "what Fascism does to children" was brought out by Thérèse Bonney herself, after ten publishers had refused it. "I look upon this book as the payment of my debt to those countries that are prisoners," she said. In January 1944, when the private edition of 2,000 copies had been exhausted in a "record breaking sell-out," Duell, Sloan & Pearce, Inc., published a trade edition. After many months of crowded activities in New York, the "intrepid" Miss Bonney, who has crossed the Atlantic 104 times, is engrossed in preparations for her next expedition. She plans to go to Africa to continue her photographic record of the War and its impact on civilization. In the spacious living room of her New York apartment, packing cases and photographic equipment jostled some elegant little chairs whose green satin upholstery reflected the prevailing color in the Léger "designed rug. Five portraits of Miss Bonney dominated the scene. The one by Dufy is classed with the finest modern portraiture. Hung near it is a graciously beautiful portrait of Thérèse Bonney by Lurcat, while on another wall three interpretations by Georges Rouault present a strong contrast.

The dark-haired, vivacious photographer discussed her intention of experimenting with motion-picture technique. "The tempo and approach are quite different from that used for stills," she said, but she thinks that the results will be rewarding. She also spoke of the book on France that she is preparing with Antoine de St. Exupéry**, which was interrupted when "St. Ex" went back to the Front. Now she feels that she wants to wait until she can show also the reconstruction of France—the "country of her adoption." And so Thérèse Bonney, who feels that "the most powerful propaganda is truth," prepares again to catch the dramatic moment "in this most momentous moment of the world's history."

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