Mary Clark Rock

January 19, 1965

Dorothy Miller
Betsy Jones

Alfred Barr

I phoned Mrs. Mary Clark Rockefeller to tell her that I had spoken with Rolland Ballay of Knoedler's who said he would be glad to go her apartment to appraise her paintings and drawings for insurance purposes and in addition the Léger* which she intends to give the Museum and for which she will need a noterized appraisal. I also said that she should let Knoedler's have the drawing by Picasso at present badly matted.

*Mural Painting, 1924, p.39 in Kuh: Léger

Laurance Rock-
(Gauguin)

GALERIE WILHELM GROSSHENNIG (GAUGUIN)

GEMÄLDE · PLASTIK · HANDZEICHNUNGEN · ALTER U. MODERNER MEISTER

Mr. Laurance S. Rockefeller

30 Rockefeller Plaza

New York 20, N. Y.

USA

(DÜSSELDORF)
KAISERNENSTRASSE
RUF
KABEL: GROSSHENNIGGAL

December 21, 1964 G-bei

January 19, 1965

Dear Carol:

I looked at the photograph of the Gauguin sculptures and also checked on their status in Christopher Gray's Sculpture and Ceramics of Paul Gauguin. All the pieces offered by Grosshennig are bronzes after wooden originals. Frankly I think that sculpture does not survive very well the translation from wood into bronze unless the wood original is very smooth and polished. In the case of the so-called Tehura, while the face is comparatively smooth there are marks of the chisel or gouge very visible in the hair.

These are of course posthumous bronze casts. Anyway, I might add that Paul Gauguin does not believe this is a portrait of Tehura. In any case, I do not think one of six casts of a bronze 8" high is worth $10,000, especially when the sculptor has never seen the cast or approved of the casting.

I am sorry I could not reply to your question earlier but last week was desperately crowded.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Charles Uht
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:rr
encl.

-2/23

GEMÄLDE · | G

RNER MEISTER

Mr. Laur

30 Rocke

New York

USA

DORF 1
ENSTRASSE 131
3/27831
LOSSHENNIGGAL

ber 21, 1964 G=bei

Dear Mr.

In reply ou

without

LSR wishes to buy
if OK

DM 42.500,--

I would a German museum

is very

Against our sculptures

of the Tahiti series:

"Storyteller Speaks" height 12 ins.	DM 35.000,--
"Idol with Pearl" height 9 1/2 ins.	DM 22.500,--
"Idol with Shell" height 13 1/2 ins.	DM 35.000,--
"Hina", height 14 1/4 ins.	DM 35.000,--

all casts by Valsuani No. 2/6

With same mail I am sending you photographs.

I am looking forward to your answer and remain

Yours sincerely,

W Sonnenberg

ROOM 5600
30 ROCKEFELLER PLAZA

Jan. 7 1964

To: Mr. Barr

FROM: Carol

Mr. Laurance Rockefeller would be interested in purchasing the head if it proves to be all right.

You will note it is in bronze.

I'd appreciate knowing your feelings about this.

Many thanks,

C

-2/23

GALERIE WILHELM GROSSHENNIG
GEMÄLDE · PLASTIK · HANDZEICHNUNGEN · ALTER U. MODERNER MEISTER
(1931-1951 IN CHEMNITZ)

4 DÜSSELDORF 1
KASERNENSTRASSE 13
RUF 27838/27831
KABEL: GROSSHENNIGGAL

Mr. Laurance S. Rockefeller

30 Rockefeller Plaza

New York 20, N. Y.

USA

December 21, 1964 G=bei

Dear Mr. Rockefeller:

In reply to the letter of Mrs. Uht I am offering you without engagement:

LSR wishes to buy if OK

PAUL GAUGUIN "Tehura"
bronze, height 8 ins.
cast number 2/6 by Valsuani DM 42.500,--

I would recommend you to decide very soon as also a German museum is very much interested in it.

Against that I am completely free with the other four sculptures of the Tahiti series:

"Storyteller Speaks"
height 12 ins. DM 35.000,--

"Idol with Pearl"
height 9 1/2 ins. DM 22.500,--

"Idol with Shell"
height 13 1/2 ins. DM 35.000,--

"Hina", height 14 1/4 ins. DM 35.000,--

all casts by Valsuani No. 2/6

With same mail I am sending you photographs.

I am looking forward to your answer and remain

Yours sincerely,

W. Grosshennig

December 17, 1964

Dear Sir:

Mr. Laurance S. Rockefeller has asked me to write to you to inquire about the Gauguin head, "Tehura", shown on page 33 of your recent catalogue, Masterpieces of the 19th and 20th Centuries. Mr. Rockefeller would like to know if the piece is still available, its price, and whether you could tell us more about it.

Hoping to hear from you soon,

Sincerely yours,

(Mrs.) Carol K. Uht
Curator

Galerie Wilhelm Grosshennig
Kasernenstrasse 13
Dusseldorf, Germany

FORM 317

ROCKEFELLER CENTER

#4163
For Further Information Phone
PUBLIC RELATIONS DEPT.
Circle 5-9000

FOR RELEASE AS DESIRED

COMMEMORATIVE CEREMONIES IN HONOR OF
JOHN D. ROCKEFELLER, JR.
ROCKEFELLER CENTER, JULY 16, 1962

A granite commemorative plaque, inscribed with the words of John D. Rockefeller, Jr.'s personal credo, will be unveiled Monday, July 16, 1962 at 3:00 p.m. in Rockefeller Center, which Mr. Rockefeller founded three decades ago.

The brief commemorative ceremony which will take place in the Channel Gardens at the head of the stairs leading to the Lower Plaza will include remarks by three of Mr. Rockefeller's sons - Laurance S. Rockefeller, chairman of the board of Rockefeller, Center, Inc.; Nelson Rockefeller, Governor of the State of New York; and David Rockefeller, president of the Chase Manhattan Bank. The Reverend Dr. Robert J. McCracken, Minister of the Riverside Church, will give the dedicatory address and prayer.

Some 250 invited guests as well as the general public will attend the simple tribute to the man whose dedication to the public good lives on in the countless benefactions he shaped and endowed.

Made of emerald green Ubatuba granite, the commemorative plaque was quarried

(more)

FORM 320 A

in Sao Paulo, Brazil, cut into slabs in Proctor, Vermont and incised in Newport, Rhode Island at the Stevens Shop believed to be the oldest stone-cutting works in the United States.

Designed by Harrison & Abramovitz, architects, the plaque is rectangular in shape with an upward sloping top surface, 10' 8-1/2" long by 4' 9" wide, and extends over the three top steps of the stairway leading to the Lower Plaza. Mr. Rockefeller's ten-point credo, "I Believe," is inscribed on the face of the plaque. The memorial is 6" high on the easterly side and 3' 10" on the west side where there is affixed a 17" bronze bas-relief medallion of Mr. Rockefeller, executed by Joy Buba, American sculptress, whose work can be seen in New York City in the Metropolitan Museum of Art and the Museum of Natural History.

NOTE TO EDITORS:

The working press is cordially invited to cover the ceremony. For photographic locations, please contact Bill Schneider, Public Relations Department, Rockefeller Center, Inc., CIrcle 5-9000.

7/11/62

NO. 320

ROCKEFELLER CENTER

#4160
FOR FURTHER INFORMATION PHONE
ROCKEFELLER CENTER, Inc.
PUBLIC RELATIONS DEPT.
Circle 5-9000

FACT SHEET

COMMEMORATIVE CEREMONIES IN HONOR OF JOHN D. ROCKEFELLER, JR.
ROCKEFELLER CENTER, JULY 16, 1962

An emerald green granite commemorative plaque in honor of John D. Rockefeller, Jr., founder of Rockefeller Center, will be unveiled on Monday, July 16, 1962, in the Channel Gardens at Rockefeller Center.

Made of Ubatuba granite slabs mounted on a concrete foundation, the plaque is rectangular in shape with an upward sloping top surface, 10' 8-1/2" long by 4' 9" wide, and extends over the three top steps of the stairway leading to the Lower Plaza. On it is inscribed Mr. Rockefeller's ten-point personal credo titled "I Believe." The memorial is 6" high on the easterly side and 3' 10" on the west side where there is affixed a bronze, bas-relief medallion of Mr. Rockefeller, 17" in diameter. Beneath the medallion is inscribed - "John D. Rockefeller, Jr. - 1874 - 1960 - Founder of Rockefeller Center."

A low bronze guard rail extends across the easterly front of the granite memorial which was designed by Harrison & Abramovitz, architects.

GRANITE:

The Ubatuba granite - mottled emerald green in color, came from a quarry in a jungle near the coast in the State of Sao Paulo, Brazil. It was selected because of its magnificent color and texture. A block 12' long, 5' wide and 3' deep, weighing 16 tons, was cut by the firm of Marmores E Granitos, Sao Paulo. Because of the desire to obtain a perfect piece of granite - Ubatuba granite often contains white-yellow veins - three blocks were cut before an acceptable one was obtained.

The granite block, shipped by boat to Boston, Mass., was trucked to the Vermont Marble Company at Proctor, Vermont. There, using a diamond-tooth saw, it was cut into five carefully measured slabs, three to four inches thick, which were then highly polished.

LETTERING:

Two of the slabs were shipped to The John Stevens Shop in Newport, R.I., for incising (engraving). The Stevens Shop, founded in 1705, is the oldest stone cutting works in the United States.

Here, a coating of clear lacquer was sprayed on the polished surfaces, the letters brushed in with white tempera paint and the "V" cut incising started. Two months work was required to cut the 1,335 letters. Next the letters were shellacked to seal the stone and gold-sizing was applied. The slabs were then rubbed with cuttlefish bone, a soft abrasive, to leave each letter with clean, straight edges.

The incised lettering, a modified Roman style, was designed by Arnold Bank, Professor of Graphic Arts at the Carnegie Institute of Technology.

CONSTRUCTION:

A concrete base, the shape and size to receive the granite slabs was built first. The five slabs were then attached to the foundation with metal cramps and mortar, and to each other with metal dowels. The exact cutting and joining of the slabs gives the plaque the appearance of a solid block of granite.

MEDALLION:

The 17" bronze bas-relief medallion of Mr. Rockefeller on the west side of the plaque, cast from a clay portrait bust, was created by Joy Buba, American born sculptress. Her sculptured figures and portraits are on view in the Metropolitan Museum of Art, the Museum of Natural History, and other locations in New York City; the U. S. Supreme Court Building and the U. S. Capitol Statuary Hall in Washington, and in private collections.

MR. ROCKEFELLER'S CREDO - "I BELIEVE"

I believe in the supreme worth of the individual and in his right to life, liberty, and the pursuit of happiness.

I believe that every right implies a responsibility; every opportunity, an obligation; every possession, a duty.

I believe that the law was made for man and not man for the law; that government is the servant of the people and not their master.

I believe in the dignity of labor, whether with head or hand; that the world owes no man a living but that it owes every man an opportunity to make a living.

I believe that thrift is essential to well ordered living and that economy is a prime requisite of a sound financial structure, whether in government, business or personal affairs.

I believe that truth and justice are fundamental to an enduring social order.

I believe in the sacredness of a promise, that a man's word should be as good as his bond; that character - not wealth or power or position - is of supreme worth.

I believe that the rendering of useful service is the common duty of mankind and that only in the purifying fire of sacrifice is the dross of selfishness consumed and the greatness of the human soul set free.

I believe in an all-wise and all-loving God, named by whatever name, and that the individual's highest fulfillment, greatest happiness, and widest usefulness are to be found in living in harmony with His Will.

I believe that love is the greatest thing in the world; that it alone can overcome hate; that right can and will triumph over might.

- John D. Rockefeller, Jr.

NOTE:

John D. Rockefeller, Jr., first gave public expression to this ten-point statement of his personal creed in a speech given at Fisk University, May 3, 1941. He included it in a radio address on behalf of the U.S.O. July 8, 1941. Copies of "I Believe" are available to the public, upon request, at the information desk, 30 Rockefeller Plaza.

7/11/62

THE NEW YORK TIMES, FRIDAY, JUNE 22, 1962.

Mrs. E. Parmalee Prentice Dies; Daughter of J. D. Rockefeller Sr.

Mrs. Alta Rockefeller Prentice, widow of E. Parmalee Prentice and last surviving child of John D. Rockefeller Sr., died early yesterday morning at the Midtown Hospital. She was 91 years old.

Mr. Prentice, a lawyer, author and expeert in the breeding of dairy herds, died in Dec. 1955 at the age of 92. Mrs. Prentice's three sisters and a brother, John D. Rockefeller Jr., preceded her in death.

In 1917 Mr. Rockefeller Sr. had set aside 12,000 shares of Standard Oil of Indiana stock in a trust fund for his third daughter. Mrs. Prentice was to receive the income of the shares for life, with the exception of $30,000 a year to be paid to her husband.

By 1930, the 12,000 shares had grown to 356,000 shares by stock splits and dividends paid in stock. They had yielded an income of more than $6,000,000, and their principal had increased from $9,000,000 to $18,170,000.

Mr. Prentice was born in Cleveland in 1871. Her marriage took place on Jan. 17, 1901, in a brownstone mansion, the home of her parents, at 4 West Fifty-fourth Street.

The ceremony was performed on the wide landing of the staircase in the main hall by the Rev. Dr. William H. P. Faunce, then president of Brown University and former pastor of the Fifth Avenue Baptist Church.

Mr. Prentice, who had been admitted to the Illinois bar in 1886 and who had practiced in Chicago, established his practice in New York, turning at his retirement to agriculture and cattle breeding.

The couple's 1,200-acre estate, Mount Hope Farm near Williamstown, Mass., runs for several miles along South Williamstown Road and was ranked as the most valuable estate in the Berkshire Hills. Their villa, which took five years to build, was assessed at $400,000.

Mrs. Prentice held a series of musicales in the villa each summer, to which she typically invited a prominent soloist, an organist and 100 to 200 guests. She and Mr. Prentice usually made it a point to be at their farm for the maple-sugar harvest.

Mrs. Prentice's home was at 5 West Fifty-third Street from the time of her marriage to her death. The Victorian brownstone, built in the early Eighteen Eighties, was a wedding present from Mr. Rockefeller to his daughter. It is sandwiched between the Museum of Modern Art and St. Thomas Protestant Episcopal Church.

Mrs. Prentice deeded the house to the Museum of Modern Art. It is expected to be torn down to make way for a new wing of the museum.

Her interest in philanthropy led to the establishment of a settlement house, still known as Alta House, in the Italian quarter on the East Side of Cleveland. Mrs Prentice taught Sunday school through much of her life, managed a sewing school for girls at the Armitage Chapel of the Fifth Avenue Baptist Church and did volunteer work at St. Luke's Hospital.

Under the terms of Mr. Prentice's will, which gave Mrs. Prentice use of the Mount Hope estate for life, the farm now goes to the Lenox Hill Hospital.

Surviving are two sons, Spelman and J. Rockefeller Prentice, and a daughter, Mrs. Benjamin D. Gilbert. The funeral service will be private.

Abby Aldrich Rockefeller

NOTABLE AMERICAN WOMEN, 1607-1950

A Biographical Dictionary

SPONSORED BY RADCLIFFE COLLEGE

EDWARD T. JAMES, EDITOR · 10 GARDEN STREET · CAMBRIDGE 38, MASS.

December 1, 1961

Dear Mr. James:

Forgive my not answering your letter of November 21 before this. My delay is, I fear, symptomatic of my situation here at the Museum which prevents my accepting your invitation to write an article on Abby Aldrich Rockefeller for your "Notable American Women, 1607-1950." Believe me I should very much like to do what you propose, but I am really overwhelmed with work here which includes a fund raising campaign as well as other emergencies.

I admired Mrs. Rockefeller and had great affection for her, but I knew her chiefly in relation to the Museum during the dozen years between 1929 and 1941. Since I am approximately twelve years behind in preparing a new edition of the Museum's catalogue of painting and sculpture, I do not think I can take on any writing for outside publishers.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Edward T. James
10 Garden Street
Cambridge 38, Mass.

AHB:ld

NOTABLE AMERICAN WOMEN, 1607-1950

A Biographical Dictionary

SPONSORED BY RADCLIFFE COLLEGE

EDWARD T. JAMES, EDITOR · 10 GARDEN STREET · CAMBRIDGE 38, MASS.

November 21, 1961

Dr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dr. Barr:

You have perhaps heard of the new biographical dictionary of American women that Radcliffe has undertaken. It will be modeled, in general, on the Dictionary of American Biography and will include articles on about 1500 women from the colonial period onward, though limited to those who died by the end of 1950.

We plan to have an article on Abby Aldrich Rockefeller, and I should very much like to have you write on her. We have assigned 1000 words to this article (not counting the bibliography). Our payment will be twenty dollars, and we should like to have the manuscript by May 1.

If you are able to accept this assignment, as I hope you will be, our directions for contributors will be sent to you.

Sincerely yours,

Edward T. James

Edward T. James

ETJ:atz

Rock grant

pox and even tuberculosis are yielding to more highly developed techniques of both prevention and cure.

The whole pattern of the world's health is being changed before our very eyes. Survival rates are totally different from what they were a generation ago. The gains in the "advanced" countries have been easily tabulated. In the "underdeveloped" areas there is the likelihood that they will shortly be even more astonishing.

But what is most astonishing of all is the size of the budget upon which this organization operates. This year it will spend about $13,500,000, of which a third is contributed by the United States. In our time of astronomical expenditures for the business of developing weapons of destruction, this expenditure for the weapons of salvation is minuscule.

Yet it is doubtful that at any time in history have so many gained from the expenditure of so little. The whole life pattern of millions of persons has been changed for the better at a cost that in terms of return must be called trifling. This has been possible because the organization has expended more than money. It has given skill, experience, imagination and, above all, dedication to a great task. We celebrate its anniversary. We can best do so by increasing its scope and its means.

KHRUSHCHEV IN HUNGARY

If nothing else, Premier Khrushchev's current visit to Hungary is proving what a thick hide he wears. There has been in his conduct and in his words no trace of remorse for what Soviet troops did in Hungary a year and a half ago, no indication of regret or apology. Instead he is touring Hungary in the fashion of a king visiting one of his minor provinces, chastising the local officials and fraternizing ostentatiously with the people. In his conduct he betrays an arrogant confidence that the Hungarian people are now sufficiently cowed so that he need fear no personal danger even when he deserts his security guards.

Yet for all the confidence and good cheer Khrushchev exudes, he is much too intelligent not to realize the true situation in Hungary. He must know that the Hungarian revolution of October-November, 1956, was a revolution of national liberation by a people whose patience and whose ability to absorb suffering had been tried beyond all limits. He must know that the Hungarian people wanted and want freedom, national independence, and at least a neutral status in the cold war. And he must know that it was only by the merciless attack of the Soviet Army—by one of the most outrageous acts of interference by a great power in the internal affairs of another nation—that that revolution was crushed.

That Khrushchev knows all this is

program on the creative arts and humanities designed to further the development of individual talent, to open new avenues of artistic activity and to clarify and raise the social and economic position of the arts and artists of America.

Other examples of foundation support in this general field are: the Rockefeller Foundation's pledge of $10,050,000, and that of the Avalon Foundation for $2.5 million, to the Lincoln Center; the Mellon Educational Trust's many millions in grants to the National Gallery of Art in Washington, and the recent $365,000 gift of the Mary Louise Curtis Bok Foundation to the Curtis Institute of Music. But we have yet to see the establishment of a foundation, comparable in size to some of our very largest, whose primary and continuing aim would be the financial nourishment of the arts. This is a dream that must some day come true.

STATE HELP TO RAILROADS

As Governor Harriman returns to his desk to resume action on bills passed by the recently adjourned Legislature he will find a handful of measures for tax relief to the railroads. There is no question that the railroad emergency has won public sympathy, but as one railroad president remarked recently, it is not a sympathy based on sentiment, but largely on the cold fact of self-interest that the public feels will be served by preservation of the railroads from certain deterioration, if not socialization or abandonment.

One difficulty faced in legislating from Albany is that the money cost of tax relief granted must in some cases be borne by local governments. An instant example is the Hudson and Manhattan Railroad, which seeks a two-year exemption of $200,000 annually in taxes paid to New York City involving railroad operations only. Such relief, in the bill passed at Albany, would be granted only if New Jersey did likewise, freeing the road from a combined state-city tax bill of $140,000 a year. The Hudson and Manhattan has been in bankruptcy since 1954. Its very life as a railroad is in jeopardy.

Other bills at Albany awaiting action would, in various ways, assist the railroads on assessments involving new construction accommodating bridges and highways, grade-crossing reconstruction costs, would freeze railroad assessments temporarily as of the last fiscal year of local tax districts, and finally grant local governments the power to exempt railroads from taxation wholly or in part. There may be legal questions arising from some of this stop-gap legislation, as offering the opportunity for unequal treatment of railroads. But intent was clear at the last legislative session: need for tax relief was accepted; rescue of the railroads from destruction of passenger service was agreed upon as public policy; a willingness

the open sea, of the splendor ar magic of the north. But the captain and pilots, who perspired slightly under their hatbands on days tha were not really warm, must be gla now that there is no longer a Ripp Rock. Ripple Rock, expertly mine in a three-million-dollar, three-yea job, went aloft Saturday morning under the urge of 1,375 tons of dy namite. This was one of the bigges non-atomic explosions ever, though the Russians and the Red Chinese have, of course, revealed that it wa a mere firecracker compared wit what they had done.

This doesn't matter too much. Dr. Victor Dolmage, the mining engineer who planned the event for the Canadian Department of Public Works, didn't try to smash a record but just the Ripple Rock. And nobody will have leukemia, or two heads, or feathers in place of hair, as a result of this blast. It all seems like a bit of the good old times before Dr. Einstein conceived his famous equation.

Topics of The Times

Malady Among Signs

A malady is abroa among signs. Those sig which have it are d ranged in such a w that they don't me what they say. In the small hou of any morning, for example, it possible to find a place of busin displaying a sign which says "Ope when the place is clearly close This is very disheartening when t place is a diner and the sign-read is a hungry traveler. Similarly, man in an automobile which has gun to falter in the wee hours certain to go by several service tions which have signs sa "Mechanic on Duty" when the obviously nobody on duty. signs have the malady. This m has a variant, in which signs to say what they don't mean variant produces such signs U-Turn for Official Cars On "Children Drive Slowly." W man to make of these?

A Good Concept Gone Awry

Now ir and purpo an exce It conv sage t there is no person ar Conversely, it frees having to wait a message. It w from both poi contact wer such info 35" and that t on w fid B al co re si D

S

miliarity with
ngled in tech-
here in these
nging remarks.
ng one must

g task: to be

ot to give new
uestions which

Events Today

Luncheon in honor of the Rev. George B. Ford under the auspices of Freedom House, Roosevelt Hotel, 12:30 P. M.

Luncheon in honor of Secretary of the Treasury Robert B. Anderson under the auspices of industrial and banking leaders in behalf of the United States Savings Bond campaign, Waldorf-Astoria Hotel, 12:30 P. M.

Film program, Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, 2:30 P. M. "Science in the Orchestra": "Instruments ... stra," "Be-

New York
ciety of Tool
ker Hotel, 4

geology and
k Academy
Sixty-third
mple Con-
iability of
Edwin A.

e, Mount
ew York,
m, Fifth
th Street,
ic Proper-
Viruses,"

mittee on Constitutional
-authorized by the weight
publican majority's votes
ouse—should produce the
le the committee's mem-
ited, it
nan will

eorganiza-
cles is an
e strength
But the
the move-
be its de-
n purposes
officehold-

ly reached
en further
ed Tweed
was ap-
nference—
cifications
simplified
the courts
adminis-
er. What
eprint for

vn by ex-
nofficial
ar with
derally
not be
tical
in New York. It should
bred by a group that com-
e widest public respect. A
of that sort would give
of thoroughgoing court
objective toward which
ould strive.

s of The Times

One day, along about
now, the temperature
will be just right. The
day probably will be a
little windy, but given
nable proportion of sunshine
clouds that will not matter
This day
on
cky.
ecisely
an yes-
t some-
ugh the
or about
cing his
r in the
lters up
kitchen,

uld not
f Satur-
not to
nday. It
ng the
y would
ob and
among
er peo-
ause it
ooking
One
a rea-
visited
ertain
sim-
walk
. It
only
been a haru
per that spring be saluted, its
ence savored before it is too late.

In The Nation

Some Bold Words—Up to a Certain Point

By ARTHUR KROCK

WASHINGTON, April 21—The latest published study made for the Rockefeller Brothers Fund includes specific recommendations for the improvement and stabilization of the economy that most politicians in both major parties shy away from. But in two passages which deal with impediments to the economy that politicians consistently bypass the authors of the study leave the specific for the general in one and settle for a platitude in the other.

The platitude is: "business and labor must exercise restraint, the former in its pricing policies, the latter in its wage demands." The generalizations in a study otherwise commendable for the specific are those dealing with "monopolies and collusive practices" which the Federal Government is urged to combat by enforcing the "anti-trust laws with a balanced flexibility."

The need for self-restraint by management and labor in the areas of prices and wages is as plain as the current recession can make it. One of the sources of this recession is a kind of "buyers' strike," with particular effect on certain products of heavy industry, and the steadily rising prices of these products bear a good deal of the responsibility for the lag in demand. But year after year, when labor as often made higher wages the price of averting strikes, and management yielded under this duress and transferred the costs to consumers, the same appeal for self-restraint that occurs in the Rockefeller study has been urged on the principals and by them disregarded.

It was disregarded by labor because, unlike management, it can act in concert against a nation-wide industry without having to answer under the law forbidding "monopolies and collusive practices." It was disregarded by management because, in addition to labor's power to end production for indefinite periods, the American consumer seemed willing to keep on laying the increasingly larger golden eggs of price increases.

An Unmentioned Factor

In a Rockefeller study notable for going to the root of several economic troubles that politicians and Administrations of both major parties treat as if they do not exist, a firm grapple with this other root might reasonably have been expected. But in the catalogue of the "rigidities that impede growth" there is no mention of, much less a recommendation for, a general revision of the laws immunizing labor for some practices that are a basic source of one of these "rigidities."

The panel stated this impediment as follows:

A second group * * * that impede economic growth are those caused by the formation of monopolies or collusive prac-
tices. Government must be

Letters to The Times

To Reduce Income Taxes

Enactment of Legislation Before Congress Adjourns Is Urged

TO THE EDITOR OF THE NEW YORK TIMES:

President Eisenhower's statement that when he is convinced that a tax cut will benefit the United States then it will be taken up, requires qualification in the light of the tax situation that faces us in the coming months.

Tax reduction can be enacted only while Congress is in session. If the Chief Executive should decide after the adjournment of Congress this summer that the good of the country requires tax reduction, there is no way that he could make his decision effective before January, 1959, when Congress reconvenes, except by calling a special session of the Congress, which in an election year he would probably be loath to do but for a state of national emergency.

So unless tax reduction is enacted before Congress adjourns, there could be a period of five or six months during which the country would be deprived of this beneficial action even though the Executive branch of the Government became convinced of the need for it.

There will be an automatic cut of 10 per cent in business income tax rates effective this June 30, even without a recommendation from the White House. On that date the maximum rate on corporate income taxes is reduced by statute from the present 52 per cent to 47 per cent.

Heretofore Congress has nullified this reduction by restoring the 52 per cent rate. This year, however, with corporate statements revealing substantially lower profits, there may be considerable support for a lower rate than 52 per cent. Unless the 47 per cent rate is accepted, the Congress would have to take action before it adjourns.

Can one really contemplate a lowering of the tax rate on corporate income without some, at least equivalent, adjustment on individual income tax rates? Does not simple equity as well as the good of the country call for a general reduction in income taxes between now and June 30? And in view of the time required to draft, debate and enact tax legislation, would it not be well to get started on the job without further delays?

WALTER C. LOUCHHEIM Jr.
Washington, April 17, 1958.

Assignments for Mr. Nixon

Executive Responsibility to Widen Vice President's Experience Urged

TO THE EDITOR OF THE NEW YORK TIMES:

James Reston has raised an important question in asking why President Eisenhower has not assigned Vice President Nixon major administrative responsibilities in the Executive branch of the Government (Times, April 3).

The President is reported to have stated at his April 2 news conference that since the Vice President had constitutional duties to perform

France. There he died last week without the fanfare and the public tribute that the Western world owed him.

But those who witnessed the tremor of a terrorized Europe twenty years ago salute him with reverence.

MARTIN W. WILMINGTON.
Jackson Heights, N. Y., April 14, 1958.

Value of City Planning

Special Zoning Regulations Urged to Preserve Communities

TO THE EDITOR OF THE NEW YORK TIMES:

I was glad to note in The Times recently Curtis Roosevelt's letter calling attention to the need for making the most of such community feeling as at present exists within this great city of ours. Mr. Roosevelt apparently believes that closing Washington Square to all through traffic would help to consolidate desirable community values.

Mr. Roosevelt's remarks recall the so-called "Holden Report" of 1946 on "Planning Recommendations for the Washington Square Area." In this report the need was pointed out for special zoning regulations in addition to the present height, bulk and area restrictions, applicable to individual lots.

Need for Homogeneity

The need for homogeneous planning has long been advocated, but zoning regulations must be made adaptable to encourage good planning by neighborhoods. Tight regulations often militate against such planning. For example, the report pointed out that by group planning the sites available for the construction of tall buildings should be specifically designated in an area where it is desirable to preserve any number of existing amenities.

New York State law was amended a year ago to permit the granting of tax benefits to properties that are preserved for either historical or esthetic desirability. This should encourage the preservation of such neighborhoods as Washington Square and Greenwich Village by maintaining the old buildings. Under slum clearance it would be possible to condemn outlawed tenement houses which have overshadowed the smaller, more desirable buildings. It would then be feasible to introduce greenery and trees in the old sections on sites where undesirable buildings may be demolished.

A ring of tall apartment buildings, built on the perimeter, would form a protective buffer ring around the old sections of Greenwich Village and Washington Square. In these sections old buildings do possess qualities which render them eligible for special tax benefits as esthetic and historical monuments. As a group they possess further unquestioned values for the city as a whole. These particular neighborhoods ought to be preserved. The recognition by the state of the relation of taxation to zoning and planning is a great step.

Little Action Taken

Unfortunately, when the Holden

A Day to Wander Afoot

This day would not be a Saturday, if Saturday is a day not to work, nor a Sunday. It has to be among the five, when one normally would one's way to one's job and le through it—a day among ner five when most other people ill go to work and, because it ood spring day, will be looking from their windows. One s little time on finding a reason why the office will not be visited his day. The real reason certain ple would not believe; it is simply that one wants to go for a walk pay one's respects to spring. It been a hard winter; it is only per that spring be saluted, its ence savored, before it is too late. e time between bud and full leaf short. This day's outing should ot be postponed.

Certain people exist who, having one way or another arranged to play hooky on this day, would get in a car and drive off to the country to "enjoy" spring. It is quite possible they would never find it to enjoy. Spring, when it still is young and shy, is found by him who is afoot and in no particular hurry. All one needs are a good pair of shoes and a walking stick; a walking stick makes it easier to proceed slowly and, besides, helps to avoid the appearance of loitering. It is not necessary to go out into the country on this day; any place where there are front yards and back yards and some trees will do.

A Day to Admire and Wonder

This is not the day to wonder why crocuses in other people's yards grow twice as big as the crocuses in one's own. This is a day simply to admire the sun-yellow or soft lavender of these cheerful arrivals, to wonder how bees know that crocuses are there and why a butterfly does not wait a week or two before venturing awkwardly out upon spring's bumpy winds. And how does a squirrel keep his balance on a maple's top branch-ends while he nibbles on the buds there? A truck goes by laden with bales of peat moss and fertilizers, and one glimpses the bright new handle of a gardening implement on its way to someone who is planning ahead. There is a time for that, but this is not it. This is a day for watching, and listening, to spring.

A Day to Watch the Young

At a playground baseball diamond very small boys—on a holiday, or playing hooky also — are greeting spring in their own way. Because one is going nowhere one may pause behind the screen to watch. The catcher makes encouraging sounds behind his mask as the pitcher looks toward a runner, all shirttails, on first, and the batter thumps his bat earnestly on the plate as he stands a little too far from it. At the far end of the field a kite is climbing upward in erratic arcs. It is time to turn back. Spring has been saluted. One's mind doubtless should be filled with fine thoughts, after this walk, but one has only a pleasant sense of being content and at ease, a state which, in these times, can be a delightful luxury, without price.

In a Rockefeller study notable for going to the root of several economic troubles that politicians and Administrations of both major parties treat as if they do not exist, a firm grapple with this other root might reasonably have been expected. But in the catalogue of the "rigidities that impede growth" there is no mention of, much less a recommendation for, a general revision of the laws immunizing labor for some practices that are a basic source of one of these "rigidities."

The panel stated this impediment as follows:

> A second group * * * that impede economic growth are those caused by the formation of monopolies or collusive practices. Government must be alert at all times to maintain and strengthen competition. This remains the purpose of our anti-trust laws. In the enforcement of the anti-trust laws a balanced flexibility must be attained.

The words "competition" and "monopolies" are wholly associated with management in the public mind. So their use gave the paragraph an apparent application to management only. This could easily have been removed by adding to "collusive practices" the words "as engaged in by organized labor as well as by management." Again, when urging a "balanced flexibility * * * in the enforcement of the anti-trust laws," the panel would only have emulated its candor in the rest of the study if it had noted that "balanced flexibility" is not possible under laws which wholly exempt the most powerful force in industry.

The Problem Obscured

Labor leaders have many arguments in support of this exemption, and a number of good economists, lawyers and students of the issue agree with them. But it is part of the problem of the second "rigidity" listed by the panel; it imposes a high and strong barrier to the "balanced flexibility in the enforcement of the antitrust laws" which the panel recommended; and the total failure of the panel to mention it obscured the problem.

Nearly all politicians are silent on the same point, even those who propose revisions of the labor laws to "balance" them a little better. And this Republican Administration preserves the silence as "rigidly" as its Democratic predecessors. But that is all the more reason why the panel should at least have explained that certain "collusive practices" are beyond the antitrust enforcement in which it urges greater "flexibility."

Whatever the reasons, however, for this soft spot in the study, the statement and recommendations on taxes and labor "rules" and attitudes that increase production costs and impede productivity are contrastingly strong and specific. And they enter fields where politicians sit on the fences around them.

In endorsing tax reduction the panel not only proposes that no large income group be freed of taxation but that the reduction should be made in corporate as well as individual levies. And in its third item of "rigidities" the panel itemizes for attack labor "featherbedding," resistance to automation and "rules that require more labor than is needed for given jobs."

---

further delays?

WALTER C. LOUCHHEIM Jr.
Washington, April 17, 1958.

Assignments for Mr. Nixon

Executive Responsibility to Widen Vice President's Experience Urged

TO THE EDITOR OF THE NEW YORK TIMES:

James Reston has raised an important question in asking why President Eisenhower has not assigned Vice President Nixon major administrative responsibilities in the Executive branch of the Government (Times, April 3).

The President is reported to have stated at his April 2 news conference that since the Vice President had constitutional duties to perform as President of the Senate "it would be impossible" to give Mr. Nixon specified duties within the Executive branch of the Government.

Yet it is generally recognized that the position of President of the Senate is a purely formal one, having little substance except when the Vice President is called upon to break a tie vote.

Certainly there is no constitutional obstacle which would prevent the President from assigning the Vice President executive responsibilities.

President Eisenhower is generally recognized as having done more than any previous President to prepare his Vice President for assuming Presidential duties in an emergency. Yet this one major gap in the Vice President's experience does remain.

It is my view that the President could accomplish much by making Mr. Nixon a real "second in command." Not only would President Eisenhower be adding to the Vice President's training and experience, so important should an emergency arise. He would also strengthen his Administration by fully utilizing Mr. Nixon's well-proved energies and talents.

Such a step would, furthermore, establish another valuable precedent in moving us away from outmoded concepts of the Vice Presidency. Few would deny that the burdens on our present-day Presidents are intolerable. Certainly, then, we should utilize the talents of our Vice Presidents to the maximum.

PETER FRELINGHUYSEN Jr.,
Member of Congress.
Washington, April 10, 1958.

Pre-War Role of de Kerillis

TO THE EDITOR OF THE NEW YORK TIMES:

You reported on April 12 the death in New York of Henri de Kerillis, former member of the French Parliament, newspaper editor and wartime spokesman for Free France.

This news may have meant little to many. But it meant much to those who lived in Europe in the late Thirties when his courageous speeches and editorials marked de Kerillis as the incarnation of resistance to Nazi appeasement in Continental Europe.

A personal feud with General de Gaulle thwarted de Kerillis' return to Parliament and his newspaper in liberated France. A family tragedy broke his health. He took up voluntary exile in New York where he had many friends and where his home was a point of pilgrimage for many distinguished visitors from

---

greenery and trees in the old section on sites where undesirable buildings may be demolished.

A ring of tall apartment buildings, built on the perimeter, would form a protective buffer ring around the old sections of Greenwich Village and Washington Square. In these sections old buildings do possess qualities which render them eligible for special tax benefits as esthetic and historical monuments. As a group they possess further unquestioned values for the city as a whole. These particular neighborhoods ought to be preserved. The recognition by the state of the relation of taxation to zoning and planning is a great step.

Little Action Taken

Unfortunately, when the Holden report on planning recommendations for the Washington Square area was considered by the City Planning Commission in 1947 very little was done about the long-range suggestions. Real progress requires harmonious cooperation between those who are interested in long-range planning and those who understand the limits of what can be immediately achieved.

In 1947 the city fathers adopted a resolution providing for a one-block street widening immediately south of Washington Square. This was the first blow on the entering wedge. The continuance of roadway through the Square, even a narrow one, is a second blow on the wedge that will destroy the neighborhood.

It is unfortunate that the pressure of traffic is so great that it usually the consideration for which governs action. Let us, however, fail to consider the long-range planning needs of the important communities that comprise greater city. ARTHUR C. P[illegible] Fellow, American Institute of Architects.

New York, April 15, 195[illegible]

Trespassing in Central Park

TO THE EDITOR OF THE NEW Y[illegible]

The Park Department recently fenced off certain areas in Central Park which have been seeded. On Sunday [illegible] groups of people were walking on this grass.

True, not as many as were walking over the other lawns, but there wasn't a policeman in sight to chase them off. Apparently the intention that the fence serves is to keep the law-abiding citizen from disturbing the others.

[illegible]

New York, April 21, 19[illegible]

VOCABULAR[illegible]

Man has but yesterday
Groped into power of s[illegible]
And what he wants to [illegible]
Is out of reach.

Where is the word for [illegible]
Where is the word for l[illegible]
What syllables spell rele[illegible]
From pain's fierce move[illegible]

The articulations come,
Confused in sound and s[illegible]
But the tongue may prof[illegible]
dumb,
From experience.

And man may learn with [illegible]
Through life's slow, bitter [illegible]
The letters denoting hear[illegible]
The word for blessed.

JACOB C. S[illegible]

Rockefeller

Mr. Michael Rockefeller
810 FIFTH AVENUE
NEW YORK 21, N. Y.

18 February 1958

Dear Michael,

I am returning herewith your essay on Picasso. As you know, I read it with great interest and, after asking you when we met you that day at your house, I took the liberty of sending it on to G. David Thompson. I send you some paragraphs from his letter. He would love to have you come out to see his collection sometime if you would care to. It's quite extraordinary. Besides some twenty Picassos, he had the greatest collection in the worldof Giacometti sculpture and by far the largest group of Klees in this country.

Sincerely,

Mr. Michael Rockefeller
810 Fifth Avenue
New York 21, New York

AHB:ma

Michael Rockefeller.
810 FIFTH AVENUE
NEW YORK 21, N. Y.

Jan. 1, 1958

Dear Mr. Barr:

Here finally is the paper which I wrote for Professor Rewald's course on "Art of the Twentieth Century" at Harvard. I apologize for my delay in sending it to you. Unfortunately, as I trust my father told you, it was lost for several months this summer and fall.

At any rate, I enjoyed writing the paper very much, and I thank you for the time you spent with me in regards to it during that busy season for the museum last April.

H. Sterne: 1 painting
Tomlin: 3 paintings

I look forward to talking to you again sometime.

Yours truly,

Nelson A. Rockefeller

H. Sterne: 1 painting
Tomlin: 3 paintings

Have we answered? Rock Int Ck
Bals. 9684

Dr. and Mrs. Detlev W. Bronk
Mr. and Mrs. Wallace K. Harrison
Mr. and Mrs. David Rockefeller

Request the pleasure of
Mr. and Mrs. Alfred Barr's
company at an evening party
on Tuesday, December seventeenth
under the blue dome at the
Rockefeller Institute
York Avenue and Sixty-sixth Street

R.s.v.p.
Mrs. Wallace K. Harrison
834 Fifth Avenue
New York, N. Y.

Chamber Music 9:30

conditioned but they don't expect to get it [illegible] ible
delays even then. The windows are sealed and their only ventilation is to leave the doors open. They are stifling there and Mrs. Bright mentioned a temperature of 97 degrees. She quite rightly questioned the advisability of leaving paintings there over the summer under these conditions.

I therefore decided that we ought to bring the four paintings from Rockefeller Institute to the Museum for the summer and should wait until September to send further paintings over there on consideration.

I called Richard Dana who was at home ill but I left a message to this effect with his secretary. I have given the order to Hahn Brothers to deliver the paintings to the Museum on Friday, June 21st.

H. Sterne: 1 painting
Tomlin: 3 paintings

D. Rock

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
cc: Betsey Jones
Marie

Date June 20, 1957

To: Alfred H. Barr

Re: Rockefeller Institute

From: Dorothy C. Miller

Dear Alfred:

I want to tell you about the status of the Rockefeller Institute plans to buy some American paintings for the new building.

I talked with Mrs. Mabel Bright at the Institute and learned that there will be a considerable period during the summer when people will be on vacation and it is highly likely that the new building will be moreorless empty except for some workmen, cleaners, and so on. Besides the risks involved in leaving the four paintings there with no responsible person in the office there is the risk of temperature. The building is to be air conditioned but they don't expect to get it until September with possible delays even then. The windows are sealed and their only ventilation is to leave the doors open. They are stifling there and Mrs. Bright mentioned a temperature of 97 degrees. She quite rightly questioned the advisability of leaving paintings there over the summer under these conditions.

I therefore decided that we ought to bring the four paintings from Rockefeller Institute to the Museum for the summer and should wait until September to send further paintings over there on consideration.

I called Richard Dana who was at home ill but I left a message to this effect with his secretary. I have given the order to Hahn Brothers to deliver the paintings to the Museum on Friday, June 21st.

H. Sterne: 1 painting
Tomlin: 3 paintings

THE MUSEUM OF MODERN ART

Date May 10, 1957

To: Alfred and Dorothy

From: Betsy

Re:

Richard Dana has arranged with David Rockefeller for him to meet you next Tuesday, May 14 at 6:00 at the new staff building of the Rockfeller Institute, 66th Street and York Avenue -- in Dr. Bronk's office.

He will arrange with Betty Parsons to have the two Tomlins and the two Sternes there for you to try out.

Probably you are right that this would not be desirable, and in any case, it is certainly not essential. I particularly like your idea of working out an arrangement whereby we would lease paintings for a period of time from contemporary artists until we were all satisfied that we had found the ones we wished to keep permanently. I agree with you that the limited number of paintings which will be required for the public rooms have to be quite large. For this reason, it is all the more important that we do not buy something unless we are really sure that it is right for the spot. For all the reasons you mention, I agree that it would be best to go ahead with Mrs. Knowles' color scheme, finding pictures which will fit in with it rather than trying at this late date to reconsider wall colors.

I think your idea for the visiting scientists' suite of buying one more expensive ($400 to $500) picture, together with three or four less expensive prints, is an excellent one. It would certainly be very helpful to enlist Bill Lieberman's assistance with regard to the prints. At a suitable time, I think Dr. Bronk, Wally and I ought to sit down with you, Miss Miller and Bill Lieberman.

It is certainly true that the sculpture for the garden is a more complex problem. Here I feel we should bring in our landscape architect, Dan Kiely, as well. In this regard, Nelson has indicated that he might be willing to contribute some piece of sculpture, or

D. Rock

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

February 13, 1957

Dear Alfred:

A great many thanks for your letter of February 7th regarding the painting and sculpture for the Abby Aldrich Rockefeller Hall at the Rockefeller Institute.

I am terribly pleased that you are enthusiastic about the project, and that you and Miss Miller will be willing to help us with it as time permits. Your time schedule is indeed appalling, and we certainly do not wish to make life more difficult for you. Fortunately, however, there is no great rush so far as the Institute work is concerned, so I believe we can work out a program which will not be too burdensome for you.

I fully appreciate the objections you point out to having the Museum lend paintings from its own collection to the Institute. Probably you are right that this would not be desirable, and in any case, it is certainly not essential. I particularly like your idea of working out an arrangement whereby we would lease paintings for a period of time from contemporary artists until we were all satisfied that we had found the ones we wished to keep permanently. I agree with you that the limited number of paintings which will be required for the public rooms have to be quite large. For this reason, it is all the more important that we do not buy something unless we are really sure that it is right for the spot. For all the reasons you mention, I agree that it would be best to go ahead with Mrs. Knowles' color scheme, finding pictures which will fit in with it rather than trying at this late date to reconsider wall colors.

I think your idea for the visiting scientists' suite of buying one more expensive ($400 to $500) picture, together with three or four less expensive prints, is an excellent one. It would certainly be very helpful to enlist Bill Lieberman's assistance with regard to the prints. At a suitable time, I think Dr. Bronk, Wally and I ought to sit down with you, Miss Miller and Bill Lieberman.

It is certainly true that the sculpture for the garden is a more complex problem. Here I feel we should bring in our landscape architect, Dan Kiely, as well. In this regard, Nelson has indicated that he might be willing to contribute some piece of sculpture, or

even painting, to the building. This would, of course, be a great help.

I agree with you that at least the majority of the works of art acquired for the building should be American. If we saw the work of a foreign artist which we thought particularly appropriate for a special place, however, I would not be averse to including it.

I am sending copies of our correspondence to Dr. Bronk and Wally. We will be eager to have a further chat with you when you can spare a few minutes, but, as I said in the beginning, there is no real pressure since it will be another couple of months before the buildings are completed, and quite a little more time before the furnishings are in. In any case, we probably should not decide definitely on major works of art until the furnishings are in place.

Thanks again for your cooperation. I know it would please Mother no end to think of your having a hand in this building.

Sincerely,

David Rockefeller

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

THE MUSEUM OF MODERN ART

Date May 10 '57

To: Dm

Re: Rock Institute & Tomlins

From: Tish

Dear D -

Richard Dana says the building is not open on Saturdays. He thought it would be complicated to arrange to let you in.

If today is difficult, he suggested Monday, & I said I thought maybe any weekday was equally difficult right now. I said you would try to get up in a taxi today. If you want to go late today, or any other "off" time, he said to call Dr. Bronk's secretary Mrs. Bright.

He sayd it's a new building right on the corner of 66th and York "on the left" however he means on the river side.

T

is a regular Museum publication, now overdue; a previously unscheduled exhibition of fifty recent American acquisitions which must be on the walls within a month; and finally, my own Picasso exhibition for which I am about three months behind -- in fact I have got out so far almost no letters of request for a show which is to open the end of May.

I list our preoccupations, not to discourage you, but to explain to you why we may not be able to do what both you and we should like to do immediately. In planning our time, it would be helpful if you, or perhaps Richard Dana, could answer these questions:

1) Works for the public rooms on the ground floor. These should probably be few in number, but quite large. Unfortunately, too, the wall surfaces and the colors should be studied in relation to the use of painting or sculpture. For instance, Dorothy and I were discussing what might go on the corridor wall opposite the entrance to the public room block when I remembered that this wall is a very positive blue, doubtless an agreeable solution from the decorator's point of view but one which immediately narrows the choice of a painting. I understand that this blue has already been decided upon. Perhaps, therefore, since we have been called in so late in the planning and are for the time being so overwhelmed with obligations here, it might be better to have Mrs. Knoll go ahead as she has planned and we will try to make the best of it later.

D. Rockefeller

cc: D Miller

7 February 1957

Dear David:

It was interesting, in fact exciting, to go through the new Rockefeller Institute building with you.

I have just described to Dorothy Miller the problem of proposing painting and sculpture to be used in connection with the building. She is just as enthusiastic as I am about your desire to use good works of art. We want to help you as much and as soon as we can, but I have to explain to you briefly our present predicament and ask your understanding as a Trustee of the Museum.

Over and above the routine of the Museum's collections which has increased enormously in the past few years, we have these immediate problems: A checklist of painting and sculpture which was promised for publication last fall and will be eight months late, even if we work on it intensively now; the illustrated bulletin supplement of acquisitions which is a regular Museum publication, now overdue; a previously unscheduled exhibition of fifty recent American acquisitions which must be on the walls within a month; and finally, my own Picasso exhibition for which I am about three months behind -- in fact I have got out so far almost no letters of request for a show which is to open the end of May.

I list our preoccupations, not to discourage you, but to explain to you why we may not be able to do what both you and we should like to do immediately. In planning our time, it would be helpful if you, or perhaps Richard Dana, could answer these questions:

1) Works for the public rooms on the ground floor. These should probably be few in number, but quite large. Unfortunately, too, the wall surfaces and the colors should be studied in relation to the use of painting or sculpture. For instance, Dorothy and I were discussing what might go on the corridor wall opposite the entrance to the public room block when I remembered that this wall is a very positive blue, doubtless an agreeable solution from the decorator's point of view but one which immediately narrows the choice of a painting. I understand that this blue has already been decided upon. Perhaps, therefore, since we have been called in so late in the planning and are for the time being so overwhelmed with obligations here, it might be better to have Mrs. Knoll go ahead as she has planned and we will try to make the best of it later.

As to the cost of works in this area, I should think that we could easily buy a very handsome group of paintings of adequate size for as little as $1,500 apiece, perhaps following the plan I suggested of renting them for a few months at an adequate fee. Works by good painters of the middle generation such as Motherwell, Rothko and Guston cost between $2,000 and $3,000 for paintings roughly six feet square, but works by other painters with somewhat less reputation, such as Brooks, Sam Francis, Hartigan and Kline can be had for around $1,500, works by some promising younger artists for $800 to $1,200. Of course we should need only four or five of these paintings.

2) Works for the living suites on the second floor.
The best solution seems to us to buy a handsome painting for $400 or $500 plus three or four prints or drawings for between $50 and $100 framed, in other words, between $600 and $750 a suite. In the selection of prints I could get Bill Lieberman to help. Fortunately, there are many very handsome "wall-sized" prints available.

3) The sculpture for the gardens.
This is a much more complicated problem and would have to be studied with Wally Harrison or whatever architect for garden design is to be used. I would suppose that this is a problem not quite so urgent as the interior.

We should like to assume that the works purchased would be American. I want to explain again why we think it unwise to lend works from the Museum's Collection for extended periods, even though we have done this occasionally in the past. Though it is true that we can show only about one-tenth of our paintings in the Museum, this showing changes continuously and the balance of the Collection is drawn upon in large proportion for special loans to other museums and to our own circulating exhibitions. For instance, during the past two years one hundred of our best American paintings and thirty sculptures were touring in Europe. These have been back for a couple of months but already many of them are scheduled for inclusion in another year-long European exhibition. Still others are circulating in this country.

Five years ago we did extend to Corporation Members the privilege of borrowing a painting from the Museum Collection. We found that it was very difficult to protect the paintings in areas which were not carefully guarded. Worse still, we were liable to complaint on the

Rockefeller

THE ALAN GALLERY

58 EAST 63 STREET LEHIGH 5-8113 NEW YORK 21, N. Y.

the donors; for instance, part of/a trustee who had given a very valuable picture which he discovered hanging in the office of a large construction company. He was furious, and while his anger was excessive, it is true that the Collection was formed for public use rather than for loans to private institutions.

This is a debatable problem, of course, and one that perhaps should be discussed by the Board. I might add that it is complicated by concomitant increases in paper and office work, not to mention transportation, with the usual risks.

In any case, if I may say so, I think it would be a magnificent act of patronage to purchase the work of younger American artists for the Rockefeller Institute, particularly as your mother's name is associated with the principal rooms. Perhaps we could talk this all over again, but meanwhile, we should like to have a schedule of deadlines to see how we can adjust our time to your needs.

Sincerely,

Alfred H. Barr, Jr.

Mr. David Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:ma

Rockefeller

THE ALAN GALLERY

32 EAST 65 STREET LEhigh 5-3113 NEW YORK 21, N. Y.

28 April 1955

Dear Alfred:

I am sure that you can understand that I am most curious to know if you spoke with Laurance Rockefeller about Jacob Lawrence's series, and what Mr. Rockefeller's reaction was.

I talked very generally with Jake about art in Negro colleges. He does not seem to have any very formulated ideas on this subject. He made only two points: that if work collected by such insitutions was limited to that executed by Negroes no concessions should be made in its quality; that the process of desegregation was effecting the Negro colleges greatly and this complicated the problem. It seems as if many white students (especially refugees from Europe) and Orientals are now attending Negro colleges. It was news to me that many European and Asiatic professors are now teaching in these colleges.

Sincerely yours,

Charles Alan

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19

J. D. Rockefeller Jr.

Rockefeller Center
New York 20, N.Y.

Room 5600
30 Rockefeller Plaza

September 27, 1951

Dear Mr. Barr:

I am sorry for the long delay in replying to your letter of July 31st, which was received while Mr. Rockefeller was in Maine and it was impossible to get a copy of the picture for you.

Mr. Rockefeller has declined several requests for photographs of the van der Weyden, as well as his other paintings, to be used in publications and he has been declining most of them. However, since the request comes through you from Dr. Panofsky, Mr. Rockefeller is glad to send the enclosed photograph for use in the Doctor's book on early Flemish painting if he wants to use it. I hope you will not mind our bothering you to send it on.

The enclosed letter has just been received from Kenneth Garlick, Assistant Curator of the Barber Institute of Fine Arts in Birmingham, England, making a similar request regarding the Sir Thomas Lawrence which Mr. Rockefeller owns. He is asking if you can give us any information about this request. Will you please return the letter ultimately. Many thanks.

Sincerely yours,

Janet M. Warfield

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York City 19

September 28, 1951

WELLFLEET
CAPE COD, MASSACHUSETTS

Dear Miss Warfield:

I am sure Professor Panofsky and the Harvard University Press will be very grateful for the photograph of the Roger van der Weyden from Mr. Rockefeller's collection.

I do not know Kenneth Garlick but the Barber Institute has an excellent reputation. I would certainly urge Mr. Rockefeller to assist scholars with photographs whenever he conveniently can.

Again many thanks for your help in securing the Roger.

Sincerely,

Alfred H. Barr, Jr.

Miss Janet M. Warfield
Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

AHB:mh
encl.

WELLFLEET
CAPE COD, MASSACHUSETTS

August 17, 1951

Dear Alfred,

Many thanks for your willingness to help me in the matter of that famed photograph! It will be perfectly all-right to postpone the necessary démarches until after Labor Day; it would be wonderful if I could see the photo in the course of September but even October would do if necessary. I am really sorry to bother you with this; but neither Princeton nor Harvard nor, surprisingly, Kuoedler's have a photograph (although the picture was in the Kuoedler show of 1942) and I do not know of any other way to approach Mr. Rockefeller. It is, unfortunately, a fact that

Professor Erwin Panofsky
Institute for Advanced Study
Princeton, New Jersey

AHB:mh

nothing is more difficult than to get photos of famous pictures in American private collections, except, perhaps, of the Ghent altarpiece.

With all good wishes from both of us to all of you,

Yours as ever sincerely,

Pan.

Alfred H. Barr, Jr.

Professor Erwin Panofsky
Institute for Advanced Study
Princeton, New Jersey

AHB:mh

J. D. Rockefeller, Jr.

August 13, 1951

Room 5600
30 Rockefeller Plaza
New York 20, N.Y.

Dear Pan:

Apparently Mr. Rockefeller's secretary, who knows about the photograph file, is out of town. Do you need the photograph of the Roger van der Weyden urgently? It would be very much easier to get it after Labor Day. If you do need it urgently I will try to secure it through Nelson Rockefeller, but his father, I know, is in Maine and the secretary in charge is on her vacation somewhere else.

Sorry not to be able to act more quickly.

My very best to Dora and yourself.

Sincerely,

Alfred H. Barr, Jr.

Professor Erwin Panofsky
Institute for Advanced Study
Princeton, New Jersey

AHB:mh

Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

August 1, 1951

Dear Mr. Barr:

Your letter of July 31st to Mr. Rockefeller, Jr. regarding the photograph of his Roger van der Weyden Sibyl, has been received in his absence. Mr. Rockefeller is away for the summer but your letter will be brought to his attention at the first opportunity.

Mr Barr's ltr forwarded to Mr R. 8-2-51

Sincerely yours,

Rosa Larson

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
New York City 19.

New York 20, New York

AHB:lh

July 31, 1951

Dear Mr. Rockefeller:

Professor Erwin Panofsky, whom you permitted to examine your Roger van der Weyden Sibyl, has written me to ask whether he might secure a photograph of this painting for a book which he is writing on early Flemish painting. He assures me that he believes the Sibyl to be completely authentic though he thinks it possible that the inscription may have been added some years after the portrait was painted.

Dr. Panofsky has a permanent chair at the Princeton institute of higher learning and is one of the world's leading art historians. I hope that you can without too much inconvenience send or lend him a photograph. His address is: The Institute for Advanced Study, Princeton, New Jersey.

With very kind regards to you, I am

Sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. John D. Rockefeller, Jr.
30 Rockefeller Plaza, Room 5600
New York 20, New York

AHB:lh

15-13

740 Park Avenue
New York City

February 28, 1950

Dear Mr. Barr:

Mr. Rockefeller, Jr., has asked me to thank you for your kindness in sending him a copy of Dr. Panofsky's letter. While Mr. Rockefeller is not disposed to act upon Dr. Panofsky's suggestion now, he thought it an interesting one and will keep it in mind.

Sincerely yours,

Nina Holden Lawson

Secretary

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Rockefeller
John D. JR

See Panofsky re Vander
Weyden portrait

EYE
May, 1949

ROCKEFELLER

The ROCKEFELLERS:

They've lived down John D.'s "Robber Baron" name, but money

EARLY last spring, after a tangle with the Florida three-day-wait law, Barbara (Bobo) Paulekiute Sears and Winthrop Rockefeller managed to get married. To newspaper editors, it was the greatest romantic event since King Edward VIII renounced the throne of England to marry "the woman I love."

Front-page stories and society columns implied that Winthrop, as a scion of the royal house of Rockefeller, was acting with the same wildly democratic abandon that moved the Duke of Windsor. The Duke had married twice-divorced Wallis Warfield Simpson, a commoner from Baltimore. Winthrop, the arbiters of society seemed to feel, had bent just as far. He had married a girl so lacking in social know-how as to permit herself to be born the daughter of a Pennsylvania miner.

When the flurry had died down a little, the Rockefeller's billion dollars began to exert its dignifying effect. Any family with that much money automatically *is* society. The haste with which Bobo was included in this year's edition of the Social Register was an obsequious acknowledgment of the Rockefellers' position.

This was undoubtedly a matter of small concern to Winthrop and his bride. Present-day Rockefellers show more interest in people than in society. As for the billion dollars, the family spends most of its waking hours trying to find ways to give the stuff away. In consequence of these two facts, the name of Rockefeller has undergone an amazing purification in the short span of a generation or two.

John D. Rockefeller was once considered the greatest villain American business had produced. None of our "robber barons" was ever more intensely hated or more roundly condemned. John D. worked with ruthless intensity to make $200 million. Then, as those millions snowballed into vaster millions, he devoted the rest of his life to giving money away. With the assistance of John D., Jr., he handed out $750 million and found he was still worth $1,100,000,000. Today, John D. Jr. and his five sons are showing the same magical touch—and with it, have pretty well cleared the family name.

JOHN D. ROCKEFELLER passed on control of billion-dollar fortune to only son, John D., Jr. Once one of most hated men in industry, old John D.'s reputation has benefited from vast philanthropy his family keeps up.

The Midas Touch

Just what the origin is of this touch that causes money to grow faster than it can be given away, no one knows. Johann Rockefeller, who came to New York from Germany in 1722, didn't have it. John D.'s grandfather, a strong man with a whiskey jug, certainly didn't have it. And Bill Rockefeller, John D.'s father, while an eloquent salesman of bottled cancer cures, was often hard put to keep his family in vittles.

But John D., working his way through high school in Cleveland and giving part of his meager income to the Baptist church each Sunday, got it somewhere. When only eighteen years old, he borrowed enough money to go into the produce business with a partner, and in the first year sold $450,000 worth of goods. By the time he was twenty-five, he was able to write his own check for $75,000 to buy out one of his partners in a Cleveland oil refinery.

Many books have been written about what happened after that. Starting out with a half interest in one small oil refinery in 1865, Rockefeller worked for the next thirty years to get control of all the oil in the world. About the only thing that stopped him was the fact that there was more oil than he had anticipated. He would no sooner get his hands on one field than some wildcatter would blow in another that had to be gobbled up. In time he had gobbled up so many oil fields and pipelines and refineries that no one man or combination of men could stop him. After that, oil men could either join Standard Oil, sell out to Standard Oil, or try to buck it and be crushed.

If John D. had been a swashbuckling old thief and hypocrite like many of the railroad and land barons, or lumbermen and mine promoters, the chances are he would have been greatly admired. As it was, he had two bad faults for which he could not be forgiven. In an era of pompous, hard-drinking, "public be damned" business brigands, John D. was a sour-faced, sanctimonious builder of a solid industry, and that was something the public did not relish. His other big fault was his uncanny ability to buy a failing business on which it seemed he was bound to be stuck, and promptly turn it into a producer of millions of dollars. People grew to dislike a man who could do that, especially the people who tried to stick him.

Billion-Dollar Family

rolls in faster than they can give it away • *by George Scullin*

WINTHROP ROCKEFELLER, handsome grandson of dime-dispensing old John D., made headlines by marrying Mrs. Barbara Sears (born Jievute Paulekiute), daughter of a coal miner. She was on way to fame as actress.

One other factor that intensified the infamy heaped upon John D. can hardly be classified as a fault. Many another business mogul, especially the railroad barons, rode roughshod over property owners whose voices were small, or sold watered stock to widows and orphans who had no voice at all. John D. had the nerve to crash head-on into the big boys who thought they were tough enough to beat him. When they came out from the bottom side of the steam-roller, their howls of "widow-and-orphan-robber" reached the corners of the earth. John D. would only smile a sanctimonious smile.

All his life John D. had been generous with his money, first in pennies, then up to dimes and dollars. By 1890 he was shedding it in million-dollar dribbles, mostly to education and the Baptist church in which he was a devout teacher of Sunday School. By 1896, a hated man all over the world, he was ready to retire to devote the rest of his life to philanthropy.

It was in this atmosphere of ruthless business on the one hand and magnificent charity on the other that John D., Jr., was raised.

Up to this point, the story of the Rockefeller family could well be that of any hard-driving businessman's family in America. It would now be the duty of son John to take up the family fortune and carry on.

To the rough and tough "Standard Oil Gang" that had fought to the top as partners of old John D., young John seemed to be just the type to lose the family fortune. He was as quiet as his father, if not more so. His smile was gentle, and his eyes lacked the piercing, hawk-like quality that had enabled his father to stare down the men who opposed him.

So for a time the country sat back waiting for the bust that often follows when a weak son succeeds a strong father. What followed instead was an astounding story of success in reverse.

Junior Makes Good

John D., Jr., aided by the Rockefeller touch, took the family fortune, gave it all away five times over, built it up to more than a billion dollars, and produced five sons who all inherited the magic touch. Today these five boys, tossing around millions of dollars and altering the economies of nations, are just getting started. And to make sure the Rockefeller touch does not run out with them, they have produced some sixteen children, with more on the way.

As an example of this touch in action, John D. at one time controlled about ninety per cent of the oil in America, with other extensive holdings in Russia, Roumania, and just about everywhere else oil had been discovered. He had also bought most of the Mesabe iron range in Minnesota, held big blocks of stock in some struggling railroads, was deep into some steel mills, and had bought enough real estate to set up a small kingdom.

All of these were reasonably substantial investments that any businessman might have made. Now comes the touch. Oil as John D. first knew it was a source of kerosene for lamps, with a small profit to be made in axle grease and lubricating oil for steam engines, bicycles and Singer sewing machines. The Mesabe was too far from coal and steel mills to be particularly valuable. Steel mills had only the railroads for a substantial market, and the railroads were going broke because most of them had been built only as stock promotion. Real estate was an open invitation to becoming "land poor."

But with the automobile, oil suddenly found the purpose for which it was intended, and John D. controlled most of it. Steel was needed to make cars, and John D. had the iron mines that now became the most important in the world. Naturally the steel mill holdings he owned did not suffer from this, nor did the railroads in

CONTINUED ON NEXT PAGE

ABOUT THE AUTHOR

George Scullin, veteran newsman, magazine writer and editor, covered oil for the Houston Press; *has written for* Fortune, Nation's Business, Science Illustrated, True *and other magazines.*

The ROCKEFELLERS:

continued

which he was interested. Steel skyscrapers brought in more uses for steel, and John D.'s real estate zoomed sky-high as the big buildings went up. And so it happened with everything he touched. Long after he retired, he made as much in a single year from his investments as he had put away at the time of his retirement.

John D., Jr., showed the touch with his philanthropies. Starting out in 1913 with a founding gift of $100 million, by 1928 he had donated some $180 million to the Rockefeller Foundation. The Foundation in turn gave away $141 million and still had most of the principal left. The latest report from the Foundation showed that more than $300 million had been donated just from the interest on John D. Jr.'s gifts.

Carrying the touch into the third generation, Nelson Rockefeller persuaded his brothers to come in with him on a farming venture. So far, farming had been far outside the Rockefeller field of endeavour. To make matters worse, Nelson proposed that the brothers put up $3,000,000 for an agricultural flyer, not in this country, but in Venezuela and Brazil, traditional money-losing lands for all but sugar and coffee planters.

"Charity Plus"

In the two years since the formation of Nelson's International Basic Economy Corporation, model hog-raising farms in Brazil have been put on a paying basis and more are underway. Hybrid corn introduced by Nelson created a revolution in farming methods, and his corn crops have showed a profit. Many Brazilian farmers were losing their crops to rats and rot, so Nelson promoted the construction of grain elevators. The elevator company showed a profit. He started a helicopter service to spray coffee plantations and that is making a profit.

In Venezuela, where most of Nelson's enterprises are coming into the clear through the assistance of oil companies and the government, he plans freezing plants to preserve hauls of fish which are now subject to overnight spoilage. All told, he figures the cost of his South American projects will come to about $20 million, most of which he hopes to collect from local capitalists willing to invest their money for the good of their country—plus five per cent.

That five per cent has always caused some confusion between Rockefeller business and Rockefeller philanthropy. John D., Sr., would contribute a chunk to some worthy but non-profit cause such as a sanitation project. The project, blessed with the Rockefeller touch, would make good, real estate values would go up, industry would move in, and John D. would cash in to the extent of his donation plus five per cent. "Charity plus five per cent" was the cry that smirched much of his early philanthropy. Even to this day in South America, Nelson is finding some of the same suspicion.

It was John D., Jr., who saw that the only way Rockefeller philanthropy could be separated from business was to give the money away with no strings attached. When John D. gave several millions to the University of Chicago, he was accused of trying to distort the thinking of the country's young men. To allay these suspicions, his son talked him into establishing philanthropy on the basis of outright donations.

In 1901, John D., who was troubled by an ailing stomach for most of his adult life, decided to see what could be done for medical research, in which the United States was then woefully backward. He began by founding the Rockefeller Institute for Medical Research, the first of his great philanthropic enterprises.

The first donation was to aid the medical scientists in determining what fields should be researched. As soon as these were outlined, John D. provided the wherewithal to carry on. Never one to start out slowly and work up patiently when a little cash might help matters along, his donations in only a matter of months hit $55,000,000. Since then the Institute, through its Department of Laboratories, Department of the Hospital, and Department of Animal and Plant Pathology, has spent millions in research on polio, encephalitis, influenza, spotted fever, yellow fever, syphilis, cancer and about every affliction to which man is heir.

John D.'s lack of a formal education influenced the founding of the General Education Board, to which he donated more than $130 million over a period of years. Schools and colleges, ranging from great universities to little day schools for Negroes in the South, have benefited by more than $270 million from this Board.

Biggest of the Rockefeller philanthropies is the Rockefeller Foundation. This was born almost full-blown in 1913 with an outright gift of $100 million. Succeeding donations have added more hundreds of millions. The funds are administered by some of the foremost business, scientific and economic brains in the country. No Rockefeller appears among the officers, and the only family representative is John D. III, who appears as a trustee and as a member of the nine-man executive committee.

Money for Kinsey

Last year, the Foundation through its International Health Division, had its representatives in every country in the world outside of the Soviet sphere of influence. Tremendous work has been done by this division in tropical diseases and the improvement of sanitation in backward countries. In medical science, social science, natural science and the humanities, the Foundation has thrown its help into almost every conceivable enterprise that might throw light on how the human race ticks—or that will help it tick better. The Kinsey Report on the Sexual Behavior of the Human Male was supported by a $14,000 grant from the Foundation. Universities and libraries in war-torn Europe were helped to reorganize with grants of more than $5,000,000, and ailing China received $10,000,000 for its Medical Board.

The Rockefellers manage to take the distribution of all this wealth in their stride. They preserve a close family life, and still have time to participate in civic affairs and hold down two or three full-time jobs.

John D., Jr., has been gradually withdrawing from business over the last twenty years, as his father had done before him. The five boys are taking over management of the fortune as fast as they prove capable. To keep himself busy, John D., Jr., manages his estate at Pocantico Hills, near Tarrytown, N. Y. This fabulous place is so large that it has its own fire department. Its staff is large enough to populate a village.

John D., Jr., has also found time recently to buy up millions of dollars worth of New York City property which he will donate as a site for the United Nations capitol. He promotes with intense interest his program for the betterment of Negro education. For relaxation, he baby-sits for his corps of grandchildren.

Mrs. John D., Jr., who died a year ago, had set the pace for the wives of her five sons. Always shy and hating publicity, she devoted most of her time to her family (which included a daughter, Mrs. Irving Pardee) and to the active promotion of modern art.

The family's vast wealth has its burdensome aspects. The Rockefellers receive as many as two thousand letters a week requesting, begging or demanding money. The boys carry a trace of being on the defensive. In common with other very wealthy people, they are sometimes not quite sure whether they are liked for themselves or their fortune.

Winthrop joined the Army as a private and came out a lieutenant-colonel. Although hundreds of others who were in the Army for less

NELSON ROCKEFELLER, as Co-ordinator of Inter-American Affairs during war, testified before House Committee on trade agreements *(above)*. He failed in attempt to oust dictator Peron from Argentine government.

Rockefeller wives are publicity-shy, too busy with children and philanthropies to figure often in society news

DAVID ROCKEFELLER, youngest son of John D., Jr. (with bride, Margaret), holds a Ph.D., is father of four.

JOHN D. III (with bride, Margaret), concentrates on managing family real-estate and civic planning projects.

LAURANCE ROCKEFELLER (with wife, Mary) is financier of family, commutes to Wall Street by speedboat.

time than Winthrop had risen just as fast, the jealous were quick to attribute his promotions to his money. The fact is that Winthrop saw more action than was the lot of most officers. When a Jap bomb at Okinawa singed off his mustache, his only comment was that he was lucky. He said nothing about his other serious burns, preferring to ride with the mustache gag.

Because of his money, too, the newspapers played up Winthrop's marriage to Bobo as a "Cinderella" story. Actually, while Bobo had been born in a Pennsylvania mining town and raised on the poor side of Chicago, she was on her way to doing well as an actress on both stage and screen.

The five brothers, although they frequently act in concert and have banded together in Rockefeller Brothers, Inc., are distinct individualists. They went to different colleges, chose different branches of service during the war, and now work on different phases of the family enterprises.

Nelson, 39, is the diplomat of the family, specializing in Latin American affairs. Serving as an Assistant Secretary of State during the war, he acted as Coördinator of Inter-American Affairs. His biggest effort, which he could not bring off, was to eliminate Peron from the Argentine scene. The dapper Peron came out of that brush stronger than ever. But Nelson's work at the conferences in Chapultepec, Mexico, and San Francisco won the solid approval of veteran diplomats.

John D., III, 42, served with the Navy, emerging as a lieutenant commander in the Reserve. His specialty is real estate, in which Rockefeller Center, the family's living monument in the heart of Manhattan, plays a dominant part. In addition he figures largely in the civic planning that made Tarrytown a model U. S. city, and is now working with another group on a five-year improvement plan that will benefit all of Westchester County, N. Y.

The financier of the family seems to be Laurance, if any member of the family can be said to exceed the other in this knack. He is now a director of the Chase National Bank, third largest bank in the country and practically a Rockefeller institution. Laurance is also a director of International Nickel Company and Eastern Air Lines. He commutes to work from Tarrytown to Wall Street in his own speedboat.

Winthrop has picked old John D.'s specialty, oil, and is working as an officer of Socony-Vacuum.

The intellectual of the family, David, 33, holds a Ph.D. from the University of Chicago and has written some formidable treatises on economics. His academic side did not prevent his being awarded the Legion of Honor and the Legion of Merit during the war, from which he emerged as a captain. Since the war he has been commuting to work by train and subway, but recently he purchased a $150,000 house in midtown Manhattan into which he expects to move his wife and four children. He is second vice-president of Chase National Bank, and also serves as a trustee of the University of Chicago, a director of the Carnegie Endowment for International Peace, and holds like posts with the Rockefeller Institute of Medical Research and the Museum of Modern Art.

Family Life

The strongest feature of Rockefeller family life is the large share of attention given the children. John D. was often seen paddling around his private lake, a straw hat over his bald head, while his daughters and son paddled after him like small ducks. John D., Jr., enjoyed taking his boys for long walks, and on trips to Europe.

The present generation shows the same interest. For the most part the young wives are too busy with their children to waste much time on society. Recently Mrs. Nelson Rockefeller's name was in the newspapers when she was elected president of the Board of Managers of Bellevue Nursing Schools. Mrs. John D. III had her picture printed when she was named a trustee of Vassar. Otherwise the wives appear most frequently, not in the society columns, but back among the vital statistics under "Born to——."

The extent of the family fortune today is something only the Rockefellers know. Shortly before the 1929 crash, the estimate ran as high as one billion, one hundred million dollars, but the crash is believed to have knocked about $400 million out of that. At the time of John D.'s death in 1937, the family had given away some $750 million, but the interest on these gifts would bring the net gain to public good to well beyond the billion mark. Many of the holdings depressed by the crash have since recovered or grown beyond their original value. The Foundation securities, for instance, show a face value of some $152 million; the market value would come close to $232 million. It may be assumed that the same thing holds true of the family holdings.

The Rockefellers' good works have gone far to whitewash the family name, but occasionally some signs of lingering public rancor are seen. Last summer John D., Jr., wanted to convert Gorey Brook Road, a deserted, unpaved lane that runs for two and a half miles through his Tarrytown estate, from an automobile thoroughfare to a pedestrian path. Three hundred local citizens met in vociferous session to vote down the proposition. Only one vote favored the pedestrian path, and that came from John D., Jr.'s lawyer.

But probably the best summation of public opinion came recently when John D., Jr., stood up to accept the coveted Finley Award for public service. After commending Mr. Rockefeller for donating the U.N. site and being one of those rare individuals whose whole life has been devoted to philanthropy, the citation concluded: "Even rarer is an entire family which, both as a group and in the individual lives of its members, is animated by devotion to the public weal."

c.c. Mr. Barr

Rockefeller Found.

COPY

THE ROCKEFELLER FOUNDATION

49 West 49th Street, N. Y.

April 9, 1951

Dear Mr. Wheeler:

Since Mr. Marshall is in the Near East, your letter of April 2 addressed to him has come to me for reply. It was possible for me to bring up the proposal made in your letter for a research project to determine new uses for the great print collections of America.

Unfortunately after discussion here it appears that there is no possibility of Foundation assistance for this project. I am sure you are aware from your earlier conversations with Mr. Marshall, that we have a deep interest here in the fine arts and in their general accessibility. At the present time, however, it is just not possible for us to undertake the support of projects in this field. I hope you will be successful in finding other ways of carrying out your plans, which, I am sure, will be very helpful indeed in increasing the awareness and appreciation of art.

Sincerely yours,

s/ Edward F. D'Arms

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Rockefeller Foundation

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK 20

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR

May 14, 1946

Dear Alfred:

Many thanks for your letter of May 13th about the people in fine arts who are being considered for postwar fellowships.

What you have written about those of them whom you know is really helpful. Thanks for your trouble.

Yours sincerely,

John Marshall

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

JM:GB

Rockefeller Foundation

May 13, 1946

Dear John:

I am glad to write you briefly my opinion of the four candidates for some fellowships named in your letter of May tenth.

Richard Krautheimer I have known fairly well for a number of years. I have the greatest esteem for him as a scholar and like him very much personally. I think him a first-rate candidate in every way.

Kenneth Donahue I knew as a young docent here at the Museum. I think he is also an able scholar and has an interesting mind; but I have not read anything that he has written and his reputation is, of course, still based on his work as a graduate student at New York University. I think the opinion of his teachers would be more valuable than mine.

Harris King Prior I have never heard of.

Gibson Danes of the University of Texas I think is a very good man although I do not know a great deal about his work. The field in which he is working, however, is relevant and important. Dorothy Miller, our Curator of Painting, could give you a much more accurate estimate of Danes than I could--so could George Kubler of Yale.

I feel competent only to compare Krautheimer and Donahue, and there I should be forced to prefer Krautheimer simply because he is a known quantity. If, however, the fellowships are to be given to "promising" scholars, Donahue should be a more reasonable choice since Krautheimer is no longer promising--he has arrived.

I hope these remarks may be of some use.

Sincerely,

Mr. John Marshall
The Rockefeller Foundation
49 West 49th Street
New York 20, New York

AHB:np

ONE BEEKMAN PLACE

June 28th, 1967.
rec. 7.3.67

Dear Alfred,

I am writing to you a second letter in answer to your letter of June 10th in regard to the other works of art which you mention in my collection which you consider would be desirable for the Museum Collections if I should at some time wish to give them. I have made a careful note of these items which include my large dark maroon and grey Rothko; the Brancusi Kiss in original plaster; the Pollock #23, 1949; my Picasso charcoal drawing of 1909 entitled Nature Morte a l'Eventail, and the Klee pen and ink drawing entitled Two Signs.

At the present time I am not prepared to give you an answer about these works of art. I would like to discuss the question with my children as I believe that only now are they beginning to become interested or to have opinions on matters of this sort. I hope you will understand and will rest assured that I will not forget the contents of your letter.

I have enjoyed greatly making my contributions to the Purchase Fund for the Museum Collections and hope to continue my gifts for this purpose. I have felt that these along with my other gifts to the Museum such as the General Budget and the International Council, plus various miscellaneous non-recurring gifts that seem to arise from time to time were all that I could manage for MOMA within my contributions program.

John and I are off to Maine for a few weeks this Saturday, and by the time of our return I am sure that you and Margo will have disappeared to Vermont or to Europe. Do have a wonderful summer and try to get a good rest and change of scene.

It will be wonderful to see you again when you return to the Museum to work on specific projects. I am sure there will always be a long list of assignments which only you could do for as long as you are interested in undertaking them.

It was a joy seeing you both last night.

Much love.

As always,

Blanchette

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York

ONE BEEKMAN PLACE

June 28th, 1967.

rec 7·3·67

Dear Alfred,

This is to inform you that in 1964 I made in my Will a bequest of Reclining Nude with a Guitar by Jacques Lipchitz to The Museum of Modern Art. By some slip this information was never sent to your office for which I apologize deeply. Therefore, this letter is to notify you officially that you may count on this Lipchitz work as a Promised Gift to the Museum Collections.

I trust that this letter will make you feel free to list the Lipchitz piece in the Promised Gifts appendix in the new catalogue along with the Marini Horse and Rider, a promised gift which was confirmed in writing in 1963.

With my affectionate greetings,

As always,

Blanchette

Mr. Alfred H. Barr, Jr.,
Director of The Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York, New York

THE ROCKEFELLER FOUNDATION

49 WEST 49th STREET, NEW YORK 20

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR

May 10, 1946

Dear Alfred:

I am venturing to turn to you again for help on some of these postwar fellowship appointments which we are considering. Between ourselves, we seem to have four candidates in the fine arts still in the running. They are Richard Krautheimer, Kenneth Donahue whom you certainly know from his work at the Museum, Harris King Prior whom you probably know something of, and Gibson Danes of the University of Texas whose work you probably know.

We have a good deal of material on these men, but what we need now is some realistic estimate of their comparative promise. Do you by any chance know them well enough to tell us what you think of them in that way?

If not, it would be helpful if you would give us your candid opinion of any of them whom you do know.

Finally, as we are nearing the end of these appointments, it would be particularly helpful if we could hear from you shortly about this.

Yours sincerely,

John Marshall

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

JM:GB

please return both letters
to Barr

April 25, 1946

Dear Mr. Goodchild:

I have your letter of April nineteenth inquiring about John I. H. Baur. It would be easier to answer your questions if I knew just what Baur proposes to do. He is out of town for a week so I cannot ask him directly.

In general I would say that he is a very serious and experienced scholar and art historian in the field of American nineteenth century painting. His interests are not ~~only~~ limited to that period, but he has done most of his publication upon our artists of 100 years ago or so.

I am not an expert in the history of American painting but I have been impressed by Baur's systematic biographical studies and explorations in an area which ought to be more carefully examined by American scholars than any other period in the history of art, because it has been too little studied. It has much intrinsic interest and is an important approach to the understanding of our national past.

If I can answer more specific questions on Baur, please call on me.

Sincerely,

Mr. Donald Goodchild
The Rockefeller Foundation
49 West 49th Street
New York 20, New York

P.S. The list which you mention in your fourth paragraph was not enclosed with your letter.

AHB:np

Rockefeller Foundation

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK 20

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR

April 19, 1946

Dear Mr. Barr:

As you may have heard, it is possible for the Foundation to consider a limited number of further appointments to postwar fellowships in the humanities. Since the number is limited, only a few further applications are being received. Among them is one from John I. H. Baur who mentions you as someone to whom we may refer for comment. We are sorry that the pressure of work involved in these appointments necessitates a form letter, but if you will excuse it, it perhaps will serve to indicate the kind of comment we hope for.

The fellowships in question carry a stipend of $2,500 and may extend over a period of not more than twelve months, provided the period of appointment begins before December 31, 1948. In applying candidates are required only to give a general indication of the use likely to be made of the appointment. In making appointments, therefore, the primary question is rather the promise of the candidate in his or her field than the use to which the fellowship would be put.

It is prerequisite that the work of candidates should have been seriously interrupted by wartime service and this we believe to be the case in this instance. Apart from that the only formal requirement is the expectation that the candidate's contribution will be made in teaching or writing as a member of some college or university faculty. Appointments are made without particular regard to age, academic standing, or present academic prospects.

If we know that you have not previously received a list of earlier appointments, a copy of it is enclosed herewith. We should particularly welcome your candid comment as to how the candidate in question might be compared in terms of individual promise with comparable appointees on this list. Apart from that, we should of course value anything you might care to tell us about the candidate in question which should be taken into account.

We should be most grateful to you for any help you can give us and of course any comment you may care to make will be regarded as strictly confidential.

Yours sincerely,

Donald Goodchild

Donald Goodchild
Consultant

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Rockefeller foundation
(John Marshall)

See A. C. L. S. for correspondence
re Federal Relief Administration
and the Arts

Rockefeller Foundation

See Cooper - re letter asking for recommendation of Douglas Cooper

see A.C.L.'s for Odegaard letter

Mr. Gatto — please return to Barr

ROCKEFELLER

30 Rockefeller Plaza
New York

Room 5600

July 25, 1947

Dear Alfred:

Thank you for your letter in regard to Mr. Gatto's letter. Apparently we misinterpreted this document as we construed it to indicate that you did still have his paintings of wild horses, and was requesting us to help in recovering them. I appreciate your taking the matter up with him and I am equally amazed to know that his reply was sent you by air mail. I think I now can better understand some of his paintings.

The ones I bought are of a tiger about to shake hands with a lion in the jungle, and of a lion and lioness watching a number of carousing natives around a hut, hopefully waiting for them to fall or go to sleep. There is also another of a lion and lioness being followed by three or four cubs.

In passing I might say that I think it is most encouraging as well as impressive to see the continued progress the Museum makes year after year, and I should think that you and your associates would find it a source of great satisfaction.

Sincerely,

Laurance

Laurance S. Rockefeller

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, 19, New York

ROCKEFELLER (LAURANCE)

THE MUSEUM OF MODERN ART

cc: DCM

Date

(AHB has correspondence)

To: Susan Cable

Re: Sculpture by Reinhold

From: Alfred H. Barr, Jr.

Boyer

July 22, 1947

Dear Laurance:

We looked into the question raised by the painter Victor Joseph Gatto in his letter to you which was forwarded to us by Miss Cable. Apparently Miss Berthier or you thought that we were still keeping his paintings; actually they were returned to him long ago. In a letter we have just received, he says: "When I wrote to Laurance Rockerfeller I didn't mean that the Modern Museum of Art had still the wild horse painting. All I ment that it was missing at that time. Yes I received it back that painting was missing at that time."

I hope this will clear the problem up. By the way, which three Gattos did you buy? Mr. Barzansky wrote Miss Miller that you had three.

Sincerely,

Mr. Laurance Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

AHB/ob

P.S. - Mr. Gatto's recent letter to Miss Miller was sent airmail all the way from Greenwich Village to 53d Street!

AHB

THE ... RT

To:

From:

Mon. Nov. 1

FELLER (Laurance)

Alfred: Remember this photo of a Begas sculpture as mentioned in the attached? One of the stenographers here typed it, and Susan Cable now raises the question of whether the $7500 was the typists's error or a misunderstadding on your part, as the asking price was $75,000. Will you tell me if you realized that it was the latter figure, so that Susan can explain to Mr. Laurance?

10:30 yes, damn it. I did understand $75,000 B.

Begas was a very successful German sculptor of the late 19th century, his work is very little esteemed now. $7500 seems to be a preposterous price for the garden figure shown in the photograph.

Frankly I can't guess who would be interested in buying it. Perhaps some dealer or garden designer might take it on consignment, perhaps it could be sold in Cincinnati or Milwaukee to some wealthy German family of the older generation. It is a pretty tough problem.

If immediate sale is necessary I think that it could be auctioned at ~~Kane~~ or Parke-Bernet.

Kende

ROCKEFELLER (Lawrence)

THE MUSEUM OF MODERN ART

Date October 18, 1948

To: Susan Cable

Re: Sculpture by Renihold Begas

From: Alfred H. Barr, Jr.

Dear Miss Cable:

I am returning the photograph of the garden figure by Begas which you sent with your memo of October 13.

Begas was a very successful German sculptor of the late 19th century, his work is very little esteemed now. $7500 seems to be a preposterous price for the garden figure shown in the photograph.

Frankly I can't guess who would be interested in buying it. Perhaps some dealer or garden designer might take it on consignment, perhaps it could be sold in Cincinnati or Milwaukee to some wealthy German family of the older generation. It is a pretty tough problem.

If immediate sale is necessary I think that it could be auctioned at ~~Kane~~ or Parke-Bernet.

Kende

MEMORANDUM

October 13, 1948

TO: Mr. Alfred H. Barr, Jr.

FROM: Susan Cable

SUBJECT: Sculpture by Reinhold Begas

Mr. Laurance Rockefeller gave me the attached picture today. This piece is being brought over from Italy by some friends of Mr. Laurance's with the purpose of selling it. They are planning to ask $75,000 for it.

Mr. Laurance has asked me to find out what the Museum thinks of Mr. Begas as an artist, and whether or not in the Museum's opinion, this is an outstanding piece of his work, what price we think it might bring, and whether the Museum has any suggestions as to who might be interested in buying it.

SC:ms

The Eyrie
Seal Harbor, Maine

September 17, 1938

Dear Alfred:

Thank you very much for your letter of August 23rd, which I have read several times with great interest. I am very glad that you have enthusiasm for my latest gifts to the museum.

We are leaving here in about ten days. I shall be in New York on the fourth of October, and should like very much to see you. Do you think that we could make a morning engagement for that day? If you could come in about eleven, and stay for lunch, leaving right after, as I still have to rest immediately after lunch, I should be delighted. If you would like to bring Tom Mabry, you know of course that I would be delighted to see him too. Then we could talk over the question of when the recent gift should be announced, and also the important question of the curator for the Print Department.

I have had it in mind for some time that it might be an excellent idea to have a private exhibition for the benefit of the trustees and myself, of the pictures which have been bought with the money which I have given. It might help me, as well as the trustees, to have a more definite program before I give any more purchase money to the museum. I do not know if you have the space at the present time for such an exhibition, but we can discuss that when we meet in New York.

Hoping that you found your little girl well when you came home, I am,

Cordially,

Abby A. Rockefeller

Rockefeller

PAINTINGS GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

(approximately 190)

Dates of Mrs. Rockefeller's gifts to the Museum

1935 - Paintings and drawings, 181 works

1939 - Modern sculpture, 36 works
- American Folk Art, 54 works

1940 - Prints, c. 1,630
- Drawings and watercolors

1946 - Prints by Toulouse-Lautrec (61) and Picasso (31)

Preston Dickinson
Edward Hopper
John Kane

Bernard Karfiol
Roger de La Fresnaye
John Marin
Maurice Prendergast
Georges Rouault
Charles Sheeler
Max Weber

The most important paintings are:

Blume: Pueblo. 1930. Oil on canvas
La Fresnaye: Still Life. (c. 1914). Oil on canvas
Karfiol: Seated Nude. (1929.) Oil on canvas
Rivera: Flower Festival. 1931. Encaustic
Sheeler: American Landscape. 1930. Oil on canvas

Equally important are groups of watercolors by American artists, notably, Charles Demuth, Maurice Prendergast, Edward Hopper, Charles Burchfield and Pop Hart.

PAINTINGS GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

(approximately 190)

The first work of art which Mrs. Rockefeller gave was the painting Seated Nude by Karfiol (1930), the last important gift was a book, Les Pastorales de Longus, published by Vollard with 151 lithographs by Bonnard. The gift was made in December 1947.

The most important artists represented are

Peter Blume	Bernard Karfiol
Alexander Brook	Roger de La Fresnaye
Charles Burchfield	John Marin
Glenn Coleman	Maurice Prendergast
Charles Demuth	Diego Rivera
Preston Dickinson	Georges Rouault
Edward Hopper	Charles Sheeler
John Kane	Max Weber

The most important paintings are:

Blume: Parade. 1930. Oil on canvas
La Fresnaye: Still Life. (c. 1914). Oil on canvas
Karfiol: Seated Nude. (1929.) Oil on canvas
Rivera: Flower Festival. 1931. Encaustic
Sheeler: American Landscape. 1930. Oil on canvas

Equally important are groups of watercolors by American artists, notably, Charles Demuth, Maurice Prendergast, Edward Hopper, Charles Burchfield and Pop Hart.

SCULPTURE GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

(approximately 40)

Among the 40 pieces of modern sculpture are important groups of bronzes by Despiau, Lachaise, Kolbe, Maillol and Lehmbruck. The most important single pieces are:

Torso. Cast stone - by Lahmbruck

Head. Stone - by Modigliani

Seated Youth. Bronze - by Despiau

DRAWINGS GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

(approximately 125)

125 drawings were given to the Museum including important works by Sheeler, Blume, Orozco, Picasso, Modigliani and Matisse.

PRINTS GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

(approximately 1,630)

Approximately 1,630 prints with particularly important groups of work by Renoir, Cézanne, Toulouse-Lautrec, Picasso, Redon, Matisse, Rouault, John Sloan and Max Weber, of which the most important group is 61 prints by Toulouse-Lautrec including the famous portfolio Elles.

AMERICAN FOLK ART GIVEN TO THE MUSEUM BY MRS. JOHN D. ROCKEFELLER, JR.

30 paintings in oil, watercolor, etc.

21 sculptures

3 drawings

Among these the most important are the great carved wooden Eagle, mid-19th century, and two paintings by Edward Hicks, The Peaceable Kingdom and the Residence of David Twining in 1787, and a painting by Joseph Pickett, Manchester Valley.