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Mr. Nelson A. Rockefeller

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NAR

I forgot to say that Mother Mallon has resigned as president of the Palm Beach Society of the Four December 20, 1950
place to live near New York.

Mrs. Paul Moore was very pleased with the results of the exhibition. She seems to us a very able and charming woman, perhaps someone who might be seriously
Dear Nelson:

I had a most interesting time in Palm Beach and Miami. I must say I suffered too, since the inhabitants seem to have little else to do but give luncheon and dinner parties which, unless they are well spaced, is my idea of a civilized torture.

The show was much better than I expected, having been carefully weeded out by our good Palm Beach friend William McKin. Indeed, there were so many good things that after I had awarded the prizes, I bought two water colors for you at the total price of \$185 plus some minor expenses for shipping. One of them, Stanley Bate's City at Night (\$150), I think you will want to keep; the other Ulbert S. Wilke's Group of Harlequins (\$35). He is a German refugee who teaches at the University of Louisville. You may remember the article in "Life" with the photographs of the casts on the arms and legs of wounded soldiers which Wilke had decorated to their great delight. I had forgotten his name but remembered the photographs. The little water color has, I think, real quality.

I went to luncheon at Arthur Campbell's, who has a superb Soutine, which I think he will leave in his will to us; and dined at the Berdeaus' (she used to be our Chicago membership chairman) opposite Sumner Welles (whose solemnity gave me indigestion). The Berdeaus have four or five excellent pictures and great good will towards the Museum. I lunched with Ralph Norton who has built the extraordinary Norton Gallery in West Palm Beach in rivalry to the Palm Beach Four Arts Group.

Monday I drove to Miami stopping off to see the dozen excellent Picassos belonging to Keith Warner whom I hope we can cultivate further. In a suburb of Miami I called on Mr. and Mrs. Blumberg to pay my respects and to see her paintings. They were both extremely cordial and to my great relief her paintings are good, in fact I brought back a group of water colors which I would like to show you when you have the time. They could not have been friendlier and seem very happy about their gift to the Museum. She asked me if I could find someone here in New York who might be sympathetic with her painting and who would come down for a week to Miami to give her some special criticism and coaching. I shall try to do that with some advice from Dorothy and René who know the lady better than I do.

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THE MUSEUM OF MODERN ART

Mr. Nelson A. Rockefeller

- 2 -

December 20, 1950

To: I forgot to say that Matthew Mellon has resigned
as president of the Palm Beach Society of the Four Arts, since he now
plans to live near New York.

From: Mrs. Paul Moore who had urged me to go down seems to be
very pleased with the results of the exhibition. She seems to me a
very able and charming woman, perhaps someone who might be seriously
interested in the Museum.

Actually, the people I have mentioned seemed to
me in quality and seriousness rather above the level of Palm Beach
which uses the Four Arts Society as a kind of arena for intrigue and
awful rivalry. I would have felt happier if the money spent on
"entertaining" me had been used to buy some of the works of art in
the show, many of which were really worth buying and almost certainly
will not be bought in Palm Beach. To help set an example, I had given
Bill McKim permission to say privately to some of his friends there
that I bought the two water colors for you.

Sincerely,

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

Mr. Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:mh

cc: Mr. René d'Harnoncourt

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Rockefeller. NA

THE MUSEUM OF MODERN ART

cc: Mr. Lieberman

Date November 3, 1949

To: Miss Ulrich

Re: Bill Lieberman's trip

From: Mrs. Bragazzi (for Mr. Barr)

to Europe

Dear Ione:

From the \$700 received from Nelson Rockefeller to be used for Bill's expenses in Europe, it would seem to us that he should receive \$400 now as that amount is retroactive to last winter's trip, when Bill purchased a number of things for Nelson's personal collection.

2. Mr. Nelson thinks it a fine idea that Bill Lieberman go to Europe, and will give Bill \$3,000 to spend for things for Rockefeller collection. Also Nelson will give the Museum \$700 to the Print Department for Bill's expenses, \$300 the MS at this trip and \$400 for last winter's when Bill purchased about \$4,000 worth of things for Nelson.

(Nelson)

200
300
500

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ROCKEFELLER

THE MUSEUM OF MODERN ART (M.A)

cc: Mr. Lieberman
Miss Ulrich

Date July 19, 1949

To: Mr. Barr

Re: Rockefeller/Lieberman

From: Olive B

Dear Alfred:

Following message from NAR via Mrs. Boyer:

1. Mr. Nelson feels that it would be a good idea not to put in writing any mention of 10% commission - this affects in some way (neither Mrs. Boyer nor I understand exactly) the donor's income tax return.

2. Mr. Nelson thinks it a fine idea that Bill Lieberman go to Europe, and will give Bill \$3,000 to spend for things for Rockefeller collection. Also Nelson will give the Museum \$700 to the Print Department for Bill's expenses, \$300 the 10% on this trip and \$400 for last winter's when Bill purchased about \$4,000 worth of things for Nelson. Rockefeller the check for \$700 mention in attached memo, to be credited to the Print Department funds, for Bill's expenses.

200
300

500

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THE MUSEUM OF MODERN ART

cc: Bill L.

Date July 19, 1949

To: Miss Ulrich

Re: Lieberman trip to

From: Mrs. Bragazzi

Europe

Dear Ione: In regard to attached memo I quote from AHB's letter of July 15 to Nelson:

"He (Bill L.) has just told me that he has now lined up a couple of donors who he thinks will be willing to spend \$1000 apiece for prints for the museum. They seem to be interested only in European prints and want to buy them only after they have seen them. It would of course be possible to include 10% within the purchase price so that we would have around \$200 traveling expense from their \$2000.

"I could add \$100 more from our small budget for departmental traveling expense. Would you be willing to add further to this traveling fund if you wish him to scout for illustrated books or for things for your own collection -- things that we hope might eventually come to us?"

We will receive from Mr. Rockefeller the check for \$700 mention^{ed}/in attached memo, to be credited to the Print Department funds, for Bill's expenses.

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ROCKEFELLER

cc: Bill Lieberman

Mr. Nelson A. Rockefeller

JUL 15, 1949

July 15, 1949

Dear Nelson:

You may remember that because of his mother's very serious illness, Bill Lieberman had to go abroad for several weeks in the middle of last winter, at his own expense. While he was abroad he made a number of purchases at extraordinarily low prices for the museum, and bought several things for you as well.

He has just told me that he has now lined up a couple of donors who he thinks will be willing to spend \$1,000 apiece for prints for the museum. They seem to be interested only in European prints and want to buy them only after they have seen them. It would of course be possible to include 10% within the purchase price so that we would have around \$200 traveling expense from their \$2,000.

I could add \$100 more from our small budget for departmental traveling expense. Would you be willing to add further to this traveling fund if you wish him to scout for illustrated books or for things for your own collection — things that we hope might eventually come to us?

I am leaving for Vermont tomorrow morning — with God's help. If you are interested in this idea won't you let me know, or if you prefer talk with Bill directly. He has in mind to go to Germany as well as to France and Switzerland. I agree with him that he might be able to find some very good things there, left over from the great collections of pre-Nazi days. (Prints were much easier to hide than paintings.)

Sincerely yours,

s/Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB/ob

attention: Mrs. Boyer

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Mr. Nelson A. Rockefeller

July 15, 1949

October 15, 1949

You will be interested to know that Mr. Riesenfeld, who put up \$1200 for a group of prints last year - through Bill's enterprise - has become so interested in the museum that he has increased his membership. The statement was satisfactory in its present form and that John Whitney had approved it with real conviction at the trustees meeting last May.

Sincerely yours,

I am sorry Jack wasn't there at the Executive Meeting and greatly regret Jim Cozy's and Andrew Ritchie's absence. Andrew did not know that he was supposed to attend as a member of the Coordination Committee. Had he been there he would have confirmed vigorously, and with more authority, Reed's belief that the statement as it stands would be of real value throughout the rest of the country. Jim Cozy, one of the sponsors of the statement, feels very strongly too that the statement should be approved as it stands.

Intentionally speaking, we undertook this statement deliberately and carefully. The suggestion of the Boston trustees was brought before our Board, discussed, and the preparation of the statement approved. The statement was fleshed up after several meetings and many hours' work by Lloyd Goodrich and Norman Lore of the Whitney Museum, Jim Riess and Fred Wight of Boston and Jim Cozy and myself. Several revisions were made at your suggestion and a final draft was brought before the Board on May 15. Partly because of your absence from that meeting and partly because the Trustees had not had an opportunity to study the statement carefully, Jack - with the Board's approval - appointed a committee composed of Gordon, Clark, Goodyear, Nelson Rockefeller and Whitney to take appropriate action as soon as convenient in order to expedite publication. At the Board meeting Jack said that he thought it was a fine statement and deserved wide publication.

Shortly afterwards, the President of the Whitney Museum signed the statement and notified Boston with an enthusiastic letter, a copy of which I enclose. Boston delayed because Reed was absent (see enclosed letter). We hoped that we would be able to visit at a very early date so that Reed would have the backing of our two institutions and so brought the statement before his Board this fall. Now that the matter is settled.

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See Wife/Bates

Mr. Nelson A. Rockefeller
October 12, 1949
Page 2

Recently you suggested further changes which I wrote up and discussed with the Whitney Museum and our Coordination Committee which then voted unanimously to recommend the original statement.

October 12, 1949

If we do not now sign the statement, I am afraid we shall leave you ourselves in an awkward position with the other two institutions; with the Whitney because we leave them holding the bag, and with Boston because after having accepted their invitation to take the statement we now let the matter lapse. Of course this is not what some of their board hoped we would do. But there are other considerations.

Dear Nelson:

I was quite unprepared for the argument at our Executive Committee meeting about the three museum statement because I knew that you had agreed that the statement was satisfactory in its present form and that Jock Whitney had approved it with real conviction at the Trustee Meeting last May.

I am sorry Jock wasn't there at the Executive Meeting and greatly regret Jim Soby's and Andrew Ritchie's absence. Andrew did not know that he was supposed to attend as a member of the Coordination Committee. Had he been there he would have confirmed vigorously, and with more authority, René's belief that the statement as it stands would be of real value throughout the rest of the country. Jim Soby, one of the co-authors of the statement, feels very strongly too that the statement should be approved as it stands.

Institutionally speaking, we undertook this statement deliberately and carefully. The suggestion of the Boston Institute was brought before our Board, discussed, and the preparation of the statement approved. The statement was drawn up after several meetings and many hours' work by Lloyd Goodrich and Herman More of the Whitney Museum, Jim Plaut and Fred Wight of Boston and Jim Soby and myself. Several revisions were made at your suggestion and a final draft was brought before the Board on May 12. Partly because of your absence from that meeting and partly because the Trustees had not had an opportunity to study the statement carefully, Jock - with the Board's approval - appointed a committee composed of Burden, Clark, Goodyear, Nelson Rockefeller and Whitney to take appropriate action as soon as convenient in order to expedite publication. At the Board meeting Jock said that he thought it was a fine statement and deserved wide publication.

Shortly afterwards, the President of the Whitney Museum signed the statement and notified Boston with an enthusiastic letter, a copy of which I enclose. Boston delayed because Plaut went abroad (see enclosed letter). We hoped that we would be able to sign it promptly too so that Plaut would have the backing of our two institutions when he brought the statement before his board this fall. Then came the summer and no action.

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Mr. Nelson A. Rockefeller
October 12, 1949
Page 2

Recently you suggested further changes which I wrote up and cleared with the Whitney Museum and our Coordination Committee which then voted unanimously to recommend that our Museum sign.

If we do not now sign the statement, I am afraid we shall have put ourselves in an awkward position with the other two institutions: with the Whitney because we leave them holding the bag, and with Boston because after having accepted their invitation to make a joint statement we now let the matter lapse. Of course this is probably what some of their board hoped we would do. But there are others on their board who want to make amends for their reactionary statement of almost two years ago - a statement which was widely publicized, even in Europe.

I am afraid that the idea of making a statement to be signed by many other museums throughout the country, though attractive, is impractical. It took days of work and weeks of negotiation to prepare this statement for three museums, only one of which has signed it, during the six months since it was drafted. I am afraid that a statement which would pass the boards of ten other institutions would take a long time to set up, and would in the end be so general and so neutralized that it would have little meaning.

Even the Trustees who did not entirely approve the statement did not seem to feel it would do much harm. In the opinion of several other of our Trustees and our staff it would do a lot of good to sign and publish it - and if we don't it may do us real harm.

I wish we could have your help in this matter.

Sincerely yours,

s/ Alfred

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB:js

Enclosure: Copy of a letter from the Whitney Museum (Goodrich) to the Boston Institute (Plaut) June 23, 1949.

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Mr. Nelson A. Rockefeller
October 12, 1949
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P. S. I was rather shocked by the tendency of some of our Trustees to laugh the whole situation off. It reminded me of the attitude of liberals during the Kerenski regime in 1917 or in Germany during the Weimar Republic when the forces of tyranny were gathering their strength but were still considered ridiculous. I don't think Mr. Clark knows the facts about Miss Genuer. The paper itself, of course, gave out the information that economy was the reason. Actually I followed the inside story step by step over weeks, and I can assure you she was fired because she refused to give up her independence as a critic on two issues: first, she insisted on praising modern art which she thought was good; second, she refused to consider the political beliefs of artists in writing her reviews of their art. I did not want to argue the point in the meeting.

It may interest you to know that the present tide of reaction has encouraged the authority at the Frick Gallery to get rid of their two Cézannes and their Gauguin because they are too modern.

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cc: Mr. Braden
Mr. Whitney
Mr. Burden
Mr. d'Harnoncourt

Page 2
Mr. Nelson Rockefeller

over since the resignation of Mr. ...
is already a Trustee of the American Federation of ...
March 24, 1949

Dear Nelson:

Over the past months I have had a number of visits and conversations with Mr. and Mrs. Otto Spaeth.

With Mr. Spaeth about his exhibition of sculpture of the Saints for Catholic churches by a dozen American sculptors recently shown at the Benette Gallery - which he promoted and financed with the cooperation of the Liturgical Arts Society; and more recently about a somewhat similar plan to commission the leading American architects to design modern churches. The designs would be executed in elaborate models for exhibition purposes. I asked him to speak with Philip Johnson. They have met and apparently there is a good possibility that the undertaking might proceed with our Museum as collaborator and sponsor. While Mr. Spaeth is an influential Catholic layman, he hopes, and indeed wants to have the show inter-faith with models of Protestant churches and Synagogues as well as Catholic churches (he hopes to have a preliminary model designed and executed almost immediately which he will show to the Pope for his approval).

With Mrs. Spaeth I have been working on the program for a Symposium on Religious Art in the Modern World which is to be held at the meeting of the American Federation of Arts in Chicago May 18. Philip Adams, as you know, Maurice Lavanoux, Liturgical Arts Society (Catholic) and Jacques Lipchitz are to be the speakers. I enclose the questions which I drew up as a basis of discussion. I, of course, shall not be there to take part.

I write you these data because it occurs to me - as it probably has to others in the Museum - that Otto Spaeth might be an ideal candidate for a Trustee. I understand that he is very wealthy. He is about forty-five, very energetic, very modern minded, enthusiastic about modern painting, and has quite a good collection. He would be valuable not only for himself, but also because he would be that Catholic Trustee whom we have needed

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Mr. Nelson Rockefeller

AMERICAN FEDERATION OF ARTS: Annual Meeting 1949: Chicago May 18 & 19
ever since the resignation of Mr. Donovan. Mrs. Spaeth
is already a Trustee of the American Federation of Arts.
Questions for possible discussion at Symposium on
Religious Art in the Modern World, May Sincerely,

1. Why are the churches (Protestant, Catholic) indifferent to the most original and vital art of today?
s/ Alfred H. Barr, Jr.
 2. Why are churches generally ignorant of so much great religious art of the past? Why do they make so little use of it, in comparison, say, to great music, great devotional poetry?
 3. What is the character of modern religious art outside the
Mr. Nelson A. Rockefeller associated for liturgical or devotional
30 Rockefeller Plaza
New York 20, New York
 4. Are the academies responsible for the general philistinism
of the churches? How much time is given in the academies
to the study and use of religious art of the past and present?
- enclosure
5. What should be done about commercialized religious art, Christmas cards, Barclay Street saints, reproductions of cheap interpretations of Christmas scenes in Protestant Sunday school journals, the universal insistence on prettiness and sentimentality?
 6. How can the homiletical value of art be used as an instrument for making religious experiences vivid and intelligible?
 7. Is there a latent conflict between the image as art and the image as religious symbol?
 8. In the light of the Pope's support of Father Coeuracier, how should Americans interpret the recent encyclical Mediator Dei?

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AMERICAN FEDERATION OF ARTS: Annual Meeting 1949: Chicago May 18 & 19

Questions for possible discussion at Symposium on
Religious Art in the Modern World, May 18

1. Why are the churches (Protestant, Catholic, Jewish, etc.) so indifferent to the most original and vital art of today?
2. Why are churchmen generally ignorant of so much great religious art of the past? Why do they make so little use of it, in comparison, say, to great music, great devotional poetry?
3. What is the character of modern religious art outside the churches? Can it be assimilated for liturgical or devotional purposes?
4. Are the seminaries responsible for the general philistinism of the churches? How much time is given in the seminaries to the study and use of religious art of the past and present?
5. What should be done about commercialized religious art, Christmas cards, Barclay Street saints, reproductions of cheap interpretations of Christmas scenes in Protestant Sunday school journals, the universal insistence on prettiness and sentimentality?
6. How can the homiletical value of art be used as an instrument for making religious experience vivid and intelligible?
7. Is there a latent conflict between the image as art and the image as religious symbol?
8. In the light of the Pope's support of Father Couburier, how should Americans interpret the recent encyclical *Mediator Dei*?

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cc: Mr. Soby
Miss D. Miller

February 23, 1949

February 23, 1949

could get for the museum. If the cast we asked for is sold he
might take another one if we should be interested. It is called
"The Invention" and is priced at about 4 or 500,000 Lire.

Dear Nelson:

There are three artists in Rome whose work I think
might interest you. They are Guttuso, Fazzini and Muccini.

Renato Guttuso is the best known artist under 40 in
Italy and one of the best known in the world. His fame rose
sharply after the war, not only for his art but also because of
his resistance work and his position as a leader of Communist
sentiment among artists and intellectuals. For two or three years,
however, he has been much troubled by Stalinist art policies
which have been forced down the throats of Italian sympathisers.
Recently he openly quarreled with Party dogma, insisting on his
right to paint the way he wants to. A good many of his pictures
have been bought by Italian collectors and museums. We bought
a minor early picture and have recently made him an offer on a
very good typical painting of 1948. He is a friend of the Roberts'
who can take or send you directly to his studio. His prices may
have gone up but last spring ranged from 60,000 Lire for a small
picture through 150,000 for middle sized to 200,000 for the
biggest, which are very big. He has an extremely attractive per-
sonality, intelligent, open and virile.

Muccini seemed to me the best of the youngest painters.
We bought a brilliant picture by him called the Bull. He paints
very little. His work can be seen, if any is available, at
the Obelisco Gallery, Via Sistina 146, which the Roberts know
very well. His prices are proportionately too high but he gets
them -- as much as 100,000 Lire for a small oil.

Pericle Fazzini (studio: Via Margutta 51A) seems to Jim
and myself to be the best sculptor in Rome. Go to his studio and
see what he has. We are borrowing several things for our show,
especially an excellent bronze of moderate size which I wish we

P.S. - I am also asking Pericle to show you a sculpture by
the name of which seems to be excellent. It is in the gallery.

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Mr. Nelson A. Rockefeller
February 23, 1949

page two ~~Nelson A. Rockefeller~~
~~February 23, 1949~~

page three

could get for the museum. If the cast we asked for is sold he might make another one if we should be interested. It is called Donna Accovacciati and is priced at about 4 or 500,000 Lire.

~~show and~~ Marino Marini's address in Milan is Piazza Mirobello 2. If you have time I would certainly recommend him to do a portrait of Tod. His portrait of Nellie Soby came out beautifully and required only two sittings. ~~the younger artists; he said he thought it the best painting of the whole Whitney exhibition.~~

~~I do think~~ I am dropping a postcard to Jim asking him to write you a note of introduction to Marini, asking him also to tell you whatever he knows about Marini's plans.

Sincerely yours,

I gather that you don't want to be involved with collectors, etc., in Milan, but if you do Jim or I could give you the names of the principal collectors there and in Venice and Rome.

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
att: Mrs. Louise Boyer

AHE/ob

P.S. - Dorothy is picking out the Koerners. When you come to look at them I think you should stop on the third floor to see our Koerner which seems to me so much better than any of the current exhibition.

P.P.S. - I am also asking Dorothy to show you a painting by de Kooning which seems to be excellent. I saw it in the Whitney.

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Mr. Nelson A. Rockefeller
February 23, 1949

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show and admired it so much I recommended it to Blanchette who gave it several days' trial but finally decided not to buy it. Just this afternoon I was talking to Clement Greenberg, the most vigorous of the younger critics; he said he thought it the best painting of the whole Whitney exhibition. I do think it is a lot better of its kind than the big Koerner is of its kind.

Sincerely yours,

dictated by Mr. Barr 2/21
but transcribed in his absence

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cc: Mr. William A. M. Burden
Mr. John Hay Whitney

ROCKEFELLER

Mr. Nelson A. Rockefeller
March 30, 1948

Page two

b) Got a long critical analysis written in San Francisco Chronicle by Alfred Frankenstein.

CONFIDENTIAL Got a strong editorial published in Magazine of Art March 30, 1948

d) Persuaded Alice Louchwin, New York Times, to reconsider her neutral stand; she went to Boston, interviewed artists and wrote a very effective attack in the New York Times Art Page, Sunday, March 28.

Dear Nelson:

I also arranged lunch with Jim Soby and Russell Lynee, Associate Editor of Artforum. Since I am sailing on Friday for several months and shan't be able to carry on the fight against the wave of reactionary attacks on modern art, I am sending you a summary of what I have been able to do the past few months. If you care to you might pass it on to Thomas Braden. Needless to say this list is confidential. It also only represents mostly counterattacks though I have opened the way for one or two long articles of a more positive nature.

1. Atlantic Monthly: "Modern Art and Muddled Thinking" by George Biddle.

a) Got Alfred Frankenstein to write a full-length rebuttal in the San Francisco Chronicle which contained several excellent statements in defense of the Museum. Frankenstein is the most important art critic on the west coast. As a student of Picasso I wrote a short note to the Atlantic pointing out that Biddle had carelessly or dishonestly quoted a surrealist poem of Picasso's and had then used it as an example of Picasso's critical ability in order to make a fool of him. This will be published in the next issue. I did not write on Museum stationery.

2. Robsjohn-Gibbins MONA LISA'S MUSTACHE. I arranged to have damaging reviews published in the following places:

a) Harper's current issue (Jacques Barzun)
b) Magazine of Art (Margaret Miller)
c) College Art Journal (Henry Hope)
d) Got William G. Dooley to apologize in the New York Times Book Review for his careless words of praise for MONA LISA'S MUSTACHE. (He charges the Times distorted his original review, but has offered no proof.)

3. Boston Institute statement.

a) Wrote analysis of statement at request of Mr. Burden with copies to Mr. Rockefeller, Mr. Whitney and, at her request, to Mrs. Guggenheim.

Alfred E. Surr, Jr.

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Mr. Nelson A. Rockefeller
March 30, 1948

Page two

- b) Got a long critical analysis written in San Francisco Chronicle by Alfred Frankenstein.
- c) Got a strong editorial published in Magazine of Art (April issue).
- d) Persuaded Aline Louchheim, New York Times, to reconsider her neutral stand; she went to Boston, interviewed artists and wrote a very effective attack in the New York Times Art Page, Sunday, March 28.

I also arranged lunch with Jim Soby and Russell Lynes, Associate Editor of Harper's, to induce Lynes to publish a general defense of modern art and an analysis of its position in the mid-twentieth century. Lynes was much interested but Jim has not had time to do the piece. I have also got Russell Lynes interested in an article by Holger Cahill comparing the conflicting theories of the function and value of art in society as maintained by Northrop and Toynbee. Toynbee, as you know, condemns modern art as a symptom of disintegration of society but, actually, he knows very little about the subject. Northrop on the other hand considers modern art to be a stabilizing factor for society. Toynbee, as you know, has greatly influenced our friend Henry Luce. Northrop, though less known, is I suppose the most brilliant American philosopher of history (and to vary the classic example of anti-climax, he is, like Luce, a Yale man). Luce found out about Toynbee through Harper's so I think a piece by Cahill would be really valuable both in general and in the particular problem of influencing Luce. If Harper's would not publish the article I think we might do so in our Bulletin, but as Cahill has to earn his living through writing he would need to be paid at least \$200 for the considerable time involved in going through Toynbee's five volumes. He has already made a really excellent analysis of Northrop's book THE MEETING OF EAST AND WEST in the Magazine of Art.

The above are amateurish efforts at counterpropaganda which have however taken very little time, mostly calls and luncheons, except of course for my own written analyses. Yet so far as I can make out they represent the only work of its kind the Museum has done except of course Jim Soby's own article in the Saturday Review.

I realize that you did not entirely approve of Margaret Miller's review in the Magazine of Art. I am inclined to agree with you in some of the details of your criticism but not as to the general value of that kind of critical detailed analysis of the lies and half-truths which appear in Robsjohn-Gibbins dirty book. Instead of counterpropaganda and rebuttals I, too, would prefer positive statements. This should be an important part of Braden's job and we should all help him as much as we can through our various contacts. Don't you agree?

Sincerely,

Alfred H. Barr, Jr.

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Mr. Nelson A. Rockefeller
March 30, 1948

Page three

P. S. Don't miss the Louchheim piece in the Times of this Sunday. I learned with relief that Lester Markel whose position is increasingly important on the Times has read this piece with enthusiasm. Markel has been one of the most thick-skinned philistines on the Times for years. Dan Rich's article in Sunday's Tribune is good, too.

A.H. B., Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

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30 Rockefeller Plaza
New York

Room 5600

March 2, 1948

Dear Alfred:

Your interesting and thoughtful letter of February twenty-eighth with a copy of your letter to Mr. Redmond is most helpful to me. This background is extremely valuable, and I'll get in touch with Mr. Redmond in the not too distant future. I certainly think you handled the situation with great discretion and dignity.

With personal regards,

Sincerely,


Nelson A. Rockefeller

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

P.S. -- Enclosed herewith are the clippings which you sent with your note of February twenty-eighth. Many thanks.

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ROCKEFELLER
41.

cc: O'Hanrahan
Wheeler
Budden (3)
Soby

CONFIDENTIAL

Mr. Nelson A. Rockefeller

February 28, 1948

Very glad to have the terracotta Stein portrait by Picasso and the big painted vase. I could not make out just what things he thought we should borrow.

There was no agenda and the discussion developed without any particular order. The meeting

Dear Nelson:

Roland Redmond's dinner about which I spoke to you was held finally on the evening of the 17th at The Brook. Present were Redmond as host, Taylor, Jayne, More, Goodrich, Soby and myself. It lasted from 7:30 p.m. to 1:45 a.m.

I was not quite sure just what the meeting was to be about although Redmond had said something about our discussing putting the inter-museum agreement into effect. The meeting was very informal but I cannot say entirely agreeable.

First there was some discussion of what the Museum should do about the Golden Jubilee commemorating the incorporation of the five boroughs.

Then Redmond asked why we had not borrowed more older works from the Metropolitan. I explained we had not the space and most of the dozen pictures we had asked to borrow had been refused, namely, a group of American things and a Cézanne landscape, although we were

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Mr. Nelson A. Rockefeller

Page Two

February 28, 1948

very glad to have the Gertrude Stein portrait by Picasso and the big Maillol torso. I could not make out just what things he thought we should borrow.

There was no agenda and the discussion developed without any particular order. The great burden, however, consisted of a variety of criticisms delivered by Taylor and to a lesser extent by Redmond against modern art and the Whitney Museum and our own - actually somewhat less against us than against the Whitney.

The only criticism we made of the Metropolitan was in relation to the agreement, namely, that I had not found Harry Wexler particularly ready to look at paintings which under the agreement we had the privilege of recommending for purchase by the Metropolitan - pictures which are too expensive for us.

For several hours thereafter we were variously attacked along the following lines:

1) We, that is, Goodrich, More, Soby and myself are middle aged and too old to know what is going on among the younger generation.

2) We do not pay enough attention to what is going on outside of New York where presumably the great new movement will arise.

3) A general attack on modern art along Taylor's usual line as previously published in his Atlantic Monthly article dated December 1935, Babel's Tower, and so forth.

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Mr. Nelson A. Rockefeller

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February 28, 1948

Mr. Nelson A. Rockefeller

Page Three

February 28, 1948

spirit in the inter-~~union~~ agreement but I cannot help feeling now that he is thoroughly hostile both to the field with which we are concerned and the ~~idea~~. No one lost his temper during the evening, but the Whitney people and Joby and myself ^{to} at a lesser extent had a very strong feeling that the Metropolitan is trying to bring pressure to bear so that our purchases and the Whitney's whole policy would be transformed more to the taste of the older institution.

Secondly, I enclose a copy of a long unofficial letter which I wrote Redmond, more or less in the informal spirit which he invoked at the dinner. The letter which is so long you may not care to read it, tries to make clear the fact that modern art is extremely varied and complex subject which ought not to be praised or damned as a whole. Secondly, that our Museum (in spite of the middle age of some of its staff) has indeed been fully aware of art outside of New York and has furthermore shown a great variety of movements, both original pioneering movements such as abstract art and cubism, and challenging reactionary movements such as romanticism and realism.

I did not try to follow up the argument which arose over Taylor's attack on modern art in general. It seemed to me so malicious and ignorant that I felt it better not to try to debate it in writing. There may be some dishonesty, too, though I have it myself except in one instance. But to keep all

Although the Whitney people were much more disturbed and much angrier, there was enough in this meeting to make me wonder whether you and Mr. Clark have not been right about Taylor. I have always liked him personally and hoped somehow that his malice might be overcome. I was disarmed further by his really cooperative

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Mr. Nelson A. Rockefeller

Page Four

February 28, 1948

spirit in the inter-museum agreement but I cannot help feeling now that he is thoroughly hostile both to the field with which we are concerned and the Museum as an institution. I am not sure that he intended to show his hand so clearly. Perhaps he grew reckless as the evening wore on and it is true, too, of course that his arguments are fairly general. They appear in a rather confused form in the recent Boston manifesto and in the recent writings of Devree, Thomas Craven, Frankfurter, Boswell, etc. I summed them up in a few phrases in some paragraphs which I included in my first draft of the letter to Redwood but which for obvious reasons I did not send in the final version. Here they are:

Of course we should prefer to work with your approval as well as your criticism. It is profoundly disappointing to find the Metropolitan maintaining its tradition of hostility to modern art, to find some of its leading staffmembers not only out of sympathy with the more original and characteristic art of our time but actively and chronically engaged in attacking it. We do not attack the art of the past with which the Metropolitan is concerned. Indeed we love and honor it. More than that we consider the study of the arts of the past to be professionally necessary to us in our efforts to appraise the art of the present. But, by the same token, I believe it might be of very great advantage to those responsible for museum purchases in historic fields if they were more thoroughly familiar with and sympathetic toward modern art. For in modern times it has been principally the living artists of advanced tendencies who establish taste and modify esthetic judgments in all fields of collecting, past and present.

Of course I do not deny that there is much that is sterile, trivial and incompetent in modern art but no more so than in the art of the past. There may be some dishonesty, too, though I have not run across it myself except in one instance. But to lump all modern artists together, to discredit both their intentions and achievements, to damn their work as abortive and uncreative taddle, to charge them with charlatanism, chicanery, double talk, decadence, lack of faith in humanity, contempt for life - I wonder if that is either wise or fair. Frankly, such hostility seems to me to be based upon fear of the new, upon lack of knowledge and apparently upon a lack of faith in the ever changing creative ability of man.

Of course there is also the comforting thought that our differences can be explained by Gilbert and Sullivan's observation that every

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Mr. Nelson A. Rockefeller

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February 28, 1948

Mr. Nelson A. Rockefeller

Page Six

February 28, 1948

man alive is born a little liberal or a little conservative. In this spirit may I express the hope that the liberals will not use the same tactics of defamation and obscurantism so often practiced by their conservative assailants.

I might have added in answer to the charge that we are too old that this charge has been made several times, almost always by people older than ourselves (I would include Taylor temperamentally in this category) and not by people who are younger than ourselves. It is a real comfort to have discovered that while we are attacked by Devree, Frankfurter, Craven, and so forth, their assistants who are much younger do not at all agree with them. For instance, among our new acquisitions which seem to have offended Mr. Devree particularly are some by painters (Stamos and Baskotes) whose recent one-man shows have been thoughtfully praised by his young assistant, Sam Hunter. I received the following personal letter from one of Frankfurter's assistants whom I know rather slightly so that I do not believe that the letter was written for reasons of friendship:

"Dear Mr. Barr;

9 Feb. 48

"I am sure that this is only one of many similar letters which you have received congratulating you on the exhibition of new acquisitions to the Museum of Modern Art's permanent collections. Normally such letters are unnecessary, but the policies and tastes which chose these pictures and sculptures have been so grossly - and so publically - misinterpreted, that I feel such a letter is permissible, if only for my own satisfaction.

"I feel that the very great majority of these works which now enter the Museum's collection reflect mainly the discernment and courage of those who chose them, and are invaluable additions to the collection (I hope this does not sound too pompous). The surprising number of attacks against these paintings seem to have been motivated primarily by malice, and it is a pity that it seems impossible to prove this quite obvious fact with equal publicity."

Yours, etc.

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Mr. Nelson A. Rockefeller

Page Six

February 28, 1948

This whole controversy is degenerating into a battle of words in which paintings are neglected and the artists themselves have very little to say.

Sincerely,

Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
Suite 5600
30, Rockefeller Plaza
New York 20, New York

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N. ROCKEFELLER

page two

Mr. Nelson A. Rockefeller
October 30, 1947

CONFIDENTIAL in the long view may survive as its
PERSONAL as a cultural and entertainment center.) The theatre world
with its considerable amounts of loose money should be tapped for the
very small budget of this department. So far this has not been done.

Dear Nelson:

Other departments I take you will be getting together on I will
Thinking that it may prove useful to you in discussing the
don't speak of them.

problems which came up at our luncheon on Tuesday I am jotting down the
following summary of my answers to your questions:

1. Where are we going? What should be the future policy of the
Museum? Conservatively we should consolidate and make effective the pro-
gram we have already undertaken. In addition, however, we must face the
immense opportunity -- I think you feel it is an obligation, as do I --
to work on an international scale, doing what the State Department has
failed to do both because of its own shortcomings and even more because
of Congressional blindness. Our international program must maintain our
Latin-American relations but should concentrate at the present time upon
western Europe. Eventually if we are to have peace we must come to some
cultural understanding and tolerance of the U.S.S.R.

2. Departments: to keep or not to keep? In general we must keep the
departments, not only because of our investment of faith, energy, time,
and money stretching back in some cases over 15 years, but because the
very charter of the museum requires us to work not only in the fields of
painting and sculpture and the representational arts, but also in the
fields of art in practical life. What makes our museum distinguished in
program is not its concern with the 20th century but largely its inclusion
of the arts of design.

a. Department of Architecture. Founded in 1932, continuously
active. Immensely influential in the course of architecture in this country
and in the international exchange of ideas and achievements. More than any
other department it has had a direct influence on its field.

b. Department of Industrial Design. Active sporadically from
1934 to 1938, thereafter increasingly so. The one center in this country
for the disinterested study and promotion of good design without special
allegiance to manufacturer, distributor or retailer. A department which
is now, I believe, more than supporting itself and has possibilities of
bringing in funds for general museum overhead.

c. Theatre Arts. Work initiated in 1934, but department not formed
until recently. Of real potential importance because New York is the theatre
center of the country (and the theatre is of increasing importance to

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Mr. Nelson A. Rockefeller
October 30, 1947

page three

Mr. Nelson A. Rockefeller

New York which in the long view may survive economically through its importance as a cultural and entertainment center.) The theatre world with its considerable amounts of loose money should be tapped for the very small budget of this department. So far this has not been done.

Other departments I think are not in serious danger so I will not speak of them. ~~sympathy for your position and real faith in your ability to do whatever we do,~~ we must not abandon any department entirely. The theory that we must do a big job or none at all is, to my mind, not right; times change and the present crisis will pass. However much we have to reduce some of our departments we must maintain the thread of continuity.

The merger of Architecture and Industrial Design is theoretically sound and in fact returns to the arrangement prior to 1941. Practically, we must face the question of who is to be director of the combined departments -- will Philip be acceptable in the light of Executive Committee discussion of last year? An important problem is how we should maintain Edgar Kaufmann's interest. You spoke of his enthusiasm; this is a small part of his actual and potential contribution. He has first-rate brains, knows a great deal about the field, both commercial and technical. He is deeply, intensely and generously interested in the museum. I know that he is temperamentally difficult, but we must try every means to preserve his interest, and find a place for him where he can work with satisfaction to himself and to the institution.

As to Theatre Arts -- its budget is low; its exhibitions successful though small, and its function as a center for information and research extremely active.

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Mr. Nelson A. Rockefeller
October 30, 1947

I don't know the practical solutions for these problems, but
I have the greatest sympathy for your position and real faith in your
ability to solve the situation.

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5-00
New York 20, New York

AHB/ob

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NAR
NAR

30 Rockefeller Plaza

NAR

April 26, 1947

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

Dear Nelson:

Hudson Walker, President of the American Federation of Arts, has asked me to speak at the annual meeting of the Federation toward the end of May, on the subject of the recent attacks in the Hearst Press on the State Department's exhibition of "Modern American Paintings" with the resulting cancellation of the exhibition's tour by Secretary Marshall acting under congressional pressure.

Walker, Mrs. Force and other people as well as myself would make short speeches questioning and protesting this action.

The Hearst attacks were not levelled as they might justifiably be against the procedure of buying works of art with money not originally allocated for that purpose, but directly against the character of the art itself, and I need not describe Mr. Hearst's attitude which you already know. You can also guess from your own experience in Congress how certain congressmen would jump at the chance to discredit both modern art and the State Department's patronage of it. The speech would take little time and I would like to make it but would like your o.k.

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

Actually I think that the Museum itself ought to take a stand on this matter. I think Rene agrees and we may have some proposal to make about it to you.

Sincerely,

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

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30 Rockefeller Plaza

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ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

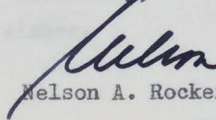
September 22, 1950

Dear Alfred:

This week I got the first installment of the catalogue which Miss Allen and Miss Kinzel have been working on and they have done an excellent job. The time and advice which you and Dorothy Miller gave were most helpful and I want you to know how much I appreciate it.

With many thanks and best wishes,

Sincerely,



Nelson A. Rockefeller

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

no ans

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NARZ

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

July 28, 1950

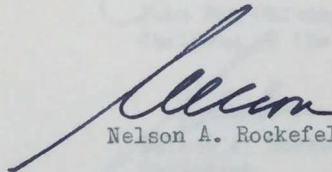
Dear Alfred:

Many thanks for your note of the tenth. I've been trying to get together with Mary Callery but frankly haven't had a chance since I got back and shall have to put it off until the fall.

Everything is going along very satisfactorily in relation to the atom-bomb protection plan and I'll keep in touch with it from Maine.

I do hope you are getting a rest. With very best wishes,

Sincerely,


Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
Greensboro, Vermont

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

NATZ

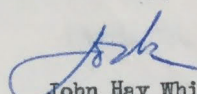
June 15, 1950

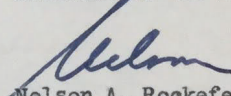
Dear Alfred:

As per the request of the Board at its meeting on June eighth, we have written to all the Trustees who were not present at the meeting to tell them of the budget situation and to outline for them those cuts which were discussed and which we all felt would have a very serious effect on the Museum's program. Attached is a copy of the letter which gives the details of the situation. As we said in the last paragraph:

"It will be clear from the foregoing that the decision to balance income and expense has forced us to eliminate what are virtually essential services. The Trustees, recognizing the seriousness of such action, therefore instructed us to write to all of the members of the Board who could not be present to let them know of the Museum's plight. Perhaps you will disagree that solvency is more important than these services; possibly a special interest in one of these departments might cause you to increase your past generosity to the Museum. In any case, we should be most grateful for advice or assistance of any kind, and will hold these items open in the budget at least until the end of this month."

Sincerely,


John Hay Whitney
Chairman of the Board


Nelson A. Rockefeller
President

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

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; William A. M. Burden, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; Philip L. Goodwin, 1st Vice-President; Mrs. David M. Levy, 2nd Vice-President; Ranald H. Macdonald, Treasurer; John E. Abbott, Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Stephen C. Clark, Rene d'Harnoncourt, Mrs. Edsel B. Ford, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. Albert D. Lasker, Henry R. Luce, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, David Rockefeller, Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Monroe Wheeler.

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DRAFT

May 15, 1950

Dear Miss Dreier:

In 1929 when we opened our doors, the Museum of Modern Art quite unwittingly assumed the second half of the Société Anonyme's name. Since then we have followed your lead not only in name, but in several more important ways as our exhibitions and collections clearly show. Your foresight, imagination, courage and integrity, have been a frequent and important example to us.

Therefore, on behalf of the Museum of Modern Art "1929", I am very happy to extend to you and Marcel Duchamp and your fellow pioneers of the Société Anonyme - Museum of Modern Art 1920 our congratulations, first on three decades of notable and inspiring achievement, and second on the happy conclusion which you are celebrating tonight at Yale University.

Cordially,

Mr. Nelson A. Rockefeller
25 Rockefeller Plaza
New York 20, New York

Miss Katherine S. Dreier, President
The Société Anonyme - Museum of Modern Art 1920
Yale University
New Haven, Connecticut

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NAR

May 18, 1950

Dear Nelson:

Dear Nelson: This Sunday, April 30, Yale University is celebrating the anniversary of the formation of the Société Anonyme -

Museum of Modern Art. For reference I am enclosing the memorandum of May 17 about the collection in relation to income.

It is too long to read, but may serve ^{for} the reference.

Sincerely,

At the same moment, the Société Anonyme as an organization will disband.

Over the past few years I have served as a trustee of the Société Anonyme partly out of respect and affection for Miss Breier, partly because I hoped that having given the collections of the Société to Yale, she might feel encouraged to leave two or three very important works in her own, personal collection to our Museum, especially the great glass composition by Marcel Duchamp. I have helped her in the past, and have contributed several hundred dollars toward defraying her expenses, but she may in the end disappoint us.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB:js
enclosure

All this is background to my asking if you would sign a letter of appreciation which I might read at the dinner Sunday night. I would be sure that you yourself knew her although your mother did know her and her brother, George Breier of Brooklyn.

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NAR

In the letter I have drafted, I have referred to our assuming the second half of the Société Anonyme's April 25, 1950 to use the Museum of Modern Art as a kind of substitute. She was quite annoyed about this though we simply did not realize what we had done until she pointed it out a couple of years later.

I would like to take this letter with me. At the same time, I am asking Jack, as a Yale man, to sign a brief telegram addressed to Dean Sawyer of the Yale School of Fine Arts which received the collection and is publishing the catalog.

Sincerely,

Dear Nelson:

Next Sunday, April 30, Yale University is celebrating the 30th Anniversary of the formation of the Société Anonyme-Museum of Modern Art 1920 which was founded by Katherine Dreier as a collection and exhibition organization almost a decade before our Museum was founded. Miss Dreier has been president for thirty years and has been assisted by Kandinsky, Man Ray and Marcel Duchamp.

About ten years ago she and her fellow trustees gave the collection of the Société Anonyme to Yale where it has been in active use, especially since the end of the war. Yale is publishing an elaborate catalog which will first see the light next Sunday too.

At the same moment, the Société Anonyme as an organization will disband.

Over the past few years I have served as a trustee of the Société Anonyme partly out of respect and affection for Miss Dreier, partly because I hoped that having given the collections of the Société to Yale, she might feel encouraged to leave two or three very important works in her own, personal collection to our Museum, especially the great glass composition by Marcel Duchamp. I have helped her on the catalog and have in fact raised several hundred dollars toward defraying research expenses. Of course she may in the end disappoint us, but I have real hopes of a happy outcome.

All this is background to my asking if you would sign a letter of congratulations which I might read at the dinner Sunday night. (I am not sure that you yourself know her although your mother did know her and her brother, George Dreier of Brooklyn.)

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NAR

- 2 -

In the letter I have drafted, I have referred to our assuming the second half of the Société Anonyme's name - it used to use the Museum of Modern Art as a kind of subtitle. She was quite annoyed about this though we simply did not realize what we had done until she pointed it out a couple of years later.

I would like to take this letter with me. At the same time, I am asking Joek, as a Yale man, to sign a brief telegram addressed to Dean Sawyer of the Yale School of Fine Arts which received the collection and is publishing the catalog.

Sincerely,

Dear Nelson:

s/ Alfred (Barr)

I have just read the minutes of our recent Trustees Meeting and am reminded that I want to write you right after the meeting to say how grateful and touched I was by your remarks, both about the statement of Mr. Nelson A. Rockefeller 30 Rockefeller Plaza New York 20, New York acquisitions. What you said meant a great deal to me.

AHB:js

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB:js

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NAR

cc: Mr. J. Harmoncourt
Mr. Joly

April 21, 1950

NAR

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


Dear Nelson:

I have just read the minutes of our recent Trustees Meeting and am reminded that I meant to write you right after the meeting to say how grateful and touched I was by your remarks, both about the statement of the seventeenth with the acquisition of the copy of the results of the Italian show certainly a great deal to me. What you said meant a great deal to me. It will be a real source of satisfaction to you.

Sincerely,

With best wishes,

Sincerely,



Nelson A. Rockefeller

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

Mr. A. J. ...
The Museum of Modern Art
New York
AHB:js

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NAR

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

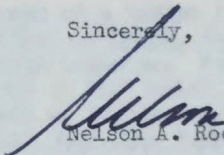
April 19, 1950

Dear Alfred:

Many thanks for your letter of the seventeenth with the enclosed copy of your letter to Giovanni Ponti. The results of the Italian Show certainly have been gratifying and must be a real source of satisfaction to you.

With best wishes,

Sincerely,


Nelson A. Rockefeller

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

quite well, but still far from adequately.

Mrs. Louise Seger
Room 5600
30 Rockefeller Plaza
New York 20, New York
Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

Sincerely,

s/ Alfred Barr

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NAR-

cc: Mr. d'Harnoncourt
Mr. Soby

April 17, 1950

Dear Nelson:

Here is a copy of a letter I have sent to Giovanni Ponti, publisher of Domus, the best Italian architectural and design magazine. Ponti, as you can see from the first page of the letter, had criticized the Museum for its lack of Italian works when he reviewed our Painting and Sculpture in the Museum of Modern Art in Domus a couple of years ago.

He has now agreed to publish photographs of practically our entire Italian collection in three articles in successive issues of Domus.

Don't bother to read the entire letter, but I thought you would like to have it for your files since it was you who made possible our Italian Exhibition out of which many of these works were bought for the collection.

The Museum now has the best collection in the world of Italian painting and sculpture in the great decade 1910-1920. Since the end of the Fascist period there seems to have been a renaissance which we have also represented quite well, but still far from adequately.

Mrs. Louise Bayer
Room 5000
30 Rockefeller Plaza
New York 20, New York
Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

Sincerely,

s/ Alfred Barr

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enclosure

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WAR

SAMUEL M. KOOTZ GALLERY

400 MADISON AVENUE NEW YORK 17, N. Y.

MODERN PRINTINGS

January 3, 1950

ST Det 43

Dear Alfred,

As you so kindly suggested, I'm enclosing all the information about our apartment, so that you may give it to Mr. Rockefeller's office. We appreciate your interest.

Dear Mrs. Boyer:

Best wishes
Happy
Cardi

Recalling that from time to time Mr. Rockefeller has had to look for an apartment for some distinguished out of town visitor, I am taking the liberty of forwarding a note from the wife of the art dealer, Sam Kootz. I gather that having reopened their gallery, the Kootzes no longer want to keep their quite handsome apartment at 470 Park Avenue, and since I think that they perform a very useful service as pioneer dealers in the work of younger American artists, I offered to let you know about the apartment.

Please don't bother to acknowledge this note.

Sincerely,

Mrs. Louise Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:js
enclosure

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	AHB	I.A.210

SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

27 Dec 49

Dear Alfred,

As you so kindly suggested, I'm enclosing all the information about our apartment, so that you may give it to Mr. Rockefeller's office. We appreciate very much your doing this.

Best wishes from Sam and myself for a very Happy New Year for you and your wife.

Cordially,

Jane

R-NA
window)

9

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ROCKEFELLER-NA
(Rouault window)

see M.C. Merandi (1938 one)

for Jim Soby's letter 12/2/49
to OB with instructions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Barr
NAR

Could you get some one in your shop to check this?

I hate to bother you. Many thanks.

Sincerely,

November 15, 1949

Nelson A. Rockefeller

Dear Jim:

We used to put a changing sign which could be seen from Fifth Avenue above the marquee over the entrance to the Museum announcing the different shows. At some point we were asked to take this down by some one -- I can't remember whom -- on the ground that we had no legal right to have it there. Frankly, I think it's a great loss to the Museum because it was an excellent way for any one glancing down from Fifth Avenue to get a quick idea of what show was on. Also, I thought it was quite gay.

Rockefeller Center has two marquees in connection with the Center Theatre and the Music Hall. Above both of these, we have signs going up the side of the building which project out over the sidewalk and which are permanent. If Rockefeller Center can do it, why can't the Museum have a permanent sign of some kind to which it could attach announcements of the different shows? I have a vague idea that it can do so if it gets a license and perhaps pays a fee to the city.

Mr. James W. Husted
Winthrop, Stinson, Putnam & Roberts
32 Liberty Street
New York 5, N. Y.

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cc: Mr. William A. R. ...

-2-

Could you get some one in your shop to check this?

I hate to bother you. Many thanks.

Sincerely,

NELSON A. ROCKEFELLER NOV 16 1949

Nelson A. Rockefeller

P. S.: Your letter just came in concerning the Dorothy Dudley article. I think your suggestion that the Association undertake such action through a committee is excellent. I hope Alfred follows it.

It is true of almost all our cultural activities, they have international and political repercussions. United States customs regulations have been a hindrance and a source of ridicule on the part of Europeans for many years.

Sincerely,

s/ Alfred Barr

Mr. Nelson A. Rockefeller
60 Rockefeller Place
New York 22, New York

Enclosure 1

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cc: Mr. William A. M. Burden

November 4, 1949

Dear Nelson:

Dear Nelson:

I enclose a marked copy of the Museum News and a copy of a letter I have written to James Husted. Perhaps it would be possible to get the regulations changed without going to court.

As is true of almost all our cultural activities, they have international and political reverberations. United States customs regulations have been a butt of ridicule on the part of Europeans for many years.

Sincerely,

s/ Alfred Barr

P. S. I did have a brief chat with Mr. Clark at your dinner party. Without venturing on the subject in any way, he remarked that he was up a hornet's nest by questioning the statement I published, especially after so much work had been done on it, but he thought it would be better to have the Chicago Art Institute and some other museum join the statement than the Boston Institute. I agreed, however, that this might be impracticable. He said that he had seen by letter of October 22 to you and seriously questioned my statement about the Frick pictures; he seemed to have some inside information (since then I have sent you a copy of a letter to him confirming the fact that two of the three post impressionist

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enclosures 2

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	AHB	I.A.210

Rockefeller, NA.
See Life

- 2 -

November 4, 1949
pictures of the Frick had indeed been sold and the money is now in the hands of a dealer).

Dear Nelson:

A paragraph from a recent letter of Jim Soby's:

"Absolutely cannot understand the Executive Committee's action in refusing to approve the Whitney-Institute agreement; would have been one of the best things we could have done, I feel. Also most disturbed that we couldn't swing the three Boccionis for the Muse but glad they are tied up and in America."

Don't bother to acknowledge this. It is just for your information.

Sincerely,

P. S. I did have a brief chat with Mr. Clark at your dinner party. Without my leading up to the subject in any way, he remarked that he was sorry that he had stirred up a hornet's nest by questioning the three museum statement. He did not seem to feel strongly that the statement should not be published, especially after so much work had been done on it, but he thought it would be better to have the Chicago Art Institute or some other museum join the statement than the Boston Institute. He agreed, however, that this might be impracticable. He said that he had seen my letter of October 12 to you and seriously questioned my statement about the Frick pictures; he seemed to have some inside information (since then I have sent you a copy of a letter to him confirming the fact that two of the three post impressionist

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*Museum of Modern Art
10/21/50*

Nelson would like a confirmation from you that it
should not become a lay member of the board of trustees
Art Galleries, he has been
luctant to

MAR acc
MAR ref

pictures at the Frick had indeed been sold and the third is now
in the hands of a dealer).

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

tech

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Rock

Answer by Thom
10/21/49

Nelson would like a confirmation from you that he should not become a lay member of the Grand Central Art Galleries, as he has been invited. He is reluctant to accept, but would like your advice.

NAR accept _____

NAR refuse

- too many rejections in other files. O.

10/21/49

Nelson has received an invitation to an opening at the Hugo Gallery of an exhibition of Braque, Matisse, Picasso. He is interested in a Braque, and wonders if you or Dorothy know of any good ones in this exhibition or anywhere else. (This is nothing urgent - just a thought for you to cogitate upon!)

Answer by Thom
O.

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NAR
Dec. 10, 1949

see Boston folder
re letter about 3 museum
statement

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NAR

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

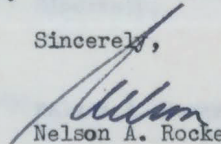
September 7, 1949

Dear Alfred:

I appreciate very much your thoughtful note of the fourth concerning Jim. I'm awfully sorry about this -- it's one of those unfortunate situations where I guess each one of us thought the other was taking care of it. I was up in Maine and therefore didn't answer any mail. Jock was going to come up and go over the article with me, but was unable to do so and, as he had been waiting to communicate with Jim until he and I had talked, that's what held him up. I haven't seen Rene as yet so don't know his reactions, but presume he didn't feel called on to make any comments until after Jock and I got back. I had lunch with Jock today and he feels equally badly about not having been in touch with Jim. In any event, attached is a copy of a letter I've just written him which I do hope explains the matter.

Despite such situations as the above, I trust that you've gotten some rest and a good vacation up in Vermont -- you certainly deserve it. With many thanks and best wishes,

Sincerely,


Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
Greensboro
Vermont

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September 7, 1949

Dear Jim:

March 1, 1949

I just got back to New York, and Jock and I had lunch today to discuss the LIFE article. He had planned to fly to Maine to go over it with me but the day he was coming the weather was bad and he couldn't make it. I feel very badly not to have written you before, but I thought Jock was going to get in touch with you before coming up. Unfortunately, he thought the same of me and therefore I want to extend very sincere apologies from both of us for not having written you sooner.

We appreciate tremendously the time and thought which you've taken during your vacation period, particularly when you've been doing so much other writing. The piece is extremely interesting and makes a wonderful start. Unfortunately, owing to the fact that we weren't able to get together this summer, we may not have our own thoughts on the article cleared up between us prior to your departure. However, Jock and I will get together on it just as soon as we can and then we'll review the thoughts with you and Alfred. You've put forward from various angles material which presents the subject in a most interesting way.

In the meantime, with very sincere thanks and again apologies from us both,

Sincerely,

Mr. Nelson A. Rockefeller Office
Room 5600
30 Rockefeller Plaza
New York 20, New York

Nelson A. Rockefeller

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

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N. Rockefeller
 THE MUSEUM OF MODERN ART

Date February 21, 1949

To: Mr. Rockefeller
Miss D. Miller
From: Olive Bragazzi

Re: Mr. Barr's notes re
Eschner and de Kooning

March 1, 1949

Dear Miss Statt:

Just to confirm my phone message about the Institute of Art in Florence: Mr. Barr looked over the prospectus and it seemed to him that the whole thing was done in the spirit of 30 or 40 years ago. Two of the teachers with whom he was familiar, Spadini and Otta, are considered rather academic. All in all Mr. Barr felt it was not the kind of school that Mr. Nelson would want to have his name associated with. So to accepting membership on the committee so that he might answer the letter. Sincerely yours, kind.
 return on Monday.

Barr, Jr.

*Just 30-40 -
 Otta & Spadini considered
 academic*

Miss Jessie Statt
 Mr. Nelson A. Rockefeller Office
 Room 5600
 30 Rockefeller Plaza
 New York 20, New York

ob
enclosures

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ROCKEFELLER

THE MUSEUM OF MODERN ART ^{N.A.}

Date February 21, 1949

30 Rockefeller Plaza
New York 20, N. Y.

To: Mr. Rockefeller
Miss D. Miller
From: Olive Bragazzi

Re: ~~Mr. Barr's notes re~~
~~Koerner and de Kooning~~
February 19, 1949

ROOM 5600
30 ROCKEFELLER PLAZA

February 23, 1949

To: Mrs. Olive Bragazzi
From: Jessie Statt

In Mr. Rockefeller's absence, the attached letter has been received from Mario Vannini Parenti, with a brochure about the Institute of Art in Florence, Italy. I wonder if Mr. Barr would be good enough to let Mr. Rockefeller have his recommendations as to accepting membership on the committee so that he might answer the letter upon his return on Monday.

Rockefeller which
(y.)

When you come to
third floor to see
than any of the
writing,
as your

a painting by
it in the Whitney
to Blanchette who
not to buy it.
Greenberg, the most
thought it the best
to think it is a lot
its kind."

I. Barr, Jr.

*Sheet 30-40
Otti + Spadini considered
academic*

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ROCKEFELLER
N.A.
THE MUSEUM OF MODERN ART

Date February 21, 1949

30 Rockefeller Plaza
New York 20, N.Y.

To: Mr. Rockefeller
Room 500 Miss D. Miller
From: Olive Bragazzi

Re: ~~Mr. Barr's notes re~~
~~Koerner and de Kooning~~
February 19, 1949

(These notes will be included in letters to Mr. Rockefeller which will undoubtedly not reach him until Wednesday.)

I enjoyed so much the talk with you last night and sincerely feel that we are on the verge of a very important decision.
"Dorothy is picking out the Koerners. When you come to look at them I think you should stop on the third floor to see our Koerner which seems to me so much better than any of the current exhibition.

"I am also asking Dorothy to show you a painting by de Kooning; it seems to be excellent. I saw it in the Whitney show and admired it so much I recommended it to Blanchette who gave it several days trial but finally decided not to buy it. Just this afternoon I was talking to Clement Greenberg, the most vigorous of the younger critics; he said he thought it the best painting in the whole Whitney exhibition. I do think it is a lot better of its kind than the big Koerner is of its kind."

With best wishes,
Alfred H. Barr, Jr.

Sincerely,

Nelson A. Rockefeller
Nelson A. Rockefeller

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

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N. ROCKEFELLER

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

February 19, 1949

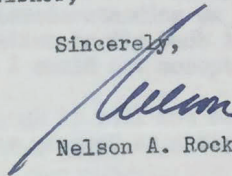
Dear Alfred:

I enjoyed so much the talk with you last night and sincerely feel that we are on the right road to the solution of a very important problem, which reflects very simply your own and the Museum's best interests. Mary and I will be delighted to have you use our house in the country as headquarters for your writing, and shall wait to hear from you as soon as your plans crystallize.

I forgot to mention your note concerning the visit to California. It would seem to me that until the other situation gets straightened out, it would be better not to try to take this one on, interesting and important as I know your visit there would be.

With best wishes,

Sincerely,



Nelson A. Rockefeller

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

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Mr. Nelson A. Rockefeller

February 18, 1949

February 18, 1949

page two

Dear Nelson:

I received the following telegram today from Douglas MacAgy in San Francisco:

"Could you join mid-April symposium others being invited include Schoenberg Laughton Tobey. Offer \$100 honorarium plus flight transportation and expenses please reply wire collect. s/Douglas MacAgy"

This symposium on the general subject of modern painting is to be held in connection with an exhibition at the San Francisco Museum of the same paintings used at the Life symposium here -- most of them from our Collection. The symposium, which includes Charles Laughton, the collector (and actor) and Arnold Schoenberg, I suppose one of the three greatest living composers, will be broadcast.

Because of the pressure of my work here I feel very uncertain about this, and do not want to decline without your knowledge, in view of the misunderstanding we had last spring when I refused Life's invitation to fly back to New York for its symposium. In any case I would not accept the honorarium.

The symposium, though it will not reach the entire country, as the Life symposium did, is planned as a counter-action.

I have never been to California and am particularly interested at this time because, in relation to my book, abstract art is more taken for granted in California than anywhere else in the world and because the greatest historical collection of cubism and abstract art is that of Walter Arensberg. If I went, I would want to fly down to Los Angeles to see Arensberg and try to interest him in lending his collection to the museum -- something we have been campaigning for during the last six or seven years (though Chicago has the inside track).

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Mr. Tolson
Miss Gandy
Mr. E.A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Miss Gandy

N. Rockefeller

MEMORANDUM

January 26, 1949

Mr. Nelson A. Rockefeller

TO: Mr. Harold Wheeler
Mr. Victor D'Amico

February 18, 1949

FROM: Nelson A. Rockefeller

page two

SUBJECT: Portfolio of Modern Sculpture

This decision is of course related to the general problem of my writing time about which I want very much to talk with you as soon as possible.

Sincerely yours,

I am very about the selections, the photographs are perfectly beautiful and the portfolio arrangement is ideal.

I would like to suggest that when Victor

gives his talk at the Trustees meeting, a set of these given to each one of the Trustees.

AHB/ob

P.S. Since dictating the above I have had a talk with René who tells me that you also have my writing problem on your mind. Tom Braden is pressing me to do one or two meetings for Blanchette's Committee, and needs an answer immediately. If we could talk today or tomorrow I could give him his answer and wire MacAgy too.

AHB jr.

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COPIED FOR: Mr. McCray
Miss Courter
Mr. Barr
Mr. Soby
Miss Ulrich

N. Rockefeller
Rock N.

MEMORANDUM

January 26, 1949

TO: Mr. Monroe Wheeler
Mr. Victor D'Amico

FROM: Nelson A. Rockefeller December 21, 1948

SUBJECT: Portfolio of Modern Sculpture

Dear Mr. Wheeler:

I just can't tell you how delighted I am with "MODERN SCULPTURE - TEACHING PORTFOLIO NO. 1".

I am crazy about the selections, the photographs are perfectly beautiful and the portfolio arrangement is ideal.

I would like to suggest that when Victor gives his talk at the Trustees meeting, a set of these photographs be given to each one of the Trustees.

I would greatly appreciate your guidance on the attached.

Many thanks.

Hand O.K. no for an
Therese - concerned

Therese - there is no
reply

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Rock N.

cc to Mr. Barr

WILSONSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FIFTH STREET
NEW YORK 21

Buenos Aires
London

New York
Paris

December 31, 1948

December 18, 1948

Dear Mr. Visson:

Room 5600
30 ROCKEFELLER PLAZA

December 23 1948

To: Mr. Alfred Barr
 FROM: Nelson A. Rockefeller
 Subject: Letter from Vladimir Visson
12/18

the eighteenth
nineteenth Century

ought in asking
the exhibition.
to accept such
to take an
ely, my present
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regret that I
ever, I do
way indicates
ob you are

I would greatly appreciate your
guidance on the attached.

Many thanks.

most successful
onal Education
ador to Italy
ssador to the U. S.

JAN 4 1949
Galleries, Florence
refeller
ilanc Museum
las Cappadocia

Galleria d'Arte

the Gallerie

presenting to be on the

Looking forward to your favorable reply, I am

Sincerely yours,

Vladimir Visson
Secretary General
of the Exhibition

*Moved O.K. no for as
Museum is concerned*

*Alfred - They're anxious for
reply O.*

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Rock N.

cc to Mr. Barr

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK 21

Buenos Aires
London

New York
Paris

December 31, 1948

Dear Mr. Visson:

Mr. Nelson Rockefeller
210 Fifth Avenue
New York

Thank you for your letter of the eighteenth concerning the Exhibition of Italian Nineteenth Century Painting.

Dear Mr. Rockefeller:

I greatly appreciate your thought in asking me to serve as one of the sponsors of the exhibition. However, it has long been my policy not to accept such sponsorships unless I am in a position to take an active part in the project. Unfortunately, my present responsibilities and commitments are such that this is not possible, and it is with sincere regret that I must decline your kind invitation. However, I do want you to know that my decision in no way indicates any lack of interest in the wonderful job you are doing for the city of Florence.

With very best wishes for a most successful exhibition,

NELSON A. ROCKEFELLER JAN 4 1949
Nelson A. Rockefeller
Hon. James E. Dunn, American Ambassador to Italy
Sr. Alberto Terchianni, Ambassador to the U. S.
Dr. Bernard Berenson
Prof. Bruno Borgini
Dr. Ugo Procacci, Superintendent of Galleries, Florence
Prof. Constantino Baroni
Dr. Felice da Filippi, Director of the Uffizi

Mr. Vladimir Visson
Wildenstein & Co.
19 East 64th Street
New York 21, New York

Looking forward to your favorable reply, I am

Sincerely yours,

Vladimir Visson
Secretary General
of the Exhibition

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N. Rockefeller

COPY Mr. Franklin
Mr. Wheeler

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK 21

December 2, 1948

Buenos Aires
London

New York
Paris

N. Rock

Room 5600 December 18, 1948
30 Rockefeller Plaza
New York 20, N. Y.

Mr. Nelson Rockefeller
810 Fifth Avenue
New York, New York

Dear Mr. Rockefeller:

A Loan Exhibition of Italian 19th Century Painting, from public and private collections in Italy, sponsored by the City of Florence in order to help restore the Santa Trinita bridge and other damaged monuments in Florence, will be held in January 1949 at the Wildenstein Gallery in New York.

On behalf of the Italian Committee, which includes among others

- His Eminence, the Cardinal Elia Dalla Costa
Arcivescovo di Firenze
- Count Carlo Sforza, Italian Minister of Foreign Affairs
- Mr. Guido Gonella, Minister of National Education
- Hon. James C. Dunn, American Ambassador to Italy
- Sr. Alberto Turchiani, Italian Ambassador to the U. S.
- Dr. Bernard Berenson
- Prof. Bruno Borghi, Rector of the Florence University
- Dr. Ugo Procacci, Superintendent of Galleries, Florence
- Prof. Constantino Baroni, Director of the Milano Museum
- Dr. Felica de Filippi, Director of the Capodimonte Museum, Naples
- Dr. Palma Bucarelli, Director of the Galleria d'Arte moderne, Rome
- Prof. Giulio Lorenzetti, Director of the Galleria d'arte moderne, Venice,

I take the liberty of asking you to honor us by consenting to be on the American committee of sponsors of this exhibition.

Looking forward to your favorable reply, I am

Sincerely yours,

Vladimir Visson
Secretary General
of the Exhibition

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N. ROCK

ROCKEFELLER

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

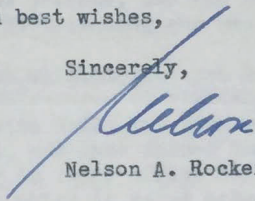
December 15, 1948

Dear Alfred:

Thank you for your thoughtful note of the second and the copy of "Painting Toward Architecture". It certainly is a handsome volume, and I am looking forward with great interest to reading it.

With best wishes,

Sincerely,



Nelson A. Rockefeller

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

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Mr. Nelson Rockefeller, Jr.
30 Rockefeller Plaza
New York, N.Y.
11 West 53rd Street
New York 19, New York

AHB:kg

*want to take
to have in this?*

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N. ROCKEFELLER

CC: Mrs. Tremaine
Mr. Wheeler

File

December 2, 1948

N. ROCKEFELLER

Room 5620
30 Rockefeller Plaza
New York 20, N. Y.

October 18, 1948

Dear Nelson:

I am sending you herewith a copy of "Painting Toward Architecture", the book published by the Miller Company with text by Russell Hitchcock. It was for this that I wrote the preface, the fee for which we allocated to defray some of the costs of distributing our catalogue.

The book itself, I think, will interest you because it is published by a large and enterprising manufacturer of lighting fixtures. The President, Burton Tremaine and his wife Emily are both very much interested in abstract painting and sculpture, and have formed the collection which illustrates the book, partly to hang in their office and designing rooms and partly to form a traveling show which is going around the country. A large part of the editions of the book itself will be distributed to architects throughout the country. Russell's text outlines the historical activity of abstract art upon the architecture of the past twenty years.

It seems to me that the Tremaines have really used remarkable courage and imagination in thus demonstrating, on several levels, the relationship between modern art and industry.

Sincerely,

Nelson A. Rockefeller
Nelson A. Rockefeller

Mr. Nelson Rockefeller, Jr.
30 Rockefeller Plaza
New York, N.Y.
3rd Street
New York 19, New York

AHB:kg

would like to have it?

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N. ROCKEFELLER

cc: Mr. Burden
Mr. Whitney
Mr. Braden
cc: Mr. William A. M. Burden

N. ROCKEFELLER

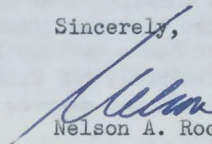
Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

October 18, 1948

Dear Alfred:

Thanks for your note of the thirteenth concerning the Metropolitan agreement. When I get back from Venezuela I'd like very much to talk to you in more detail about what Roland said concerning their plans. In the meantime, with best wishes,

Sincerely,


Nelson A. Rockefeller

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

want to talk to have re this?

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N. ROCKEFELLER

cc: Mr. Burden
Mr. Whitney
Mr. Braden
cc: Mr. William A. M. Burden
Mr. Thomas Braden

ATC

October 9, 1948
October 13, 1948

Dear Nelson:

Thank you for your letter of October 11 with its enclosures from Roland Redmond. I am very much relieved that the Metropolitan does not propose to change its agreement with our Museum which seems to me to be so advantageous to both institutions.

Would you report to the Board of Trustees about this matter? I am sure that they would be interested to know that you and Jock had had a conversation with Redmond.

I read through the revised agreement and have nothing to suggest since all the changes merely serve to eliminate the Whitney.

If anything was said in your conversation with Redmond of a less formal and official sort which might throw light on our relations with the Metropolitan, I would be very glad to hear about it. I am extremely eager to maintain the best possible relationships in that quarter - not an entirely easy problem in view of the fact that the Director of the Metropolitan consistently and abusively attacks our field.

Sincerely yours,

s/ Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York
att: Miss Susan Cable

AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

cc: Mr. Burden
Mr. Whitney
Mr. Braden
Mr. d'Harnoncourt
Mr. Wheeler

October 9, 1948
page two

October 9, 1948

Would you be willing to raise the question at the coming meeting?
Dear Nelson:

Apropos of the \$300 fee from the Miller Company I would like to make a suggestion - I take the liberty of doing this since after all the article was written entirely on a weekend and therefore not, strictly speaking, on Museum time.

As you know I am very much concerned about the distribution of the Museum's new catalog on the Collection of painting and sculpture both here and abroad. It really seems to me that the Museum ought to give copies to the donors of works of art in the catalog. I think it would be a handsome and worthwhile gesture too if we could distribute the book to the artists represented and also to certain key critics and museum people and libraries. The Museum has no budgeted funds for this purpose. I raised the question at the recent meeting of the Committee on the Museum Collections but no one responded; perhaps I didn't put the matter cogently enough.

I don't think there is any more effective or more economical way of maintaining the Museum's prestige abroad - and incidentally contributing to the prestige of American culture - than the distribution of this catalog of a comprehensive collection of art from thirty countries.

My guess is that 500 copies would take care of the essential list, especially as a good many will receive catalogs anyway as members of the Museum. 500 copies plus shipping charges would be about \$800.

Could I suggest that the \$300 fee from the Miller Company be applied to this purpose?

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30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

Mr. Nelson A. Rockefeller

October 9, 1948
page two

October 6, 1948

Would you be willing to raise the question at the coming Trustees meeting?

Thank you for your letter of the first of September with the copy of the label in connection with the exhibition of the four works bequeathed to the Museum by Mother. I read this with great interest and very sincere appreciation. There is no one who had the understanding of or who shared more completely Mother's feeling for the Museum. The label, as prepared for this exhibition, is a perfect illustration of your great sympathy in her participation in the work of the Museum. I am sending a copy of the label to Mr. Nelson A. Rockefeller. I am sending a copy of the label to
30 Rockefeller Plaza - Room 5600
New York 20, New York
att: Miss Susan Cable regards,

Sincerely yours,

AHB/ob

Sincerely

P.S. - I am setting the cost at \$1.50 a copy plus postage; this includes a 20% mark-up over cost of manufacture to cover overhead.

AHB jr.

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

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	AHB	I.A.210

ROCKEFELLER EC
(NIAR)

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

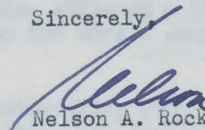
October 6, 1948

Dear Alfred:

Thank you for your letter of the twenty-first of September with the copy of the label in connection with the exhibition of the four works bequeathed to the Museum by Mother. I read this with great interest and very sincere appreciation. There is no one who had the understanding of or who shared more completely Mother's feeling for the Museum. The label, as prepared for this exhibition, is a perfect illustration of your great sympathy in her participation in the work and life of the Museum. I am sending a copy of it to my father and my brothers.

With personal regards,

Sincerely,


Nelson A. 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 Archives, NY	Collection:	Series.Folder:
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N. ROCKEFELLER

Copies to: Mr. D'Harnoncourt
Mr. Wheeler
Mr. Soby
Mr. Kaufmann

September 27, 1943

Inst. folder

Therefore, although I believe the matter has come up at
Trustee Meetings, we have had to depend upon Edgar Kaufmann, who twice
has generously provided funds for sending books abroad to
libraries. I note in the minutes of a recent Board meeting
that this problem came up again. In the past Harold Wheeler and
John Ehrlich have done a good deal to make allowances for books
to make discounts which in the end make their balances less favorable.

Dear Susan: with our present deficit I feel reluctant to
take action. Thanks for your letter of September 22 about the Institute
of Contemporary Arts in London. I was, of course, glad to hear of
Nelson's contribution, and the English responses were really over-
whelming that a foreigner should have taken so much interest in their
undertaking. I think that they might well use Nelson's gift as
leverage for prying loose a little more money from British sources.

I am very glad to see the material from the Institute, some
of which I had missed. I liked especially the evening of poetry, with
its section on American verse.

I am interested and puzzled by your remark about the results
of Nelson's trip to Brazil. For years now I have been trying to divert,
or better, divide his interests more equitably between South America
and Europe, at least as far as the Museum is concerned. Our great post-
war opportunities lay and still lie, although a little belatedly, in
Europe - opportunities isn't quite the word - something like necessities
or obligations is better.

I am glad he spoke of cooperating with the Institute. We plan
to do so in the near future by lending the Institute, for an important
exhibition this winter, our most famous twentieth century picture,
Les Femmes d'Alger by Picasso.

One very simple but extremely effective service to other
countries would be the establishment of a small fund of perhaps even a
thousand dollars or less for sending our publications to European scholars,
critics, certain key artists, universities, public libraries and so forth.
Their need and their demand are very great, but exchange regulations in
many countries are difficult or almost impossible. French booksellers,
for instance, are forbidden to stock or sell anything but technical books
published in America. This rules out all our books. Besides these legal
difficulties, most Europeans interested in them are simply too poor to
buy them, particularly as the few copies available in some countries are
marked at extravagant prices.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

Copies to: Mr. D'Harnoncourt
Mr. Wheeler
Mr. Soby
Mr. Kaufmann

-2-

Hertofore, although I believe the matter has come up at Trustee Meetings, we have had to depend upon Edgar Kaufmann, who twice has generously provided funds for sending books abroad, particularly to libraries. I note in the minutes of a recent Coordination Committee that this problem came up again. In the past Monroe Wheeler and Iona Ulrich have done a good deal to make allowances for European distribution, but with our present deficit I feel reluctant to urge them to make discounts which in the end make their balances less favorable. (For instance, I should like to be able to send catalogs of the Painting and Sculpture Collection to a large number of museums, libraries, critics, and above all to the artists who are represented in the Collection, especially in Europe and South America. Naturally I cannot ask the Publications Department to take a loss. In sending these copies we could, of course, request exchanges which would benefit the Library.)

When I used the word belated above, I was thinking of the interminable delays and uncertainties of the Italian exhibition, which would have been more effective a year or two earlier. As it stands, it will not be put on until the fall of 1949, five years after the war in Italy came to an end. This delay, so far as I understand it, is caused primarily by general lack of interest in the Museum's role in European activities - a role all the more urgent in view of the inadequacy of the State Department and the ignorance of Congress, notably Mr. Taber's committee of the House.

Sincerely,

Miss Susan Cable
Office of Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

Sincerely,

Susan

AHB:bb

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	AHB	I.A.210

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

September 22, 1948

Dear Alfred:

As you may recall, you wrote Nelson in August of 1947 about the Institute of Contemporary Arts in London, and suggested that perhaps he might want to make a contribution. When you were in Italy, as I think you know, Nelson sent a contribution to Mr. Herbert Read who was then in this country, and I thought you might like to have for your files a copy of Nelson's letter to Read, Read's reply, and Roland A. Penrose's formal receipt.

I also am sending you herewith the only material which we have received from the Institute of Contemporary Arts. If this material comes to you anyway, I wish you would let me know, as I don't want to duplicate your mail. In addition to sending this to you for your information, you will note that in Nelson's letter to Mr. Read, he speaks of the Museum of Modern Art welcoming the idea of cooperation with the Institute. I think Nelson is anxious, as a result of his recent trip to Brazil, to discuss with René the question of the Museum's international role, and I thought this file might be pertinent.

Sincerely,

Susan

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

The Institute of Contemporary Arts

Registered Offices) Living Arts Ltd. E.C.Gregory)
24 Coleman Street) Roland A. Penrose) Directors
London E.C.2) Herbert Read)

April 23, 1948

Mr. Nelson A. Rockefeller
30, Rockefeller Plaza
New York 20
N. Y.

8th May 1948.

Dear Mr. Rockefeller,

On his return from New York our chairman, Mr. Herbert Read, has handed to the committee your very generous gift of \$2,500.

At a general meeting of the committee held on the 5th of May, a resolution was passed asking me to write to you and express the whole-hearted thanks of all of us who have been working to bring the Institute into being. Nothing could be nearer to our desires than to feel that we have your backing and a close relationship with the Museum of Modern Art, with whose aims and ideals we have so much in common. The encouragement which you have now given us by your generosity will be a new stimulus to our efforts. We shall naturally keep you informed of all future developments, and shall be happy to place your name on our list of founder-members.

In case you have not received details of all the activities which we have undertaken during the short period we have been in existence, I am sending you, under separate cover, a complete set of all our catalogues, announcements, etc., to date.

Thanking you again for your much appreciated gift,

Sincerely yours,

Roland A. Penrose
HON. TREASURER.

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April 23, 1948

Dear Mr. Read:

It gives me great pleasure to send you the enclosed check for \$2,500 as a contribution to the work of the Institute of Contemporary Arts. I have been tremendously interested in reading of the plans which the Institute has formulated and admire very much the courage and foresight of its founders in undertaking a program of this scope.

I will look forward with enthusiasm to hearing of developments, and I can assure you that the Museum of Modern Art welcomes the opportunity of cooperating with the Institute in any way that we can.

With best wishes,
Sincerely,

Nelson A. Rockefeller

Mr. Herbert Read
Hotel Holley
36 Washington Square
New York, N. Y.

Sincerely,

Mr. Nelson Rockefeller
20 Rockefeller Plaza
New York 20, New York

P.S. If you think your father might be interested, won't you show the label to him.

Copy of label

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

N A Rock

September 21, 1948

Dear Nelson:

I enclose a copy of the label which we used in connection with the exhibition of the four works bequeathed to the Museum by your mother. A good part of this label was used in the release to the press.

I need scarcely say again how happy I am that we now have these works which I know from personal conversation with your mother were very dear to her.

Sincerely,

Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York 20, New York

P.S. If you think your father might be interested, won't you show the label to him.

AHB/mw
Copy of label

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ROCKEFELLER
(NELSON)

See Deti's file of
Future Possible Reproducts
Women in Stupid Bodies

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cc: Mr. William A. M. Burden
Mr. d'Harnoncourt
Mr. Wheeler
Miss Lytle ✓
Miss D. Miller
Mr. Lieberman

August 3, 1948

Mr. Nelson A. Rockefeller
August 3, 1948

Dear Nelson:

Let me answer your questions about the Print Room more explicitly: It would be possible to open the Print Room in November although there are still a few things not properly cataloged and the cabinets for the drawings will not have been completed. The drawing cabinets, however, are not necessary for the opening of the room, which I think we should do as soon as possible.

I had hoped to hold an important exhibition of our prints at the time the print room was opened in order to celebrate the opening and publicize it, but Monroe Wheeler has scheduled the exhibition of the print collection toward the end of April in order to make room for the 20th Anniversary exhibition Timeless Elements in Modern Art. Because of the size of the room it would not be feasible to hold a public opening of the print room without the exhibition. We can, however, announce that the print room was open and hold a small reception for the Trustees and perhaps collectors and others especially interested in prints. This could be followed then in April by the exhibition with all of our members invited and a special bulletin describing the Collection and illustrating some of its most important items.

Does this plan meet with your approval? Let me know what you think of it.

Did I understand you to say at the meeting of the Coordination Committee yesterday that you were agreeable to my suggestion that we use the name "Mrs. John D. Rockefeller, Jr. Print Room" or perhaps "Mrs. John D. Rockefeller, Jr. Memorial Print Room". I have not previously had a reply to my letter of some months ago in which I proposed this name, so that I have not taken any steps to sound out other trustees. I am quite certain, however, that if you approve the trustees would welcome this idea, although some might think it inadequate as a tribute to your mother's interest in the museum. I have thought over this possibility, but feel that she herself would have liked naming the print room after her since prints were her chief interest; indeed, during the past few years of her life, she once more was buying prints quite actively for the Museum Collection, and intended to increase her interest in this field.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

N. Rockefeller

*cc: DCM
DD*

Mr. Nelson A. Rockefeller
August 3, 1948

page two
August 3, 1948

Dear Nelson: As soon as you write me your definite approval of the proposals in this letter I should like to clear them with the Chairman of the Committee on the Museum Collections and then propose the idea to the Trustees at their first meeting in the fall.

As you know last year, I have also shown these to Jim Soby. These were not among the best of mother's collection. Both Jim and I feel that they are not quite up to museum standard, though we would be very glad to have them for our Study Collection since one of them is an interesting example of Rivera's first Mexican period, and the other is a unique document of his stay in Moscow in 1927 just as he was losing favor with Stalin's regime.

Sincerely yours,

I am also enclosing for purposes of identification the photograph of the silver box which I mentioned the other day and which you asked me to write you about. This box was one of the best pieces selected by Philip Johnson for his pioneer Modern exhibition back in 1934. It is a masterpiece of English art nouveau, beautiful in style and workmanship, and would be an extremely desirable addition to our small, carefully selected objects of that important period. Both

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

Attn: Miss Susan Cable
I discussed this box twice with your mother about this box but she wanted to keep it since I believe she was very glad to let the museum have it.

I would like to speak of one other picture which I myself bought for your mother in the hope that eventually it might come to the museum. This is the little Palette which Henri Rousseau painted and sent to his lady friend. It is a small but delightful and very rare example of Rousseau's flower painting. I hesitate to mention it, yet it is something that I would greatly love to see in our Collection. Indeed if I had had any purchase money when I bought it I would have tried to secure it for the museum. I enclosed a photograph of it too.

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N. Rockefeller

cc: DCM
DD

Mr. Nelson A. Rockefeller
August 3, 1948

page two
August 3, 1948

Dear Nelson: You were very generous to take an interest in my silver box, and I hope you and your father will not feel that I go too far in speaking of the little Rousseau. I've studied the two Rivera works, Fruitera-Mexican Woman and 7th of November-Moscow, which your mother suggested I take to the museum last year, I have also shown them to Jim Soby. These were not among the best Riveras in your mother's collection. Both Jim and I feel that they are not quite up to museum standard, though we would be very glad to have them for our Study Collection since one of them is an interesting example of Rivera's first Mexican period, and the other is a unique document of his stay in Moscow in 1927 just as he was losing favor with Stalin's regime.

I am also enclosing for purposes of identification the photograph of the silver box which I mentioned the other day and which you asked me to write you about. This box was one of the best pieces selected by Philip Johnson for his pioneer Art Nouveau exhibition back in 1934. It is a masterpiece of English art nouveau, beautiful in style and workmanship, and would be an extremely desirable addition to our small, carefully selected, permanent collection of objects of that important period. Both Edgar Kaufmann and Philip Johnson agree with me in this.

I spoke once or twice with your mother about this box but I gathered that she wanted to keep it since I believe she was using it. Otherwise I was under the impression that she would have been very glad to let the museum have it.

I would like to speak of one other picture which I myself bought for your mother in the hope that eventually it might come to the museum. This is the little Palette which Henri Rousseau painted and sent to his lady friend. It is a small but delightful and very rare example of Rousseau's flower painting. I hesitate to mention it, yet it is something that I would dearly love to see in our Collection. Indeed if I had had any purchase money when I bought it I would have tried to secure it for the museum. I enclose a photograph of it too.

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N. Rockefeller

Mr. Nelson A. Rockefeller
August 3, 1948

June 9, 1948

page two

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

You were very generous to take an interest in my mention of the silver box, and I hope you and your father will not feel that I am too forward in speaking of the little Rousseau too.

Sincerely yours,
I decided interest by both established and younger artists and I feel certain that we can have a most stimulating exhibition. There is extraordinary energy in the arts in Italy at the moment and I really believe that the exhibition will be varied, good in average quality and an exciting experience for our public here.

In Italy there is a great deal of enthusiasm over the show, not only among the Italians but among members of the American colony. I talked, for example, to our Ambassador, Mr. Bush, whom you had previously written and both he and his wife said several times that they felt it was extremely important for this country to make such a cultural gesture toward Italy. Indeed, Mrs. Bush became so interested in the project that she asked me to draw up for her a list of all the leading living Italian artists so that the Embassy might keep them in mind for possible official gatherings. I sent her this list from Venice with brief notes describing the work of the American Academy in Rome is also extremely interested in the project and have offered to help assemble the pictures for New York 20, New York
Attn: Miss Susan Cable

As to the Italian collectors and artists we found that the exhibition meant a very great deal and we were treated on all with the greatest kindness and enthusiasm. In fact, I think the exhibition and a very widespread general interest in the living artist of Italy. I would like very much to give you a fuller report some time when you have a moment. Meanwhile this is simply to let you know that both Alfred and I believe more than ever in the quality of the show itself and in its usefulness as a cultural tie between this country and Italy.

With kindest regards,

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
JES:ms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

N. Rockefeller

June 8, 1948

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

Dear Nelson:

I want to report very briefly on our trip to Italy and the prospects for the Italian show. In our Italian show, is most anxious to talk to you about a project he has for restoring the Sforza. We found a good deal of material of very decided interest by both established and younger artists and I feel certain that we can have a most stimulating exhibition. There is extraordinary energy in the arts in Italy at the moment and I really believe that the exhibition will be varied, good in average quality and an exciting experience for our public here.

In Italy a very substantial sum of money has been set aside to In Italy there is a great deal of enthusiasm over the show, not only among the Italians but among members of the American colony. I talked, for example, to our Ambassador, Mr. Dunn, whom you had previously written and both he and his wife said several times that they felt it was extremely important for this country to make such a cultural gesture toward Italy. Indeed, Mrs. Dunn became so interested in the project that she asked me to draw up for her a list of all the leading living Italian artists so that the Embassy might keep them in mind for possible official gatherings. I sent her this list from Venice with brief notes describing the work of the artists involved. The American Academy in Rome is also extremely interested and they have offered to help assemble the pictures for shipment to America. I did tell him that I would mention it to you. He was extraordinarily helpful and generous to the Gerns. As to the Italian collectors and artists we found that the exhibition meant a very great deal and we were treated on all sides with the greatest kindness and enthusiasm. In fact, I think it safe to say that there was a very widespread general interest in the exhibition and a very real appreciation of America's interest in the living artist of Italy.

I would like very much to give you a fuller report some time when you have a moment. Meanwhile this is simply to let you know that both Alfred and I believe more than ever in the quality of the show itself and in its usefulness as a cultural tie between this country and Italy.

Sincerely,

With kindest regards,

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

JTS:mc

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May 12, 1948

TO: Mr. Alfred H. Barr, Jr.

June 8, 1948

FROM: Susan Cable

SUBJECT: Marcia Strohbridge

Dear Nelson:

Mr. Romeo Toninelli, whom you will remember as the man chiefly responsible for Italian interest in our Italian show, is most anxious to talk to you about a project he has for restoring the Brera Museum in Milan. As you undoubtedly know this is one of the great Italian museums and it was almost entirely destroyed during the war. We visited the Museum and the courage with which the Italians are attempting to repair the damage is altogether remarkable.

In Italy a very substantial sum of money has been set aside to help with the restoration of the Brera. However, \$200,000 is still desperately needed. Mr. Toninelli's hope is that it might be possible to persuade a great number of Italians living in New York to subscribe a very small sum each, perhaps around \$1. If this could be managed Mr. Toninelli feels that as a gesture of appreciation the City of Milan might send to New York a sculpture by one of its leading sculptors, to be erected in Central Park. There is as a matter of fact a sculptor named Marino Marini who is among the best sculptors of our day and who lives in Milan.

I have of course no idea whether Mr. Toninelli's plan is at all feasible or not, but I did tell him that I would mention it to you. He was extraordinarily helpful and generous to the Barrs and myself when we were in Italy and he has really done far more than anyone there to promote interest in our Italian show.

I hate to take up your time with this but if it would be possible for you to see Mr. Toninelli for a moment I know he would appreciate it enormously, particularly since you know so well the situation in New York campaigns of this kind.

With kindest regards,

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

JTS:mc

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N. Rockefeller

MEMORANDUM

May 18, 1948

TO: Mr. Alfred H. Barr, Jr.
FROM: Susan Cable
SUBJECT: Marcia Strobridge

As of today, Miss Marcia Strobridge will be working with me on the Museum in this office, and if you can't reach me, she will be glad to help you in any way she can.

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N. ROCKEFELLER

Rome, May 29, 1948

Dear Nelson,

I'd prefer to talk to you about this matter rather than write you but Monroe needs to have a decision possibly before I return.

It's about a possible memorial exhibition of your mother's gifts and bequests to the Museum Collection. You may recall we had a such an exhibition after Miss Bliss' death in 1931 - and naturally the idea occurred to several of us that this would be an appropriate thing for the Museum to do in your mother's memory.

Before making a decision there are several questions about which we need your advice both as the Museum's president and as a son who knew your mother's feelings about her gifts perhaps better than anyone else.

Your mother gave the Museum a very large number of works of art perhaps in all 2500 objects (I haven't exact figures here in Rome) including oils and watercolors, sculpture, over 150 drawings and about 2000 prints. But because of her modesty as a collector most of these objects were small in scale.

Your mother was always reluctant to have her name used but often we could persuade her to do so on the grounds that it helped both the Museum and the artist. However in 1942 she asked for the list of all her gifts of painting and sculpture and withdrew her name from the great majority of her gifts saying she thought her name occurred too often in catalogs and on labels; besides, she said, there were a good many works she had bought "for the Museum" which she really didn't like much personally and therefore preferred not to have her name upon them as her gift. Unfortunately she withdrew her name from many of her best and most important gifts leaving it upon some good things but also upon a number of works of comparatively minor interest. A year ago she repeated this step withdrawing her name from all but five of the scores of drawings she had given the Museum.

If then we were to hold a memorial exhibition we should have either to limit it to the works which bear her name - a very fragmentary group - or we should have to ignore her considered and definite request for anonymity as regards a large number of other gifts from which we'd have to choose in order to make the show fairly representative. (including certain works I persuaded her to buy like the big Lehmbruck man and the Matisse gourds which I'm not sure she ever felt were really hers. Replacing her name, even temporarily, could be done (I think) only with your approval, and even then I'm not sure she would have liked it.

A very similar problem would come up if we were to include the works bought with her Purchase Fund. Some of these she liked; some she very positively disliked; in any case she had her name removed from the great majority of them including many of the best.

My own suggestion is that we should not have a memorial exhibition but should open the Print Room in her name perhaps calling it the

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Mrs. John D. Rockefeller Print Room During the past ten years prints and the Print Room were her principal interest so far as the Museum Collection was concerned. This would avoid the awkward problems in a memorial exhibition of her other gifts. Furthermore the exhibition of prints which is to inaugurate the opening of the Print Room will include many of her personal gifts which will be shown for the first time whereas all her best gifts of painting, sculpture and drawings have been shown many times so that their inclusion even in a memorial exhibition would have little fresh interest for the public.

Perhaps there are reasons of policy which may prevent our so naming the Print Room but I know of none. Indeed it might not be a bad precedent to set. This requires some thought on the part of the Trustees. Meanwhile won't you let me know what you think about the questions raised in this letter. Perhaps you would care to discuss them with father though naturally you will know best about that.

Sincerely

Barr

Mr. Nelson A. Rockefeller, President
Museum of Modern Art
11 West 53rd St.
New York 19

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Times Apr 23 '48

46 L+

MRS. ROCKEFELLER LEFT ART TO FAMILY

Modern Museum Also Named Residuary Legatee—Nephews and Nieces Get \$98,000

The will of the late Abby Aldrich Rockefeller, disposing of an estate estimated at \$500,000, was filed yesterday for probate in Surrogate's Court.

Mrs. Rockefeller, who died on April 5, bequeathed to her husband, John D. Rockefeller Jr., all her oriental miniatures for use during his life and provided that on his death they should pass to Harvard College for the benefit of the Fogg Museum of Art.

Fourteen nephews and nieces each receive \$7,000, minus gifts made to them during her lifetime. The residuary estate is bequeathed to the Museum of Modern Art.

Mrs. Rockefeller left two Seurat drawings known as "Jeune Fille a l'Ombrelle" and "Jeune Fille," to the Art Institute of Chicago. Van Gogh's drawing, known as "Village of Ste. Marie," and his painting, "Corridor of the Hospital, St. Remy," go to the Metropolitan Museum of Art, subject to the right of the Museum of Modern Art to possession of them for not less than twenty-five years nor more than fifty years.

All her furniture, jewelry and other personal and household effects were left to members of Mrs. Rockefeller's family, with the right of her husband to use during his lifetime such of these articles as he may select.

Under the will, Nelson A. Rockefeller, a son, receives the white marble statue of Boddhisatva in life size, which was formerly in the Ling Yen Temple in Ling Yen Mountain. The will gives portraits of her sons, John D. 3d, Nelson, Laurance and David, to their sons; and the portrait of another son, Winthrop, goes to him.

The will lists twenty-six items in the inventory of miniatures, including one showing Suyanhing, a legendary chieftain of the Mongols. Another shows the Prophet Mohammad talking with his father-in-law, Abu Bekr. Still another shows Hasan, one of the greatest Shia saints, entering Medina.

Leaves from ancient manuscripts listed include one from a Persian history of Tamerlan and his successors, illuminated at Tauris or Bagdad about 1425. It is decorated with a painting, representing Tamerlan, seated on a carpet under a tree, receiving members of his court. Another leaf is a title page of the Gospel in Armenian, dated 1180.

A power of appointment Mrs. Rockefeller held under a trust created by her mother was exercised in favor of her children, and thus they will receive in equal shares her share of the trust fund. The children sharing in the trust fund are Nelson A., John D. 3d, David R. and Laurance S. Rockefeller, all of Mount Pleasant, Westchester County; Winthrop Rockefeller of 770 Park Avenue and Mrs. Abby Rockefeller Pardes of 1 Beekman Place.

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810 FIFTH AVENUE

Monday

Dear Alfred:
Your letter
with its love and
understanding of
Mother has meant
so much to me
during these past
weeks.

Aldrich Rockefeller [1948] from 192:

at now on the boat I have a clearer

tantly. It seemed to me that the thought about it continually and I did so much for the same institution we used to talk together with the mother - she was so thoughtful

by writing another long one. Yet her generosity and kindness which all statesmanship.

oman, the outside world took for few realize what positive acts of cal, but it is often assumed to be might have given pause to a more ons they caused her real anxiety,

the plans for the Museum. For d collection alive in the minds of it was she who called the meeting

in the way she kept the Museum while it is a grand magnet is also g off the edge. The museum has our mother (sometimes when the Museum's high goal[.] This she had great vision herself. She

K months ago just before she went n better form. In recent years she e world itself, as one might expect youth, of the years around 1900 on. For three hours we talked as and about her faith in youth. For it was fresh and adventurous and some of it again for eventual gift just when we were deep in a wave that I would count that delightful

conversation as among the most memorable and inspiring of my life in the Museum. Remembering her as she was then has helped dull the shock and grief of her sudden death - just as I am sure your last talk with her, about which I've heard, must have greatly consoled you and helped you face the future with faith and new courage.

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We drove out
to the country and
spent the weekend
together just before
she died. Just as
you said she
had a new enthusiasm
- her vision for the
future was clear
and completely unafraid.

Aldrich Rockefeller [1948] from
2:

now on the boat I have a clearer

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810 FIFTH AVENUE

She was looking forward so to working with you, not only in prints but in painting as well, and for the first time in years she was bursting with ideas

Aldrich Rockefeller [1948] from 192:

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about the museum
as a whole. It
was just like
the early days.
She had such
affection for you
- so much confidence
in you and pride
in what you've
done. I really
think the happiest

Aldrich Rockefeller [1948] from
92:

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- 3 -

810 FIFTH AVENUE

association of her
life, outside her
family, was with
The Museum - and
no one contributed
so much to that
as did you. There
was respect and
affection between
you, a mutuality

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of interest - a
common vision
and understanding.
It is now up to us
to carry forward the
realization of that
vision and to keep
her spirit a living
force in the Museum
and its work.
With sincere
appreciation
Helmut

Aldrich Rockefeller [1948] from
92:

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Transcription of draft letter Alfred H. Barr, Jr.-Nelson A. Rockefeller re: death of Abby Aldrich Rockefeller [1948] from Alfred H. Barr, Jr. Papers, Series I. Personal Correspondence, 1947-50, File Folder 192:

file under Nelson R.

Fever kept me from writing you as soon as I heard of your mother's passing but now on the boat I have a clearer head - and some perspective on what she meant to the Museum - and to me.

During the first ten years of the Museum I used to see your mother constantly. It seemed to me that the Museum interested her more than anything in her life excepting only her family. She thought about it continually and worried about it and planned for it. Because we saw each other so frequently and cared so much for the same institution and perhaps because I was very young at the beginning - even younger than my age - we used to talk together with the greatest candor, even intimacy, so that often I used to feel almost as if she were a second mother - she was so thoughtful and so kind.

By now you will have had many letters: I shall try not to impose upon you by writing another long one. Yet there are two qualities your mother had which I especially like to remember (besides her generosity and kindness which everyone felt). These were her courage and a very special virtue which one might call statesmanship.

In her position, which I suppose was as exalted as that of any American woman, the outside world took for granted that she could do almost anything her wealth and power would permit. Few realize what positive acts of courage her interest in modern art required. Not only is modern art artistically radical, but it is often assumed to be radical morally and politically, and sometimes indeed it is. But these factors, which might have given pause to a more circumspect or conventional spirit did not deter your mother, although on a few occasions they caused her real anxiety, as they did us all.

She had courage too, and enthusiasm and imagination in carrying through the plans for the Museum. For instance, it was to her that I used to turn for support in keeping with the idea of a grand collection alive in the minds of the Trustees; and when the businessmen on the board were reluctant and discouraging it was she who called the meeting that TK the Film Library.

? More that in these particular campaigns she showed her statesmanship in the way she kept the Museum together. She was the heart of the Museum and its center of gravity - and the Museum while it is a grand magnet is also strongly centrifugal; ideas and people tend to slip away from its center and be flung off the edge. The museum has attracted people who were by turns generous and enthusiastic, capricious and vain. Your mother (sometimes when the rest of us had failed) helped people forget their pettiness and recapture their vision of the Museum's high goal[.] This she could do not only because of her position in the world but even more because she had great vision herself. She could take the long view, the high view - and induce others to see what she saw.

It makes me very happy to recall the last time I saw her. It was about three TK months ago just before she went to the Southwest. In the 18 years I've known her I do not remember ever finding her in better form. In recent years she has at times seemed tired and old and a little remote from the Museum, indeed, from the world itself, as one might expect her to be at her age. She had seemed ready to turn back to the days and the art of her youth, of the years around 1900 or even earlier. But during this last visit she seemed full of a new vitality and animation. For three hours we talked as we used to years ago about the Museum and its grand, still half-realized possibilities; and about her faith in youth. For the first time in many years she asked about young artists, what they were doing that was fresh and adventurous and original. She asked me to bring her their work and said she wanted to begin to buy some of it again for eventual gift to the Museum. I wrote you at the time how encouraged I was by her new enthusiasm just when we were deep in a wave of doubt and reaction. I did not know of course that I was not to see her again - or that I would count that delightful conversation as among the most memorable and inspiring of my life in the Museum. Remembering her as she was then has helped dull the shock and grief of her sudden death - just as I am sure your last talk with her, about which I've heard, must have greatly consoled you and helped you face the future with faith and new courage.

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file under Nelson R.

Fran kept me from writing you
~~so I would~~ as soon as I heard
of your mother's passing but now
on the boat I have a clearer head -
and some perspective on what she
meant to the Museum - and to me.
~~frankly. I~~

When. During the first ten years
of the Museum I ~~was~~ ~~to~~ ~~be~~ ~~for~~ ~~the~~
~~entire~~ I used to see your mother
constantly. It used to me that
the Museum ~~was~~ interested in more than
anything in her life excepting only her
family. She thought about it
continually and worried about it and
planned for it. Because we saw
each other so frequently and cared
so much for the same institution and
perhaps because I was very young
at the beginning - even younger than
my age - we ~~were~~ ~~able~~ ~~to~~ ~~read~~

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to talk together² with the
 greatest candor, even intimacy, for
 so that ~~at times~~ often I ~~felt~~
~~had to leave her~~ ~~feeling~~ I used
 to feel almost as if she were a
 second mother - she was of
 so thoughtful and so kind.

So now you will have had
~~at~~ ~~man's~~ letters: I ~~shall~~ ~~try~~ ~~not~~ ~~to~~
 upon you by writing another long
 one. ~~But~~ yet there are two qualities
~~beside her generosity and kindness~~ which ~~did~~ ~~like~~
 your mother had which ~~did~~ ~~like~~
 especially to remember (beside her
 generosity and kindness which everyone
 felt). These ~~are~~ ~~her~~ ~~courage~~ ~~and~~
~~her~~ ~~state~~ a very ~~of~~ ~~stern~~ ~~virtue~~
 which one might call Statesmanship.
 In her position, which I suppose
 was as exalted as that of any American
 woman, the outside world ~~was~~ ~~for~~
 granted that she could do almost
 anything her wealth and power would
 permit. ~~But~~ ~~I~~ ~~realize~~

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~~very clearly~~ what of positive acts of
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 it is often assumed to be radical
 morally and politically, and sometimes
 indeed it is. But these factors, which
 might have given form to a more
~~proper~~ spirit did not later your
~~mother~~, although ^{on a few occasions} they ~~not~~
 have caused her real anxiety, as
 they did us all.

She had courage too, and
^{and imagination} in carrying through ^{over the}
 in business, ^{Fr. instances}
 for the Museum. It was to her
 that I used to turn for support in
 keeping the idea of a great collection
 alive in the minds of the Trustees; and
 when the businessmen on the board
 were reluctant, ^{and discouraging} it was she who called
 the meeting that saved the film
 library. ^{More than} in them

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4

~~gr. mod~~

particular comparisons she showed
 her state — in the way
 she kept the museum together.
 She was the ~~central figure~~
 heart of the museum and its center
 of gravity — and the museum
 while it is a great magnet is
 also strongly centrifugal ~~it is~~ ~~that~~
 ideas and people tend to slip
 away from ~~its~~ ~~turning~~ spinning
 center and be flung off ~~to~~ the edge.
~~On~~ The museum has
 attracted people who were, ^{as} generous
 and enthusiastic, capricious and
 vain. Your mother (sometimes
 when the need ~~of~~ ~~was~~ had failed)
~~and the focus to~~ ~~at the end~~ ~~but~~ in people
~~point~~ Other ~~pitiful~~ ~~and~~ their vision
 helped people ~~capture~~ their vision
 of the museums high ~~high~~ goal
 this she could do not only because
 of her position in the world but even
 now because she had great
 vision herself.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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She could take the long view, the high view - and ~~bring~~ induce others to see what she saw.

~~The last~~ It makes me very happy to ~~remember~~ recall the last time I saw her. It was, ^{about three months ago} just before she went to the Southwest. ~~Just~~ I'm sure you know her I do not remember her ^{name} ~~name~~ in better form. ~~The second~~ ^{at times} ~~at times~~ seemed tired and old, and ~~ready to~~ and a little ~~removed~~ remote from the museum, indeed, from the world itself, as ~~she~~ ^{she} ~~ought~~ ^{ought} to be at her age. She ^{had seemed ready} ~~seemed ready~~ to turn back to the days and the art of her youth, of the years around 1900 or even earlier. But during this last visit she seemed ~~and~~

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full of a new ⁶ vitality and
 animation. For three hours
 we talked as we used to years
 ago about the museum and
 its great, still half-realized
 possibilities; and about her
 faith in youth. She ~~said~~ ^{stated}
~~was~~ ~~me to bring~~ For the
 first time in many years she
 asked about ~~the art of~~ young
 artists, what they were doing
 that was fresh and adventurous
 and original. She asked ^{me} to ^{bring} ~~all~~
 her ~~work~~ and ^{said she would}
 to begin to buy ^{some of them} ~~it~~
~~new work of young~~ ~~painters~~ ~~and~~
 for ~~several~~ ~~years~~ in the museum.
 I wrote you at ~~the~~ the time how
~~pleased~~ ^{encouraged} I was ~~by~~ her new
 enthusiasm, ~~at the very moment~~
 we were ~~depressed~~ ⁱⁿ a wave of a
 I did not know ^{of course} ~~that that would be~~ ^{doubt and} ^{reaction.}

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~~The last time I~~ that I
 was not to see her again - or that
~~would never be again~~
 I would count that delightful
 conversation as among the
 most memorable and inspiring
 of my life in its memory
~~Remembering~~ that Remembering
~~We have the future~~

As she was then has helped
 her as she was then has helped
~~the~~ dull the shock and grief
 of her sudden death - just
 as I am sure your last
 talk with her, about which
 we heard, must have greatly
 consoled you and helped
 you face the future with
 faith and ~~good~~ new courage.

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N. Rockefeller

April 27, 1948

April 12, 1948

Nelson A. Rockefeller, Esq.
Room 5600
30 Rockefeller Plaza
New York 20, New York

Dear Mr. Rockefeller:

It was most kind of you to send me such a generous contribution for the Institute of Contemporary Arts in London. I will take this back with me on Friday, and will have a formal acknowledgment sent to you, from London. We will not fail to keep you in touch with our plans and developments.

It was a great pleasure to meet you the other morning, and I hope I shall see you again if I return to America next year.

With best regards,

Sincerely yours,

Herbert Read

Hotel Holley
Washington Square West
New York 11, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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N. Rockefeller

El Presidente de la Republica
Particular

April 12, 1948

No. 48

Miraflores: 30 March 1948

Senores
Miembros de la Junta de Patronos
del Museo de Arte
Nueva York.

Dear Susan:

I am enclosing a copy of the letter we received from the President of Venezuela, thanking the Museum for its cooperation in an exhibition held in honor of his inauguration. It was the show to which we lent some two dozen works of art selected by José Gómez-Sicre.

Alfred left this morning. I went to the boat where I enjoyed myself thoroughly and also developed a great desire to sail the seas again.

Sirvase aceptar los señores Miembros de la Junta de patronos del Museo de Arte mis sentimientos de mi mas alta consideración.

All best,

Mr. Robert A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

Miss Susan Cable / Romulo Gallegos
Suite 5600
30, Rockefeller Plaza
New York 20, N. Y.

RF/sjs

mc

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El Presidente de la Republica
Particular

No. 48

April 3, 1948

Miraflores: 30 March 1948

Dear Sirs:
Senores
Miembros de la Junta de Patronos
del Museo de Arte Moderno
Nueva York.-

Estimables senores:

Me es particularmente grato hacer llegar hasta ustedes mi palabra de reconocimiento, por la valiosa cooperación prestada por ese Museo de Arte Moderno, al patrocinar el envío de obras artísticas que contribuyeron notablemente al realce de los actos realizados con motivo de haber tomado posesión de la primera magistratura de Venezuela.-

Sírvanse aceptar los senores Miembros de la Junta de patronos del Museo de Arte Moderno, los sentimientos de mi mas alta consideración.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
attn: Miss Susan Cable s/ Rómulo Gallegos

aFc/mjo

(transcribed and signed in Mr. Barr's absence)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROCKEFELLER

cc: AHB

April 3, 1948

Dear Nelson:

Here is the revised page 4 of Jock's Preface, together with a copy of a brief covering note to him.

I hope this will satisfy everyone concerned. Let me know if you have any further suggestions, and thanks for those you've already given me. They have been very useful.

Sincerely yours,

Mr. Nelsch A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
att: Miss Susan Cable

Miss Susan Cable
Nelson A. Rockefeller Office
30 Rockefeller Plaza
New York 20, New York

(transcribed and signed in Mr. Barr's absence)

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Rockefeller

cc: AHB

URGENT

April 2, 1948

Dear Nelson:

Dear Susan:

Enclosed is the final version of Mr. Barr's Introduction to the catalog of Painting and Sculpture in the Museum of Modern Art. It is virtually the same as the previous version which you have gone over except that the first three paragraphs have been moved bodily to Mr. Whitney's Preface.

A copy of the most recent version of Mr. Whitney's Preface with the three additional paragraphs at the beginning was sent to you by hand yesterday noon. Except for those three paragraphs it is essentially the same as the one you received a couple of weeks ago.

Mr. Barr would like to have you phone him (ATwater 9-3936) as soon as you have received this Introduction.

Sincerely,

Miss Susan Cable
Nelson A. Rockefeller Office
30 Rockefeller Plaza
New York 20, New York

ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rockefeller
ROCKEFELLER

Confidential

March 19, 1948

March 19, 1948

Dear Nelson:

I am enclosing a draft of my introduction to the catalog of the Museum collection which should go to the printer shortly. Since I am submitting this introduction to the Committee on the Museum Collections, i.e. Mrs. Guggenheim and Messrs Burden, Clark, Lewisohn, Goodyear and Soby, I am not sure you will want to examine it in detail. I am, however, marking in red two or three passages which you might care to glance through. Of course I would be glad to have your suggestions.

I am also enclosing a revised version of Whitney's preface to the same book. There are one or two minor changes including a note on the use of the work "modern" in our name. When I submitted this change to Whitney he sent me the attached very informal reply, obviously scribbled from his bed of pain in Florida. (I had sent him a copy of my analysis of the Boston situation and also of my long letter to you about the Redmond meeting.)

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
attn: Miss Susan Cable

AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROCKEFELLER
~~Porter McCray folder~~

Confidential

March 12, 1948
 March 10, 1948

Dear Nelson:

Through a misunderstanding my confidential letter to you of March 5 was mailed before I had a chance to show it to Porter McCray whose remarks I reported to you.

I showed Porter the copy of the letter today and he wants to make one or two minor corrections which appear in the attached copy of the original letter. Apparently Houghton is not a trustee of the Yale Library but Halsted Vander Pool is.

I think that Susan has told you about the magnificent book on Steuben glass for which James S. Flaut has prepared the text. Giddings' recent hair-pulling witch hunt, "Hans Lisa's Mustache," in a review of that book (and last fall in these columns) my intended ironical remarks missed their target. Only two recent volumes have undertaken systematically to attack modern art. By facetiously implying it was the better of the two, I should have reinforced my statement by adding that Mr. Giddings' book is also the second worst of its kind."

Mr. Nelson A. Rockefeller
 30 Rockefeller Plaza
 New York 20, N. Y.

ahb;mc
 1 encl.

about through my hearing
 in the Boston Museum who had
 that Dooley had accused himself on the
 that the Times had edited and distorted his remarks.
 I wrote Dooley a sympathetic letter asking him to send
 of his original review. He has not answered my
 letter but this curious paragraph in the Times may consti-
 tute an answer. While I am glad to know that the head of
 the Department of Education of the Museum of Fine Arts in
 Boston has corrected his review, it is very interesting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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N. Rockefeller

Nelson A. Rockefeller

Page 2

March 11, 1948

March 10, 1948

that the Times should have distorted his original remarks -
if it did.

Dear Nelson:

Sincerely,

Here are a couple more reviews of Mona Lisa's Mustache which I got written. I think Jacques Barzun's really brilliant dissection in the current Harper's is quite useful considering Harper's usual stand on the Museum.

I think you will be amused to know that Dooley who wrote the review in the N. Y. Times has retracted publicly. Last Sunday's Times Book Review section appears the following:

"As a footnote on a slightly divergent matter, this book has been issued by the publishers of Mr. Robsjohn-Gibbings' recent hair-pulling witch hunt, "Mona Lisa's Mustache." In a review of that volume (published last fall in these columns) my intended ironical remarks missed their target. Only two recent volumes have undertaken systematically to attack modern art. By facetiously implying it was the better of the two, I should have reinforced my statement by adding that Mr. Gibbings' book is also the second worst of its kind."

This retraction came about through my hearing from a colleague of Dooley's in the Boston Museum who had criticized the review that Dooley had excused himself on the grounds that the Times had edited and distorted his remarks. I then wrote Dooley a sympathetic letter asking him to send me a copy of his original review. He has not answered my letter but this curious paragraph in the Times may constitute an answer. While I am glad to know that the head of the Department of Education of the Museum of Fine Arts in Boston has corrected his review, it is very interesting

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ROCKEFELLER

Nelson A. Rockefeller

Page 2

March 11, 1948

March 2, 1948

that the Times should have distorted his original remarks - if it did.

Dear Susan:

Sincerely,

I have asked our Architecture Department to throw light upon Mr. Fyche's position. They can't throw such but inform us that architects can be registered only by taking New York State Examinations or National Registration Board Examinations.

If Nelson is sufficiently interested, however, you might refer Mr. Nelson A. Rockefeller, the Director of the Seagram Museum, New York 20, New York, Mr. S. Maxson Holloway (1126 North Michigan Avenue, Seagram, Michigan).

Sincerely yours,

Miss Susan Castle
Nelson Rockefeller Office
30 Rockefeller Plaza - Room 5600
New York 20, New York

AHB/ob
enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROCKEFELLER

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

March 2, 1948

Returned to Susan

Dear Susan:
Dear Alfred:

I have asked our Architecture Department to throw light upon Mr. Pycha's postcard. They can't throw much but inform me that architects can be registered only by taking New York State Examinations or National Registration Board Examinations.

If Nelson is sufficiently interested, however, you might refer Mr. Pycha's card to the Director of the Saginaw Museum, Mr. H. Maxson Holloway (1126 North Michigan Avenue, Saginaw, Michigan).

Sincerely yours,

Miss Susan Cable
Nelson Rockefeller Office
30 Rockefeller Plaza - Room 5600
New York 20, New York

AHB/ob
enclosure

*From last report
Architects can only be registered by taking
N.Y. State Exam or National Registration
Board Exam. Mr. Pycha not in our files.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Under Review

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

February 27, 1948

Dear Alfred:

Attached is a post card which Nelson received from Mr. Pycha of Saginaw, Michigan. The only connection that we can find between this gentleman and Nelson is the post card which you sent Nelson on January twenty-sixth saying:

"I think it will interest you to know that the Museum has lent to a comprehensive exhibition of American Art at the new museum in Saginaw, Michigan, the painting by Niles Spencer, Near Avenue A, which you so generously gave the Museum."

Can you throw any further light on this communication or suggest a way in which this can be answered? I am sorry to bother you with this.

Sincerely,

Susan

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

From Arch. Dept. SC:ms

Architects can only be registered by taking N.Y. State Exams or National Registration Board Exams. Mr. Pycha not in our files.

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Rockefeller
ROCKEFELLER

Room 5000
30 Rockefeller Plaza
New York 20, N. Y.

February 28, 1948

February 27, 1948

Dear Alfred:

Dear Nelson:

You made a great hit with the opening of which I attended. Here is a clipping from Caracas with a note from Pepe Gómez-Sicre. Won't you please return it to me for our files.

Sincerely,

Nelson A. Rockefeller
Nelson A. Rockefeller

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB:mc
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...when I ... helped ... a member of the staff of the ... a great ... in Latin

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Room 5800
30 Rockefeller Plaza
New York 20, N. Y.

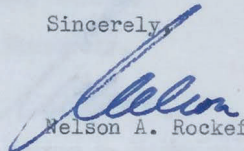
February 27, 1948

Dear Alfred:

You made a great hit with the loan exhibition, the opening of which I attended while I was in Venezuela. The new President was there and it was widely publicized in the newspapers and movies, much to the credit of the Museum and of modern art in general.

With best wishes,

Sincerely,


Nelson A. Rockefeller

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

The paintings were selected by José Gomez Sicre, the young Cuban critic who has been so active in the past few years in promoting an inter-American interest in modern painting.

Gomez Sicre was the most informed and ablest critic in Havana when I visited there in 1941 to make purchases with your Inter-American Fund. He helped us organize the Cuban exhibition here at the Museum and during recent years has been a member of the staff of the Pan-American Union where he has done a great deal to modernize their shows. He has lectured and written extensively in Latin

Rockefeller

1948

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rockefeller

Rock - N.

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

February 1948

February 9, 1948

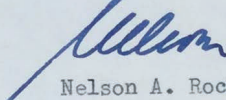
Dear Alfred:

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Thank you for your thoughtful letter of the second concerning the pictures which have been loaned to the Exposicion Interamericana de Pintura Moderna in Caracas. It seems to me that this is a most interesting evidence of international cooperation, and should be very useful. I particularly appreciate this information, as I am leaving for Venezuela this week.

With many thanks,

Sincerely,



Nelson A. Rockefeller

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

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The paintings were selected by José Gomez Sicre, the young Cuban critic who has been so active in the past few years in promoting an inter-American interest in modern painting.

Gomez Sicre was the most informed and ablest critic in Havana when I visited there in 1941 to make purchases with your Inter-American Fund. He helped us organize the Cuban exhibition here at the Museum and during recent years has been a member of the staff of the Pan-American Union where he has done a great deal to modernize their shows. He has lectured and written extensively in Latin

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Rockefeller

cc: Dorothy Miller

Mr. Nelson & Rockefeller

Page 2

2 February 1948

February 2, 1948

American countries, particularly around the Caribbean basin and so, I think, a correspondent to several papers including, I believe, one in Venezuela.

Dear Nelson: It makes me feel very happy that thanks largely to your foresight and interest, we were able to be of such assistance by lending so many pictures.

I thought you would like to know that the Museum has lent the following pictures to the Exposicion Interamericana de Pintura Moderna, Caracas, Venezuela:

Anguiano: <u>La Llorona.</u> Oil on canvas	Inter-American Fund
Ariza: <u>Bogota.</u> Oil on canvas	" " "
Badi: <u>School Tableau-San Martin's Birthday</u>	" " "
Butler: <u>El Camelote; Tigre.</u> Oil on canvas	" " "
Chavez Morado: <u>Procession.</u> Oil on canvas	" " "
Forner: <u>Desolation.</u> Oil on canvas	" " "
Matta: <u>Listen to Living.</u> Oil on canvas	" " "
Pacenza: <u>Street Corner of San Telmo.</u> Oil	" " "
Prazeres: <u>St. John's Day.</u> Oil on canvas	" " "
Pettoruti: <u>The Verdigris Goblet.</u> Oil	" " "
Roa: <u>The Painter's Birthday.</u> Oil on canvas	" " "
Torres Garcia: <u>The Port.</u> Oil on cardboard	" " "
Acuna: <u>The Golden City.</u> Oil on canvas	" " "
Pancetti: <u>Self Portrait.</u> Oil on canvas	" " "

Mr. Nelson & Rockefeller,

The last two pictures are in the Museum Study Collection and are listed as anonymous loans in the exhibition.

30 Rockefeller Plaza, N. Y.

✓ <i>Clark</i>	Crozco: <u>Barricade.</u> Oil on canvas.	Given anonymously
✓ <i>Clark</i>	Figari: <u>Creole Dance.</u> Oil on cardboard	Gift of the Hon. and Mrs. Robert Woods Bliss
✓	Austin: <u>Catamount.</u> Oil on canvas	Mrs. John D. Rockefeller, Jr. Purchase Fund
✓	Portinari: <u>Morro.</u> Oil on canvas	" " " " "
✓	Rivera: <u>Child in Checked Dress.</u> Oil	Gift of Mrs. John D. Rockefeller, Jr.
?	Osver: <u>Melancholy of a Roof Top.</u> Oil	Mrs. Simon Guggenheim Fund

The paintings were selected by José Gomez Sicre, the young Cuban critic who has been so active in the past few years in promoting an inter-American interest in modern painting.

Gomez Sicre was the most informed and ablest critic in Havana when I visited there in 1941 to make purchases with your Inter-American Fund. He helped us organize the Cuban exhibition here at the Museum and during recent years has been a member of the staff of the Pan-American Union where he has done a great deal to modernize their shows. He has lectured and written extensively in Latin

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Mr. Nelson A Rockefeller

Page 2

2 February 1948

ROCKEFELLER
American countries, particularly around the Caribbean basin and is, I think, a correspondent to several papers including, I believe, one in Venezuela.

30 Rockefeller Plaza
It makes me feel very happy that thanks largely to your foresight and interest, we were able to be of such assistance by lending so many pictures, both of Latin American and United States artists.

The pictures went to Venezuela as part of the baggage of the Ambassador.

Sincerely,

You have no idea
how much I enjoyed
your stay at Greenwood. You
were terribly nice to take
the time and trouble
to give me so much background

Mr. Nelson A. Rockefeller,
Suite 5600,
30 Rockefeller Plaza,
New York 20, N. Y.

AHB:mc

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ROCKEFELLER

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

Dear Alfred -

You have no idea
how much I enjoyed
yesterday afternoon. You
were terribly nice to take
the time and trouble
to give me so much background

New York 20, N. Y.

AHB:mc
3 encls.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York
attn: Miss Susan Cable

AHB/mc
encls.

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And insight, and I thank
you VERY much!

Sincerely,

Susan

AHB:mc
3 encls.

Mr. Nelson A. Rockefeller
20 Rockefeller Plaza - Room 5600
New York 20, New York
attn: Miss Susan Cable

AHB/oc
encls.

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Rockefeller

February 16, 1948

February 13, 1948

Dear Nelson:

Here is a copy of the Forward to the new edition of the catalog of painting and sculpture collection which I have drafted for *Artforum*. I am enclosing copies of some correspondence with '48 Magazine for your information. I am quite sure you will find the typeset to be quite pleased with it but I am sure he would consider any changes that you might have in mind.

This would probably be somewhat longer and more detailed introduction.

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

AHB:mc
3 encls.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York
attn: Miss Susan Cable

AHB:mc
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ROCKEFELLER

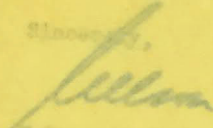
February 13, 1948

Dear Nelson:

Here is a copy of the Foreword to the new edition of the catalog of the painting and sculpture collection which I have drafted for Jock Whitney. I went over it with him quite carefully and he suggested the changes which you will find on the typescript. He seems to be quite pleased with it but I am sure he would consider any further changes that you might have in mind.

This would precede my own somewhat longer and more detailed introduction.

Sincerely yours,


Nelson A. Rockefeller

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York
attn: Miss Susan Cable

AHB/ob
enclosure

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N.A.R. ROCKEFELLER (NA)

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

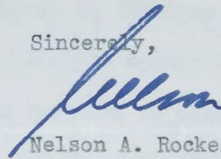
January 29, 1948

Dear Alfred:

Thank you for your note of the twenty-sixth with the enclosed card concerning works of art in the Museum Collection. I like the idea very much and think it will be much appreciated by donors of pictures.

Again with many thanks,

Sincerely,



Nelson A. Rockefeller

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

I also enclose a current issue of *ART* which includes a list of the names of the artists who have been the most important in America since the war. I am sure you will find that of the eleven artists listed, ten are painters, all but two have had successful careers, and I include Jack Levine who had a large gallery of 18 paintings in Dorothy Miller's show of *American Art* in 1947. In most cases these are the first names known to the public here. I would like to see to it that these facts together with the works of these men in our collection be the attention of our Trustees.

Sincerely,

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enclosure

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ROCKEFELLER
(NA)

Mr. d'Arnoncourt
Mr. Soby
Mr. Wheeler

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

January 21, 1948

January 26, 1948

Dear Nelson:

Dear Nelson:

Rather than sending it to you directly through the mail I am enclosing a postcard such as we used to send out to donors of works of art to the Museum Collection. I would like to revive this practice though it involves a good deal of clerical work, because it lets the donors know that their gifts are being used -- in fact are in demand. Do you think the postcard undignified? It is of course an economy.

If you have time, wouldn't you let me have your opinion?

Sincerely yours,

I send it to you because on p. 28 of a double spread of the competition and exhibition held at the Brooklyn Museum. It shows a kind of cross-section of various conservative and advanced tendencies, but what is interesting to us is the fact that in this extremely popular and excellent vulgar life subway magazine these prints are taken seriously. Some effort is made to explain them to the inexperienced reader and there is no sign of the customary snide appeal to popular prejudice and ignorance which characterizes most of the articles on modern art in LIFE and TIME.

I also enclose a current issue of LIFE which includes a 6 page feature on the best painters in America. It is interesting to see how the LIFE staff has taken the fact that of the eleven artists listed as the best painters, all but two have had one-way shows. In my number I include Jack Levine and his large gallery of 12 paintings in Dorothy Miller's show of American art (LIFE). In next issue there are the first seven names which the LIFE staff have had. I would like to see to call these facts together with the works of these men in our collection to the attention of our Trustees.

Sincerely,

AHB/ob
enclosure

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ROCKEFELLER

cc: Mr. d'Harnoncourt
Mr. Soby
Mr. Wheeler

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

January 21, 1948

January 16, 1948

Dear Nelson:

I enclose a tearsheet from a recent SAN FRANCISCO CHRONICLE with an article by Alfred Frankenstein answering George Biddle's attack on modern painting. It seems to me that this is a thoughtful and for us very useful article although I wish it could have been published where our friends and enemies could read it. I have marked some of the passages which seem to me most interesting including a final section on the Museum. Do you think we should do something about getting this article or parts of it to our Trustees? Of course, the people that George Biddle ought to attack are not modern painters who are scarcely in competition with him but the conservative painters such as Hopper, Brook, Brackman, Kuhn, etc., whose superior achievements in their own line make Biddle's work seem mediocre.

I also attach a copy of the magazine SEE which I bought off a subway stand because of the Vincent Sheean article (Miss Cable draws my attention to the red object on the cover in her cynical way). I have never seen SEE before. Its alternation of quite interesting and serious articles with cheesecake is systematic.

I send it to you because on p. 44 and 45 is a double spread of the competition and exhibition held at the Brooklyn Museum. It shows a kind of cross-section of various conservative and advanced tendencies, but what is interesting to me is the fact that in this extremely popular and somewhat vulgar 15¢ subway magazine these prints are taken seriously, some effort is made to explain them to the inexperienced reader and there is no sign of the customary snide appeal to popular prejudice and ignorance which characterizes most of the articles on modern art in LIFE and TIME.

I also enclose a current issue of LOOK which includes a 5 page color spread entitled "Are These Men the Best Painters in America Today?" The introductory paragraph explains how the list was made. What I think will interest you is the fact that of the eleven artists listed as the leading American painters, all but two have had one-man shows at the Museum (In this number I include Jack Levine who had a large gallery of 12 paintings in Dorothy Miller's show of Americans 1942). In most cases these are the first museum one-man shows the artists have had. I would like somehow to call these facts together with the works of these men in our collection to the attention of our Trustees.

Sincerely,

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Rock. (NA)

January 16, 1948

Dear Susan Cable:

I am enclosing copies of correspondence concerning three requests Mr. Barr has had to lecture, which he has refused. They are from the Virginia Museum of Fine Arts, The Art Gallery of Toronto, and the Yale University Art Gallery. We just send them along for Mr. Rockefeller's information and your files.

Sincerely,

Miss Susan Cable
Mr. Nelson Rockefeller's Office
30 Rockefeller Plaza, Room 5600
New York 20, New York

ob

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ROCKEFELLER
(SEE MAG of ART)

cc: Mr. James T. Galy
Mr. René Darnaud
Mr. Morris Wheeler

December 10, 1947

Dear Nelson:

I have just been asked to be a trustee of the approaching American Federation of Arts by the President, Hudson Walker. I talked with Mr. Walker and ascertained that there would not be more than four meetings of the Board a year, that I would not be involved in committee work or in any money raising. Under these conditions it seems to me that I should accept. Won't you give me your opinion?

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

Attention: Miss Susan Cable

AHB/ob

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	AHB	I.A.210

N. ROCKEFELLER

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

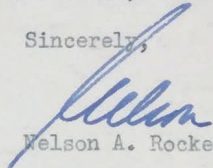
October 11, 1947

Dear Alfred:

Thank you for your letter of the fourth. This is to confirm our conversation in which I agreed that you attend the meeting of the Artists Equity to explain the agreement between the Metropolitan, the Whitney Museum and the Museum of Modern Art. It seems to me it would be a most useful discussion.

With best wishes,

Sincerely,


Nelson A. Rockefeller

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

TRUSTEES: John Hay Whitney, *Chairman of the Board*; Henry Allen Moe, *1st Vice-Chairman*; Phillip L. Goodwin, *2nd Vice-Chairman*; Sam A. Lewisohn, *3rd Vice-Chairman*; Nelson A. Rockefeller, *President*; John E. Abbott, *Vice-President and Secretary*; Ronald H. Macdonald, *Treasurer*; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NAHAR

October 10, 1947

October 9, 1947

Dear Susan

Dear Susan: matter which lay at the bottom of our minds

but could not be saying to Mrs. Clark. Apropos of our telephone conversation, I enclose a copy of my letter of September 27 to Mr. Clark. In view of what I said in this letter I think it would be a bit superfluous to write anything further though I should like to say something more after yesterday's meeting.

I haven't heard from him since the 27th.

This is just for your information.

Sincerely,

Miss Susan Cable
Wilson Rockefeller Office
30 Rockefeller Plaza - Room 5600
New York 20, N. Y.

AHB:mc
1 encl.

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	AHB	I.A.210

NAR ROCKEFELLER

October 4, 1947

October 9, 1947

Dear Susan:

The matter which lay at the bottom of our minds but could not be brought to the top was a note from Nelson saying he wanted to speak with me about the Institute of Contemporary Arts in London - or am I mistaken?

Nelson Walker who is head of British Federation of Arts has asked me to give to a meeting about the Inter-museum Agreement. I told him that I thought I could do this after first clearing with our authorities, but strongly recommended that representatives of the Metropolitan and Whitney should be present.

Sincerely yours,

The meeting is in the near future so that I would greatly appreciate an opinion from you at your earliest convenience.

I believe that I should accept Walker's invitation since in spite of our Miss Susan Cable to be clear, there is undoubtedly Nelson Rockefeller Office 30 Rockefeller Plaza - Room 5600 New York 20, New York

Sincerely,

Mr. Nelson A. Rockefeller
Suite 5600
30 Rockefeller Plaza
New York 20, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.210

Rockefeller

30 Rockefeller Plaza
New York 20, N.Y.

October 4, 1947

Dear Nelson:

Hudson Walker who is head of Artists Equity and also President of the American Federation of Arts has asked me to come to a members meeting of Equity to answer questions about the inter-museum Agreement. I told him that I thought I could do this after first clearing with our authorities, but strongly recommended that representatives of the Metropolitan and Whitney should be present.

The meeting is in the near future ^{*} so that I would greatly appreciate an opinion from you at your earliest convenience.

I believe that I should accept Walker's invitation since in spite of our every effort to be clear, there is undoubtedly a great deal of misinterpretation of the Agreement.

Sincerely,

** on the 17th*

Mr. Nelson A. Rockefeller
Suite 5600
30 Rockefeller Plaza
New York 20, New York

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30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

N. ROCKEFELLER ER

ROCKEF
(NAR)

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

September 29, 1947

Dear Alfred:

Thank you for your thoughtful note of the twenty-fourth concerning insurance. I appreciate a great deal your taking care of this matter.

With best wishes,

Sincerely,


Nelson A. Rockefeller

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

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N. ROCKEFELLER ER

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

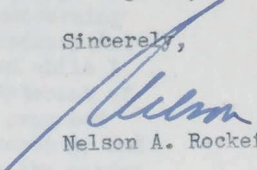
September 24, 1947

Dear Alfred:

Your thoughtful note of the twenty-second means a great deal to me. To be frank, though, I think you and Mr. Clark are the ones who really shaped the policies which have made the agreement so effective and important in furthering the interests of all the museums without jeopardizing the position of any of them. What delights me particularly is to see the continuing drive and far-sightedness of your leadership in Museum affairs.

With personal regards,

Sincerely,


Nelson A. Rockefeller

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

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N.A. ROCKEFELLER

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE, CIRCLES 5-8500
CABLES: MODERNART, NEW YORK

N. ROCKEF.

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

September 8, 1947

Dear Alfred:

I was terribly sorry to learn on Saturday that you had been ill, and hope that by now you are well on the road to recovery. I have read your letter concerning the Institute of Contemporary Art in London, which arrived while I was in Wyoming. The statement of policy and aims of the proposed institute is very interesting, and I would like to discuss the matter with you upon your return.

With personal regards and very best wishes,

Sincerely,

Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
Greensboro
Vermont

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CS,

Chairman, Nelson A. Rockefeller; Trustees, John D. Rockefeller, 3rd, and Secretary, Alfred H. Barr, Jr.; Executive Director, Mrs. Simon Guggenheim; Trustees, Wilson A. M. Burden, Stephen C. Clark, III, of Murray Green, Wall Dowsy, Marshall Hall, A. Genger, Gwendolyn, Mrs. Simon Guggenheim, William K. Harrison, James W. Husted, Mrs. David H. Lewis, Henry S. Luce, David H. McAlpin, William S. Paley, Mrs. E. S. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Secretary, Earl, James Thrall Soley, Edward W. M. Warburg, Mrs. George Henry Wadler, Morris Weisler.

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N.A. ROCKEFELLER

THE MUSEUM OF MODERN ART
NEW YORK 19

21 WEST 53RD STREET
TELEPHONE: CIRCUL 5-8900
CABLES: MODERART, NEW YORK

July 18, 1947

July 14, 1947

Dear Nelson:

I very much appreciate your letter of July 14, inquiring about my trip to Europe. I have thought of this trip as occurring in the spring although I don't remember that a time was mentioned at the budget committee meeting when the expenses were allocated.

What is happening re the plans we dis-

Actually I am afraid that I ought to give my time to writing in the fall since my royalty payments begin then and I don't want to run into debt. It has been absolutely impossible this spring to engage in any writing except for the Museum Collection, although in theory I am supposed to take four months of the year off for writing. There is a great deal of reorganization to be done in the Collections in all departments which was neglected to a large extent during the past four years. Involved in this is my own special field of painting and sculpture with a 300-page catalog on deck for publication in the fall. I scarcely need add that the Metropolitan negotiations and fund-raising have also taken a lot of time.

Behind this of course lies the simple fact that the cost of living has caught up with my financial margin and passed it. We have lowered our standard of living without being able to break even except through very uncertain windfalls such as the Lord and Taylor prize. I have of course cut off all income from special lectures as a part of our agreement.

For these reasons I feel that I must earn my royalties, though from every other point of view I ought to go abroad.

21 West 53rd Street
New York 19, N. Y.

I write thus frankly in order to answer your friendly question.

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Mason, 1st Vice-Chairman; Philip L. Goodale, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; John S. Abbott, Vice-President and Secretary; Arnold H. Sandstrom, Treasurer; Alfred H. Barr, Jr., Mrs. Robert Wrench Ellis, Wilson A. B. Burden, Stephen K. Clark, Mrs. W. Murray Cross, Wall Dacey, Marshall Field, A. Conroy Goodyear, Mrs. Stuart Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David H. Lane, Henry K. Lee, David H. McAlpin, William S. Paley, Mrs. S. R. Parkinson, Mrs. Charles S. Payne, Mrs. John D. Rockefeller, Jr., Secretary; Anne T. B. Tamm, Edward M. M. Working, Mrs. George Henry Wadsworth, Mirra Winstanley.

AHB/ob

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

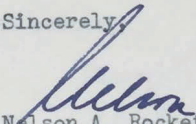
July 14, 1947

Dear Alfred:

What is happening re the plans we discussed at the budget meetings for your trip to Europe this fall? I think this would be most valuable and would like to know how things are developing from your point of view as well as from the Museum's.

With very best wishes,

Sincerely,



Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
11 West 53rd Street
New York 19, N. Y.

TRUSTEES: John Hay Whitney, *Chairman of the Board*; Henry Allen Moe, *1st Vice-Chairman*; Philip L. Goodwin, *2nd Vice-Chairman*; Sam A. Lewisohn, *3rd Vice-Chairman*; Nelson A. Rockefeller, *President*; John E. Abbott, *Vice-President and Secretary*; Ronald H. Macdonald, *Treasurer*; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

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Rockefeller

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8400
CABLES: MODERNART, NEW YORK

July 10, 1947

July 2, 1947

Dear Alfred:

On Thursday, July tenth, the Trustees of the Museum will act as hosts to a group of distinguished Brazilian architects and engineers at a cocktail party in ~~Dear Nelson:~~ penthouse from five-thirty to seven o'clock. These guests are returning from the Milan Triennial Exhibition. I hope to be back from my Poster Jury meeting at Lake Success in time to come to the

reception of the Brazilian architects on Thursday. It would be appreciated if you could be with us as a host on that day afternoon for a short time. Would you be good enough to let me know whether or not it will be possible for you to come?

Sincerely,

With very best wishes,

Sincerely,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
Room 5600
New York 20, New York

Nelson A. Rockefeller
President

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
Eleventh Street
New York, New York

Dictated by Mr. Barr on July 8,
and signed in his absence.

TRUSTEES: John Hay Whitney, Chairman of the Board, Henry Allen Moe, 1st Vice-Chairman, William A. M. Sweeney, 2nd Vice-Chairman, Sam A. Lewisohn, 3rd Vice-Chairman, Nelson A. Rockefeller, President, Philip L. Goodwin, 1st Vice-President, Mrs. David M. Levy, 2nd Vice-President, John E. Alford, Secretary, Edward M. Steinhardt, Treasurer, Alfred B. Swi, Jr., Mrs. Robert Woodruff Sims, Stephen C. Clark, Sara S. Pincus, Walter Dilling, Marshall Field, A. George Goodspeed, Mrs. Helen Coppersmith, Wallace K. Harrison, James W. Husted, Henry S. Lora, David H. Stone, William J. Kelly, Mrs. E. A. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Bernardine Reed, James Thrall Soby, Edward A. M. Working, Mrs. George Henry Winton, Gertrude Winton.

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Rockefeller

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

July 2, 1947

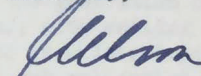
Dear Alfred:

On Thursday, July tenth, the Trustees of the Museum will act as hosts to a group of distinguished Brazilian architects and engineers at a cocktail party in the Museum Penthouse from five-thirty to seven o'clock. These guests are returning from the Milan Triennial Exposition where they have been discussing the problem of the reconstruction of devastated European cities and I feel sure you will enjoy meeting them.

I am writing to tell you how much it would be appreciated if you could be with us as a host on that day, even if only for a short time. Would you be good enough to let me know whether or not it will be possible for you to come?

With very best wishes,

Sincerely,



Nelson A. Rockefeller
President

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

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; William A. M. Burden, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; Philip L. Goodwin, 1st Vice-President; Mrs. David M. Levy, 2nd Vice-President; John E. Abbott, Secretary; Ronald H. Macdonald, Treasurer; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Stephen C. Clark, Rene d'Harmoncourt, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

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ROCKEFELLER

Mr. Nelson A. Rockefeller

June 26, 1947

important works which are so close to the hearts of the trustees until the passage of time to pass them on without creating any

Dear Nelson:

Yesterday in the course of conversation about the possible purchase of a painting from her Fund, Mrs. Guggenheim gave me some insight as to how she felt about the Metropolitan plan. She didn't seem to understand it very well, and seemed preoccupied about our giving up certain pictures before they had fulfilled their term of usefulness here.

I explained to her the plan as it now stood, and she repeated that she thought we would lose a great deal of prestige if the principle works in the Bliss Collection were to pass on to the Metropolitan in the next few years. She had had the impression from Mr. Moe that we might keep some of these pictures 30 or 40 years, or as long as we wanted (I think she also had in mind the Rousseau Sleeping Gypsy which she gave the Museum.)

From her, I understood more clearly how people in her generation feel. To them modern art which they like and believe in was produced by the generation of Cezanne, van Gogh, Seurat, Rousseau, etc., with earlier works by Matisse and Picasso coming along as a less important school. It is hard for them to think of our collection without these famous pioneers of the modern movement. She, Mr. Clark, and Mr. Lewisohn seem willing to accept the logical necessity of passing on such pictures, but it is clear that they want to postpone that moment well beyond the decade which the Metropolitan agreement stipulates as the minimum.

In the light of Mr. Redmond's recent conversation and letter, it was impossible for me to reassure her that we would not be under strong pressure to deliver a good number of things ten years from now, and possibly some of them sooner. I wish we could persuade the Metropolitan to look on this transaction as a kind of insurance or annuity policy. If they could take a long view of the matter, they could let us keep these

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Mr. Nelson A. Rockefeller

- 2-

June 26, 1947

important works which are so close to the hearts of our older trustees until the passage of time makes it possible for us to pass them on without creating misgivings.

I am not sending copies of this letter to anyone but Jim Soby because of its references to the tastes and feelings of the "older" generation.

Sincerely yours,

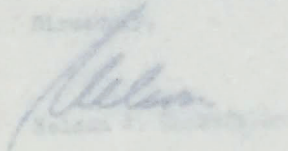
May 24, 1947

Dear Alfred:

Thank you very much for your note of the twenty-second. I thought your letter to Sam was

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

With very best wishes,

Alfred


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

AHB/ob

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ROCKEFELLER

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

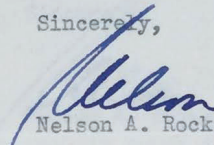
May 24, 1947

Dear Alfred:

Thank you very much for your note of the twenty-second. I thought your letter to Sam was excellent and appreciate your thoughtfulness in letting me see a copy.

With very best wishes,

Sincerely,


Nelson A. Rockefeller

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

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

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Podolph

Room 5800
30 Rockefeller Plaza
New York 20, N. Y.

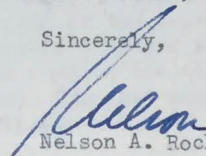
March 7, 1947

Dear Alfred:

Thanks for your letter of the third with the letters to Mr. Watson and Dr. Finkelstein. I appreciate the action you have taken in connection with both of these. You certainly hold a unique position in the field. Congratulations!

With best wishes,

Sincerely,


Nelson A. Rockefeller

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

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

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cc: Mr. Clark

March 3, 1947

Dear Nelson:

I enclose copies of two letters for your information.

Horizon is the leading English periodical of literary and artistic criticism; the editors have been in this country preparing a special American issue. An article of 5,000 words of this character would take a good deal of time so that I feel I must refuse it.

The Conference on Science, Philosophy and Religion is an organization now eight or ten years old which brings together the leading university scholars annually in an effort to bridge the differences between the various fields of religious and intellectual activity. The last meeting was held, I think, at the University of Chicago.

George Kubler of Yale and I have been sitting in on a number of evening conferences this year with Professor Tillich of Union Seminary, Father LaFarge, Julian Whittlesey, Jacques Lipchitz and Dr. Finkelstein, trying to arrive at some conclusions about the relation between the modern arts and the modern religions - studying particularly the problem of why organized religion is so indifferent toward the living arts both of the past and of the present. We seem to be making some headway, particularly with the Jews and Catholics who seem more aware of the value of art as a servant of religion than the Protestants.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

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

AHB/ob

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NAR

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

February 14, 1947

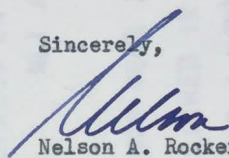
Dear Alfred:

Thank you for your letter of the thirteenth in which you accept your appointment as Director of the Collections and outlining the three prior commitments which you had undertaken with the recommendation of Mr. Clark and the approval of the Trustees. It seems to me that if we follow the suggestions you make concerning these, it would be the wisest procedure and I will communicate with Mr. Sawyer to see if he would be willing to excuse you from the four lectures in the New England States. I wonder whether you would be good enough to suggest a letter which I might send him in connection with this as you know the background of the situation.

I was delighted with the reaction of the Trustees yesterday and think we are off to a very auspicious start as far as the future of the Collections under your direction is concerned.

With many thanks and very best wishes,

Sincerely,



Nelson A. Rockefeller
President

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

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; Philip L. Goodwin, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; John E. Abbott, Vice-President and Secretary; Ronald H. Macdonald, Treasurer; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

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The following message was received "VIA ALL AMERICA"

RD1 PLNLT54 SAOPAULO 65 23

NLT ALFRED H BARR JR MUSEUM OF MODERN ART

11 WEST 53 ST NY

CANT TELL YOU HOW MUCH I APPRECIATE ALL YOU AND ~~DOROTHY~~
DOROTHY ACCOMPLISHED IN CONNECTION WITH THE PAINTINGS STOP
YOU CERTAINLY DID A WONDERFUL JOB IN GETTING TOGETHER THIS
COLLECTION ON SUCH SHORT NOTICE STOP IT IS
MAKING A TREMENDOUS HIT HERE AND WE ARE HAPPY TO REPORT GOOD
PROGRESS REGARDS

NELSON

See DCM files

Miller undertake some of this important work. I believe her
excellently equipped for such research and writing, but realize that
you may wish to assign her to other duties.

Lastly, if there are no serious objections, I should
like to have the same office I had when I was previously in charge
of the collections. I do not attach any "symbolic importance" to
this room but it is quiet, comparatively isolated and was designed
for hanging and studying important pictures which are under con-
sideration for purchase.

Rene, Ione Ulrich and I are working out questions
of staff, which will include the problem of the Print Room. Following
your question that night at dinner about your mother's feelings about

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Rockefeller

Mr. Nelson A. Rockefeller

- 2 -

February 13, 1947

The Print Room, I again was her and spoke with her about our tentative plans. It seemed to me that she was entirely agreeable to the staff plans which Mr. Schindler, the Chicago Director, and I outlined to her. These were, very briefly:

The first need of the Print Room is for a person who is conversant with the care of the prints, their condition, cataloging, etc. The second person on the staff would be of different capacities with a flair for selection, exhibition, criticism, etc., of the prints. This would be someone who might eventually work into the position of curator.

Here are the notes and suggestions which I mentioned in my letter accepting the directorship of the Museum Collections, but did not elaborate because they are in no sense "conditions":

I am very glad to have Miss Dorothy Miller to assist me with the administration and care of the collection of painting and sculpture. However, the title Curator of the Collections which you propose implies responsibility for all the collections including those of photography, theatre, industrial design, etc., which already have their own curators. Would it not be better to continue her present title of Curator of Painting and Sculpture since that is in fact her function and continuing her title would make her function clear. If this is not feasible I would favor the suggestion that the second in command in the Department of Painting and Sculpture be called Assistant or Associate Director rather than Curator.

With my increased administrative and curatorial responsibilities and my continuing obligations to write about material not in the collection, and with the proposed gradual transfer of my research assistant, Mr. Lieberman, to the Print Room, there will be much research and publications on the collection still to be done. I would be very happy to see Miss Margaret Miller undertake some of this important work. I believe her excellently equipped for such research and writing, but realize that you may wish to assign her to other duties.

Lastly, if there are no serious objections, I should like to have the same office I had when I was previously in charge of the collections. I do not attach any "symbolic importance" to this room but it is quiet, comparatively isolated and was designed for hanging and studying important pictures which are under consideration for purchase.

Rene, Ione Ulrich and I are working out questions of staff, which will include the problem of the Print Room. Following your question that night at dinner about your mother's feelings about

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Mr. Nelson A. Rockefeller

- 2 -

February 13, 1947

the Print Room, I again saw her and spoke with her about our tentative plans. It seemed to me that she was entirely agreeable to the staff plans which Mr. Schniewind, the Chicago Curator, and I outlined to her. These were, very briefly:

The first need of the Print Room so far as personnel is concerned is a custodian with the ability to take expert and conscientious care of the prints, their condition, cataloging, etc. The second person on the staff would be of different capacities with a flair for selection, exhibition, criticism, etc., of the material. This would be someone who might eventually work into the position of curator.

I will not trouble you with further details at this time, but thought you would like to have this brief outline.

Sincerely yours,

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, N. Y.

AHB/ob

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ADVERTISEMENTS, continued

THE COLLECTIONS OF THE MUSEUM OF MODERN ART

to be followed also in other matters concerning the departmental sections

of the Collections, responsible for the general supervision of work

The Director of the Collections shall be responsible to the Committee on the Museum Collections and the Board of Trustees. He will generally be responsible for the planning, organization, care and use of the collections as a whole, including acquisitions and eliminations. Under his general supervision, the heads of the various curatorial departments will assume responsibility for their respective sections of the Collections and will be expected to initiate and carry on the work related to their fields. In Painting and Sculpture, however, the Director of the Collections will retain the specific responsibilities of conducting the

activities of that section of the Collections with the understanding that he may delegate responsibility for specific phases of the work. The amount of time to be devoted to the Collections by the various departments shall be established by agreement between the Director of the Collections and the Director of Program Departments, the Director of Curatorial Departments, the Business-Manager, and the Secretary of the Museum.

I. ACQUISITIONS

All proposed acquisitions shall be presented to the Committee on the Museum Collections by the Director of the Collections after consultation with department heads. Before acceptance, they must have the approval of both the Committee and the Director. Disagreements between them will be referred to the Board of Trustees. Disagreement between the Director of the Collections and a department head will be referred to the Committee on the Collections and the department head will have an opportunity to present his case personally before the Committee. This procedure is to

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ACQUISITIONS, continued

CARE, continued

be followed also in other matters concerning the departmental sections of the Collections, responsible for the general supervision of their

The Committee on the Museum Collections may delegate to the Director of the Collections authority to make purchases for the Museum involving limited amounts (a renewable sum of \$5,000 with individual purchases up to \$1,000), and he in turn may delegate this authority to department heads within the limits and purposes of the available funds. These purchases are to be subject to approval by the Committee on the Museum Collections before becoming part of the Museum Collections. If such approval is not given, the items involved become part of the study collection.

II. ELIMINATIONS

The Committee on the Museum Collections will review the eliminations recommended by the Director of the Collections. Eliminations approved by the Committee will then be submitted to the Board of Trustees for final approval.

Once approved for elimination, objects may be sold or exchanged by the Director of the Collections at his discretion, with the exception of objects appraised at over \$5000, the selling price of which will be approved by the Committee on the Museum Collections.

Gifts of objects to other institutions must be approved by the Trustees upon recommendation of the Committee on the Museum Collections.

III. CARE

While the physical protection of the Collections will be the responsibility of the administrative heads of the Museum, the Director of the

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CARE, continued

RESponsibilities OF THE DIRECTOR OF THE DEPARTMENT OF PAINTING AND SCULPTURE
The Director of the Collections will be responsible for the general supervision of their technical care including cataloging, arrangement of storage space for study purposes, and the establishment of valuations for insurance and other purposes.

IV. USE OF THE COLLECTIONS

The Director of the Collections will be responsible for publications concerning the Collections, for the display of the Collections in the gallery space permanently assigned for this purpose and for those temporary exhibitions designed to show specific aspects of the Collections and consisting exclusively of items from the Collections.

The Director of the Collections will be responsible for loans from the Collections, internal and external, except that in external loans, if the insured value of an item is over \$5,000, the Director shall obtain the approval of the Chairman of the Committee on the Museum Collections.

All publicity releases, films and telecasts concerning the Collections shall be approved by the Director of the Collections or his delegate.

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RESPONSIBILITIES OF THE DIRECTOR OF THE DEPARTMENT OF PAINTING AND SCULPTURE

January 22, 1947

The Director of the Department of Painting and Sculpture shall, within the administrative setup of the Museum, be responsible for the preparation and execution of all loan exhibitions and of publications connected with such exhibitions.

In the field of painting and sculpture, except in matters concerning the Museum Collections which shall be referred by him to the Director of the Collections, he shall conduct the Museum's contacts with artists, art galleries, art scholars, art students, and the public at large.

The Director of the Department of Painting and Sculpture shall also be responsible for the content of traveling exhibitions in his field and for the supervision of the building up of the Museum's photographic files on painting and sculpture, and files on artists, collectors, etc. Since matters related to painting and sculpture are dealt with in most of the meetings of the Committee on Exhibitions and the Committee on the Museum Collections, the Director of the Department shall ex officio attend the meetings of both committees and be a voting member of the first.

Sincerely,

Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
11 West 53rd Street
New York 19, New York

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January 22, 1947

Dear Alfred:

This is to confirm your appointment as Director of the Museum's Collections which was outlined in the Museum's reorganization plan established in September.

Since the Museum does not want to deprive itself of the valuable services you are rendering to it as an author, you will give four months every year to writing and editorial work on subjects not related to the Collections. Your present salary will cover your services in your capacity as Director of the Collections only, while your services as a writer will be compensated in accordance with the enclosed agreement between you and the Museum's Department of Publications.

In order to assume such a heavy schedule you will have to forego any commitments to lecture or write for agencies outside the Museum and will be given competent assistance in your work with the Collections so that you can delegate duties to the extent demanded by your agreement with the Department of Publications. Miss Dorothy Miller, Curator of Painting and Sculpture, will therefore be transferred from the Department of Painting and Sculpture to the Collections as Curator of the Collections.

Your tenure of the Chair of Research in Painting and Sculpture shall be continued, but the title and function of the position shall be superseded by that of Director of the Collections.

Until the appointment of a Director of the Department of Painting and Sculpture, Miss Dorothy Miller will be acting as head of the Department with the understanding that in administrative matters she will be responsible to the Director of Curatorial Departments and in professional matters to you.

Sincerely,

Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
11 West 53rd Street
New York 19, New York

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NAR

Mr. Nelson A. Rockefeller

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February 13, 1947

The second is to fulfill four series of four lectures each in New England cities during 1947-48 under the arrangement of Charles Sawyer, Director of the Trustees' Lecture, an agreement between our Trustees and Mr. Sawyer. If the Trustees ask Mr. Sawyer to excuse me because of my urgent (and unexcusable) duties here at the Museum, I think we may do so - though I should be approached as soon as possible so that I may be able to make other arrangements.

February 13, 1947

My third obligation is the editing of the Penguin series of monographs on American painters. This takes comparatively little time, and I think adds to the Museum's prestige in the American art world.

I have today received your letter of January 22 confirming my appointment as Director of the Collections. I am very glad to accept this appointment with the conditions stated in your letter and further outlined in the enclosures concerning the administrative plan of the collections and the arrangement with the Department of Publications. My only provision concerns certain prior commitments which I mention below.

I have signed and am returning to you the attached agreement between the Museum's Department of Publications and myself. This seems to me, under present conditions, to be a very fair arrangement.

I have several prior commitments which I had undertaken with the recommendation of Mr. Clark and the approval of the Trustees:

One of these is to fulfill the second part of my agreement with Bryn Mawr, namely to write up my Flexner lectures for publication by the Oxford Press. (Work on my Picasso book prevented my doing this last year). I do not believe I can waive this obligation but I can try to do much of it in my spare time.

Enclosures - 2. Extra copy of this letter for your records.
3. signed copy of agreement with Publication Dept.

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Mr. Nelson A. Rockefeller

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February 13, 1947

To: _____
From: _____

The second is to deliver four series of four lectures each in New England cities during 1947-48 under the management of Charles Sawyer, Director of the Worcester Museum, as agreed between our Trustees and Mr. Sawyer. If the Trustees ask Mr. Sawyer to excuse me because of my urgent (and unforeseen) duties here at the Museum, I think he may do so - though he should be approached as soon as possible so that he will have time to make other arrangements.

My third obligation is the editorship of the Penguin series of short monographs on American painters. This takes comparatively little time, and I think adds to the Museum's prestige in the American field, but I would of course be willing to give this up too if you and Mr. Clark think I should. I ought, however, to see through the first two monographs on Hopper and Shahn which are now nearly done.

I have a couple of comments and suggestions to make, but as they are not of great importance I shall send them on to you in another letter.

May I say now how much I look forward to working with you and Mr. Clark and Mr. Whitney in this important part of the Museum's program. I would like to add too that I greatly appreciate the interest and consideration you have shown personally in working out the plan.

Sincerely,

Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York City

AHB/ob enclosures - 1. extra copy of this letter for your convenience.
2. signed copy of agreement with Publication Dept.

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THE MUSEUM OF MODERN ART

Rockefeller

Date 12/17/46

To: AHB
From: WSSL

Nelson
Re: Rockefeller Xmas
g.f.t. to Whitney

Librarie Lipton RE 7 - 3860 791 Lexington Avenue

~~Buffon~~ - two copies at 1250 and 1600

~~Rouault~~ Passion and Cirque at 1100 each

Weyhe

Rouault Passion and Cirque at 2500 for both together

Knoedler

Rouault Passion and Cirque at 2000 each -- 1500 for Museum

Kleeman

Cirque (luxé edition limited to 4 copies) plates in black and white and color - 2000

Cirque regular edition if Kleeman has it 1200

Passion 1200

**** Nobody has Miserere et Guerre or the Bonnard - including Curt

?

Quelques aspects de la Vie de Paris
(12 color lithos)

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Agreement between the and the Paris

PAINTINGS FOR MUSEUMS IN BRAZIL

Artist	Work	Year	Medium	Value
Byron Browne	Woman of the Circus	1946	Oil	\$800.00
Alexander Calder	Yellow Plane	1946	Sheet metal, wire, etc.	\$900.00
Marc Chagall	Spring	1940	Gouache	\$900.00
Max Ernst	Picture for Young People	1943	Oil	\$700.00
Morris Graves	In the Night	1943	Gouache	\$270.00
George Grosz	Bestiality Marches On	1933	Watercolor	\$225.00
Robert Gwathmey	Standard Bearer	1946	Oil	\$1000.00
Jacob Lawrence	Lecture on Architecture	1946	Gouache	\$270.00
* Fernand Leger	Gouache	1938		\$250.00
* Fernand Leger	Gouache	1938		\$250.00
Andre Masson	Germination	1942	Gouache	\$500.00
Arthur Osver	Forest of Chimneys	1946	Oil	\$300.00
Everett Spruce	Antelope Mountain	1946	Oil	\$427.50
Yves Tanguy	Ocean for Birds	1946	Oil	\$630.00

* already in Mr. Rockefeller's possession. The valuations are appraisals, not cost figures.

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Suggested Division between Rio and San Paolo

San Paolo

Browne

Calder

Grosz

Graves

Léger

Masson

Chagall

Rio

Spruce

Gwathmey

Lawrence

Osver

Léger

Tanguy

Ernst