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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 236

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

January 7, 1955

Dear Alfred:

Many thanks for your note of January 4th about the McDuffie matter. You seem to be going into this very thoroughly and I wish you luck.

Sincerely,

Bill

William A. M. Burden

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

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Burden

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

December 6, 1954

Dear Alfred:

Your letter of November 29th is most interesting. I think it might be quite reasonable to present this to the Trustees provided we can get a real check of Mr. McDuffie's reliability. I am sure this could be done through Nelson's office and possibly someone at the Council on Foreign Relations who is familiar with the Russian field could check it also.

Sincerely,

Wm

William A. M. Burden

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

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Burden

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 23, 1954

Dear Alfred:

Many thanks for sending me a photograph of the Marquet. I think I have seen this picture before. It is very fine, but I would not be interested in it.

Sincerely,

W. A. M. Burden

William A. M. Burden

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

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cc: D. Miller

November 3, 1954

Dear Bill:

Here's a color transparency of a fine Degas which is being offered for sale at a reasonable price by the Los Angeles dealer, Earl Stendahl. The picture is roughly 30 by 40 inches, an oil, not a pastel. Stendahl is asking around \$60,000 for it, but has recently bought his late friend Walter Arensberg's house in Hollywood and needs to raise some money.

The picture itself, if you should be interested, may be seen near you on Fifth Avenue. Today and probably tomorrow it will be at the residence of Albert Lewin, 880 Fifth Avenue (Trafalgar 9-9772) and after that at the residence of Frederick Schang, 945 Fifth Avenue (Regent 4-0292). (Mr. Lewin, who now has the picture, is leaving town shortly and Mr. Stendahl himself is going back to California, leaving the picture here in New York. Neither Mr. Lewin nor Mr. Schang are concerned with the thing financially.)

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
820 Fifth Avenue
New York, New York

AHB:ma

(dictated by Mr. Barr before leaving for
Massachusetts)

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cc: D. Miller

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

*Copied for
AHB*

November 9, 1954

November 4, 1954

Dear Bill:

I enclose a photograph of a very fine view of the Seine by Marquet who was, as you know, an intimate friend of Matisse and lived in the same building with him on the Quai San Michel. It occurred to me that this picture might interest you because of your early Matisse.

Marquet's popularity among French collectors and consequently his prices have gone up steadily within the past few years. Judging from the photograph, this may be one of the best paintings. I believe it's now in Canada and could be sent down if you were seriously interested. Van Wisselingh & Co. is the greatest of the Dutch dealers in modern French paintings.

If you are not interested, please send back the photograph.

Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Mr. Alfred H. Barr, Jr.
AHB:ma Museum of Modern Art
11 West 53rd Street

(dictated by Mr. Barr before leaving for
Massachusetts)

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WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

*Copied for
AHB*

November 4, 1954

Dear Alfred:

Many thanks for your note of November 3rd.
The Degas is a fine one. However, I would not be
interested in it. What I would really like to find is
another great Rousseau, but I guess they are few and
far between.

Sincerely,

WAB

William A. M. Burden

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

Check enclosed; passed on to Barr

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Burden

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 9, 1954

Dear Alfred:

Many thanks for your letter of October 29th.
I would be glad to contribute \$1,000. toward the purchase
of the Soutine. I am sorry that I cannot make it more
at this time.

Sincerely,

Wm

William A. M. Burden

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

Check enclosed; passed on to Treasurer

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THE MUSEUM OF MODERN ART

630 FIFTH AVENUE
NEW YORK 20, N. Y.

Date November 12, 1954

To: Mr. Keppel
From: Betsy Jones

Re: _____

August 26, 1954

The attached check for \$1,000 came in the mail this morning from Mr. Burden. Also attached is a copy of the letter than covered it.

Dear Alfred:

Confirming our telephone conversation, I understand that you have decided to act in a consultant capacity for the Harvard Committee to study the "State of our University in the Field of Art" which consists of becoming a full member, or better, in that of the University of the Museum's activities. This decision is a wise one.

We can have a talk about the specific matter later.

All the best.

Sincerely,

William A. M. Burden

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

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WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N. Y.

August 26, 1954

Dear Alfred:

Confirming our telephone conversation, I understand that you have decided to act in a consultant capacity for the Harvard Committee to study the "work of the University in the field of fine arts", instead of becoming a full member. I think in view of the intensity of the Museum's activities this winter this decision is a wise one.

We can have a talk about the Upsala matter later.

All the best.

Sincerely,

Bill

William A. M. Burden

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

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cc/DM

cc: D. Miller

Burden

June 11, 1954

June 11, 1954

Dear Bill:

The reason I suggested Learned Hand to speak on our Twenty-Fifth Anniversary was primarily my remembering an essay or a speech published in his book a couple of years ago in which he was defending experiment and originality against the suspicious intolerance of timid, conventional and tradition-bound majority. He said something to the effect that he preferred the expression of what might seem to many bizarre and extreme, even mad, to the safe and sound. I cannot find the passage now, but it was so appropriate to the public reactions to some of our exhibits that I thought of writing him to ask him whether I could quote him and post it in our Surrealist Gallery. /the

In the present atmosphere of timid conservatism, I thought his strong and eloquent voice should be heard in our Twenty-Fifth Anniversary.

Forgive these hasty lines which are written just a few minutes before I must broadcast.

If I shouldn't see you again, I hope you and Peggy have a marvelous trip.

Bon Voyage!

Mr. William A. N. Burden
630 Fifth Avenue
New York 20, New York

Mr. William A. N. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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cc: D. Miller

Burden

June 16, 1954

Dear Mr. Malabar:

Mr. Barr has asked me to answer your letter of inquiry about two paintings and a tapestry about which Mr. Burden has been asked.

Dear Bill:

Some of these works come within Mr. Barr's field of expert knowledge. Here is a photograph which I asked Otto Gerson to examine who would know something about their authenticity and value. to send me of the most beautiful of all Maillol's middle-sized figures. (There is a large version of this, too, available at Wildenstein.) The price I think is around \$5,000.

It might be to the advantage of the owner if the appraiser were told so. So far as I know, no other trustee has this figure which certainly would be a most welcome eventual addition to the Museum Collection.

Sincerely yours,
Sincerely,

Marie Alexander
Secretary to Mr. Barr

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York
Office of Mr. William A. M. Burden
AHB:ma
New York, New York

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May 24, 1954

Dear Mr. McCabe:

Mr. Barr has asked me to answer your letter of enquiry about two paintings and a tapestry about which Mr. Burden has been asked.

None of these works comes within Mr. Barr's field of expert knowledge. He therefore suggests that you submit them for appraisal to someone who would know something about their authenticity and value.

The tapestry he thinks might be submitted to French and Company who are probably the largest dealers in tapestries in New York. The two Venetian paintings might be submitted to Mr. Kirk Askew of Durlacher's from whom Mr. Burden recently bought a painting by Francis Bacon or to Knoedler or to Julius Weitzner, 36 East 57th Street.

It might be to the advantage of the owner if the appraiser were told to what purpose the appraisal was requested. Ordinarily an appraiser asks a fee if the appraisal is an official, notarized document, but Mr. Barr thinks that Mr. Askew and Knoedler would be glad to give Mr. Burden an opinion.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. L. V. McCabe
Office of Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

Burden

May 24, 1954

Dear Mr. McCabe:

Mr. Barr has asked me to answer your letter of enquiry about two paintings and a tapestry about which Mr. Burden has been asked.

None of these works comes within Mr. Barr's field of expert knowledge. He therefore suggests that you submit them for appraisal to someone who would know something about their authenticity and value.

The tapestry he thinks might be submitted to French and Company who are probably the largest dealers in tapestries in New York. The two Venetian paintings might be submitted to Mr. Kirk Askew of Durlacher's from whom Mr. Burden recently bought a painting by Francis Bacon or to Knoedler or to Julius Weitzner, 36 East 57th Street.

It might be to the advantage of the owner if the appraiser were told to what purpose the appraisal was requested. Ordinarily an appraiser asks a fee if the appraisal is an official, notarized document, but Mr. Barr thinks that Mr. Askew and Knoedler would be glad to give Mr. Burden an opinion.

Sincerely yours,

Alfred N. Barr, Jr.

Marie Alexander
Secretary to Mr. Barr

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Mr. L. V. McCabe
Office of Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

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cc: D. Miller

Burden

May 5, 1954

Dear Bill:

There is a superb painting with collage by Juan Gris at Sam Salz', asking price at \$18,000. I am very eager to have this in the Museum family, so that if you should not be interested, won't you let me know right away.

This is one of the very few first rate twentieth century works I have seen on the market this season.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Alfred H. Barr, Jr.

AHB:ma

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cc: Miss D. Miller

April 29, 1954

Dear Bill,

I went in to study the Souloges. They seemed to me very good. Of three large ones, 71 x 52", asking price \$2,000.

Dear Bill:

Mr. McCabe phoned April 20th to say that the restoration of your Daumier is now complete. Although the collector whom I hoped to interest said that he was not interested, after seeing the photograph, I will try again.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:sm

17 Mar 53 - 1400

31 Mar 53 - 1400

3 April 54 2000

21 March 54 2000

Souloges

clipped copy

Burden letter

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Mr. McCabe
 2-7-20
 7-2-20

BURDEN
 SOULAGES
 AHB 2-12-20

17 Nov. 53 - 1400
 Curved lines-blue
 2 Feb 54 - 1400
 Diagonal - brown
 31 Jan 54 - 1400

April 23, 1954

Dear Bill:

I w
 very good.
 I preferred:

77 { 3 April 54 2000
 top heavy
 52 { 21 March 54 2000

8, 1953

seemed to me
 ng price \$2,000,

Dear Mr. Fir
 Sec
 Of
 Fir
 Sec
 Thi

Soulages

clip to who I
 Burden's letter

I reserved my first choice both of the large and middle sized for you, but you must try to see them if you can before the end of the week. (I see no point in wiring you since you will be back before that time. However, this letter will be in Mr. McCabe's hands by Monday.)

Sincerely,

Mr. William A. M. Burden
 630 Fifth Avenue
 New York 20, New York

AHB:ma

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Mr. McCabe?

BURDEN
SOULAGES

April 23, 1954

October 8, 1953

Dear Bill:

I want in to study the Soulages. They seemed to me very good. Of three large ones, 77 x 52", asking price \$2,000, I preferred:

First choice - 3 April 1954

Second choice - 21 March 1954

Of half a dozen middle sized ones, I preferred:

First choice - 31 January 1954

Second choice - 2 February 1954

Third Choice - 17 November 1953

I reserved my first choice both of the large and middle sized for you, but you must try to see them if you can before the end of the week. (I see no point in wiring you since you will be back before that time. However, this letter will be in Mr. McCabe's hands by Monday.)

Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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Burden
Soulages

The price is to be called in by Mrs. Burden or
Miss O'Brien.
Mr. Burden would like a word about this at or after
today's meeting.

ma

Dear Alfred,

Dear Bill, This is the Soulages I saw in Paris. What
I think the Soulages is one of the best I have
ever seen -- perhaps even better than the one in the
Museum's Collection.

Sincerely,

Bill
Sincerely,
William A. M. Burden

Alfred H. Barr, Jr.

Mr. Alfred Barr
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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Burden
Soulages

630 FIFTH AVENUE
NEW YORK 20, N. Y.

October 8, 1953

October 8, 1953

Dear Alfred,

Dear Bill, *this is the Soulages I saw in Paris. What*

I think the Soulages is one of the best I have
do you think of it? the piece in
ever seen -- perhaps even better than the one in the
Museum's Collection.

Sincerely,

Bill
Sincerely,

William A. M. Burden

Alfred H. Barr, Jr.

Mr. Alfred Barr
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

October 8, 1953

Dear Alfred,

This is the Soulages I saw in Paris. What
do you think of it? The price is

Sincerely,

Bill

William A. M. Burden

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

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Burden
Soulages

THE MUSEUM OF MODERN ART

Date January 21, 1953

To: AHB

Re: Soulages photos for WAMB

From: LH

Dear Alfred:

When you wrote to Carré asking for photos of several other recent works,
they only sent the one which we are interested in. by Soulages,

The attached 3 photos are ones which you brought back last summer.

Do you want to send them to Mr. Burden, or shall I write Carré again?

skip

William A. M. Burden

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

Re: letter, Nov 28 (re Pollock).

I also have your letter about a Soulages.
There are none for sale in this country, but I have
asked Carré for photographs in connection with a
possible Museum purchase. I will let you know
when they come.

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WAMB-Soulages

630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 26, 1952

Dear Alfred:

If by any chance you happen to run across
a good Soulage, please be sure to let me know.

Sincerely,

W

William A. M. Burden

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

Tom letter, Nov 28 (re Pollock).

I also have your letter about a Soulages.
There are none for sale in this country, but I have
asked Caró for photographs in connection with a
possible Museum purchase. I will let you know
when they come.

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THE MUSEUM OF MODERN ART

Date April 20, 1954

To: Alfred

Re: From Mr. Burden's office

From: Marie

Mr. McCabe called from Mr. Burden's office with two messages from Mr. Burden:

1. Mr. Burden wishes you to know that the Daumier is now completed in restoration. He thought that you had someone interested in it and that you might wish to see it now. It is at the Silverstein Gallery.
2. Mr. Burden would like you to see the new Soulages ^{before the opening} at Kootz. If you see anything of extraordinary brilliance, particularly in big pictures, he would like to be wired size and price to Peru.

Just as Mr. McCabe hung up, Mr. Kootz called to say that the Soulages may be seen anytime after four o'clock this afternoon in his gallery. He thought you could take a look at the Gottlieb show while there.

Mr. McCabe called again Thursday to say that Soulages opens on Monday. I suggested that you probably intended to go on Sat, if not earlier, on your gallery rounds.
Marie

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cc: D. Miller

Burden
Burden

cc: F. Pernas

April 2, 1954

Dear Bill:

Here are three prefaces for the Anniversary Book which you might care to glance over. René wrote Jock's and his own with some editing on my part. I don't think any of the three are perfect. However, in our last minute rush, we have sent them off to the printers in Holland. The proofs should be back within a week so that any errors can be caught at that time.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma
Enclosures

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cc: D. Miller

PINACOTECA DI BRERA

Milano

Burden
Burden

Milan, the 2nd March 1954

Dear Mr. Barr,

March 9, 1954

Your letter was a great joy to us. Appreciation from the most prominent Picasso expert is the finest possible reward for our labours - which are not only at the service of ancient art, but also directed towards the general recognition of greatness in modern art.

I have had several copies of your letter made, and have sent them to all of our collaborators and a few interesting persons in the anti-Picasso camp. Dear Bill: Fernanda Wittgens, Director of the Brera in Milan, has written me that their Picasso catalog is out

The Catalogue of print but that they are getting out a new edition of print but that they are getting out a new edition of print which will include the Moscow pictures and other belated thousand fresh copies of the "Les Femmes d'Alger" and I shall be delighted to send you the three copies for which you are loans. The edition will be ready very soon and she is sending us copies, one of which we will send over to as soon as Dr. Katalon has the list, she will send you the photographic of the "Bain delle Cariatidi" for Mr. Burden to whom I wish to be remembered. you the moment they arrive.

I have also had several copies of the three Picasso posters sent to your Museum; if you cared to have more, we still have a few more. It would be an easy matter to send you.

Thank you once more for my last evening in New York - it was my concluding and best experience, and it filled me with nostalgia but the realization of how we are working and thinking and feeling on these lines in both countries makes my life in Milan much easier.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Please, give my love to Mrs. Barr and remember me to all of our friends.

Thank you again so heartily.

Yours sincerely

Fernanda Wittgens
(Fernanda Wittgens)

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PINACOTECA DI BRERA
Milano

Burden

Milan, the 2nd March 1954

Dear Mr. Barr,

Your letter was a great joy to me. Appreciation from the most prominent Picasso expert is the finest possible reward for our labours - which are not only at the service of ancient art, but also directed towards the general recognition of greatness in modern art.

I have had several copies of your letter made, and have sent them to all of our collaborators and also... to certain dissenting persons in the anti-Picasso camp.

The Catalogue is, alas, completely sold out, but at this very moment two thousand fresh copies are being printed, comprising also the "Musei di Mosca" and I shall be delighted to send you the three copies for which you ask.

As soon as Dr. Matalon has the list, she will send you the photographs with one of the "Sala delle Cariatidi" for Mr. Burden to whom I wish to be remembered.

I have also had three copies of the three Picasso posters sent to your Museum; if you cared to have more, we still have a few which it would be an easy matter to send you.

Thank you once more for my last evening in New York - it was my concluding and best experience, and it filled me with nostalgie but the realization of how ^{we} are working and thinking and feeling on some lines in both countries makes my life in Milan much easier.

Please, give my love to Mrs. Barr and remember me to all of our friends.

Thank you again most heartily.

Yours sincerely

Fernanda Wittgens
(Fernanda Wittgens)

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cc: Mr. Burden

cc: Betsy Jones

Burden
Burden

February 19th, 1954

January 29, 1954

Dear Bill:

Dear William:

Not knowing the urgency of your request for the Milano Picasso catalog, I am forwarding herewith my personalized copy. I understand from Alfred Barr's office that a copy is being ordered for you. When you have received your copy I would appreciate your returning mine. Alfred Barr's office is also ordering photographs of the two big murals and other catalogs which you requested. It is cranking badly and should be tended to. Before you come would you please Mr. Burden at his office (GI 6-9300).

Many thanks.

Sincerely,

Sincerely,

Mr. William A.M. Burden
630 Fifth Avenue
NEW YORK, N.Y.

Alfred H. Barr, Jr.

PAM:eh
enclosure:
67 State Street
Brooklyn
New York

AKH:ej

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cc: Mr. Burden

*Burden
(Heck)*

830 FIFTH AVENUE
NEW YORK 20, N. Y.

January 29, 1954

Dear Sheldon:

Our President, William A. M. Burden, has asked whether you or Caroline could stop by in the near future to look at his big picture by Delaunay which John Rewald thinks is cracking badly and should be tended to. Before you come would you phone Mr. Burden at his office (CI 6-9300).

Many thanks.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sheldon Keck
87 State Street
Brooklyn
New York

AHB:bj

Date January 22, 1954

THE MUSEUM OF MODERN ART

until the spring, unless it will seriously damage the picture. If
 it will, we had better have it done right away.
 passed and I would prefer to have the restoration delayed
 until the spring, unless it will seriously damage the picture. If
 it will, we had better have it done right away.

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THE MUSEUM OF MODERN ART

Date January 22, 1954

To: Mr. Alfred H. Barr, Jr.

Re: _____

From: William A. M. Burden

John Rewald was up here the other day and said that the paint on the Delauney is cracking badly and it should be restored. Would it be too much trouble for you to have one of the Kecks come up here some time and have a look at it? You had better check first to be sure the picture is here as it is going out to be framed.

Peggy and I would prefer to have the restoration delayed until the spring, unless it will seriously damage the picture. If it will, we had better have it done right away.

W. A. M. B.

the article rewritten, and certainly in the first section I don't think there is anything that anybody could object to seriously.

Sincerely,

W. A. M. B.

William A. M. Burden

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

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

December 11, 1953

Dear Alfred:

Thanks again for your note of December 9th.

As I told you on the phone, I have read your intelligent notes with interest.

I think you have done a marvelous job in getting the article rewritten, and certainly in the first section I don't think there is anything that anybody could object to seriously.

Sincerely,

W. A. M. Burden

William A. M. Burden

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

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

December 28, 1953

Dear Alfred:

Many thanks for your thoughtful note of December 16th. I looked at the Miro's but they are too big for our apartment. I have also had a look at the cubist Picasso.

I found the editorial from the Sunday "Times" very interesting but I am not quite sure that I agree with it. The logical conclusion would be that a gallery should keep everything that is given to it, and I don't think that is right.

Sincerely,

Bill

William A. M. Burden

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

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cc: Philip Johnson
Dorothy Miller

Burden

December 16, 1953
November 23, 1953

Dear Bill:

I remember that you are interested in buying an important piece of sculpture for your new apartment. Have you considered the Brancusi Seal or Miracle, the big marble rotation piece which was in the entrance of the Museum during Ritchie's sculpture show? This is surely one of Brancusi's greatest works - in the same class as our big Fish. I mentioned your wanting to look at some other large pictures. It occurred to me that you might have overlooked a big cubist Sincerely, the early twenties - six or seven feet high - which I saw last spring at Rosenberg's priced at about \$22,000 and told you about then.

If I see anything in Italy I will let you know.

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

Alfred H. Barr, Jr.

AHB:ma
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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cc: D Miller

BURDEN

December 16, 1953

December 1, 1953

Dear Bill:

Dear Bill: I have been trying to trace the missing two and have had letters both from the son and the daughter of the artist. I made a rush visit to Pierre Matisse to see the Miro show before flying to Europe tomorrow. I must say I can't agree with the people who find the new Miros inferior to the old ones. I thought they were extremely handsome and believe you ought to take a look at them if you are still looking for large pictures.

Of the three big ones, I would be hard put to choose one on such short acquaintance, but I don't think you would go wrong on any one of them.

The other day when Philip Johnson mentioned your wanting to look at some other large pictures, it occurred to me that you might have overlooked a big cubist Picasso of the early twenties - six or seven feet high - which I saw last spring at Rosenberg's priced at about \$22,000 and told you about then.

If I see anything in Italy I will let you know.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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BURDEN

cc: D Miller

630 FIFTH AVENUE
NEW YORK 20, N. Y.

December 1, 1953

November 25, 1953

Dear Bill:

We have been trying to trace the missing two and have had letters both from the son and the daughter of the original owner. The son has asked the bank managing the estate to try to find some record, but the daughter writes that she can remember only two Kandinsky panels. Probably two were disposed of earlier.

The owner, meanwhile, has laughed off our offer of \$7,500 and says that she would rather take the things back, but that she is willing to leave them with us for a bit, which I guess means she is open to a higher bid. This I think I should make.

Though this is by no means a certainty, I have a feeling that Mrs. Guggenheim may give us additional purchase funds since her financial manager phoned to ask for the exact balance in her fund. This ordinarily prefaces a check.

in finding the four or what?

Sincerely,

Sincerely,

William A. M. Burden

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 25, 1953

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

Dear Alfred:

I would appreciate your keeping me in touch with the progress of the Kandinsky panels. Is the Museum going to buy both of them, have they succeeded in finding the four or what?

Sincerely,

W. A. M. Burden

William A. M. Burden

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BURDEN

830 FIFTH AVENUE
NEW YORK 20, N. Y.

cc: D Miller

December 4, 1953

November 30, 1953

Dear Bill:

About the Brancusi: \$20,000 would be a bargain price
to judge by what Pierre Matisse is asking for a very much less
important work.

Many thanks for your note of November 23rd
reminding me about the Brancusi. Sincerely, Un-
fortunately, it is a lot too big for our apartment and I
guess too expensive also. What do you think it might be
obtained for?

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Sincerely,
Bill

William A. M. Burden

AHB:ma

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

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 30, 1953

Dear Alfred:

Many thanks for your note of November 23rd reminding me about the Brancusi Seal or Miracle. Unfortunately, it is a lot too big for our apartment and I guess too expensive also. What do you think it might be obtained for?

Sincerely,

W. A. M. Burden

William A. M. Burden

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

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Burden

cc: D Miller

630 FIFTH AVENUE
NEW YORK 20, N.Y.

October 29, 1953

October 28, 1953

Dear Bill:

I wonder if you have seen the really very interesting show by Attilio Saleme at the Grace Borgenicht Gallery, 61 East 57th Street. I think he is one of the most original painters we have with a remarkable sense of humor back of his semi-abstract figures. Besides, they are extremely decorative - especially the larger ones.

I will have a look at the early Severini at the show closes Saturday. Try to see it if you can. I am not be interested in it as I have purchased the Delaunay from Bing. I have also purchased a Sincerely, Arp sculpture from Valentin. When I get a chance, I will drop in and have a look at the Rosenberg Picassos.

All the best.

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

Bill
William A. M. Burden

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

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Burden

630 FIFTH AVENUE
NEW YORK 20, N. Y.

October 28, 1953

Dear Alfred:

You really are a peach to have taken the trouble to go down to Janis' and I do appreciate your note of October 26th. I will promise not to ask you to look at anything else until you have given birth to the book.

I will have a look at the early Severini at Janis'. As to the big Delaunay of Seligmann's, I would not be interested in it as I have purchased the Delaunay from Bing. I have also purchased the Arp sculpture from Valentin. When I get a chance, I will drop in and have a look at the Rosenberg Picassos.

All the best.

Sincerely,

Bill

William A. M. Burden

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

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cc: D Miller

October 30, 1953

September 24, 1953

Dear Bill:

I can't remember if I spoke to you in the car about the two big Kandinskys of 1913 which miraculously have appeared on the market, having been lost to view since 1913 when they were commissioned at the time of the Armory Show by an American. I don't think the Museum can afford to buy both of them but perhaps if you were interested, we could buy them together. They are priced equally, though the one we would want is somewhat wider than the other. They are vertical in format, and are of excellent quality - the best of the period. I don't know yet what the price would be but they are insured at \$5,000 apiece.

Won't you come in to see them if you can. Your
"balloon material."

Sincerely,

I have known Miss Siever for many years and greatly respect her. Captain, of course, is a great air artist.

Alfred H. Barr, Jr.
Sincerely,

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Alfred H. Barr, Jr.

AHB:ma
dictated by Mr. Barr over the
telephone.

Mr. William A. M. Burden

630 P. S. We are holding a meeting on Wednesday afternoon at 2:45 so that if you are interested in the Kandinsky, we would like to know before the meeting so that we can make our plans. It would be nice to hope that eventually they would be reunited, since they were originally part of the same decorative scheme. The one I would like for the Museum is perhaps a little tougher, the other more decorative. You may not agree.

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Burden

September 24, 1953

Dear Bill:

The Dayton Art Institute is putting on a show called "Flight Through the Ages," for about two months starting the middle of December. The Director, Miss Esther Siever, has asked me to support her request to you for some of your "balloon material."

I have known Miss Siever for many years and greatly respect her. Dayton, of course, is a great air center.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:lh

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Burden

cc: A. Barr
T Howe
September 1, 1953

Galerie Bing, 174 r. de Faubourg St. Honore, Paris - la maison rouge - 1900 words and 1200 photos of the collection. An early and powerful picture. Price not expensive. Start with 1000 and around 1000; if you like it you could bargain.

Dear Mr. Burden:
Mr. Barr has telephoned me from Vermont to write you about Paris galleries. He asks me to tell you that the

same dealers should be seen that were enumerated in his letter last summer. For your convenience, I am enclosing a copy of these portions of his letter of 17 August 1952 which relate to dealers in Paris.

Mr. Barr asked that you try especially to go to the Galerie Bing, 174 rue de Faubourg St. Honore.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Enclosure: 1

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17 August 1952

Burden

EXCERPTS: Since the paintings mentioned may no longer be for sale, I am including merely titles and prices and whether or not you should bargain.

Galérie Bing, 174 r. du Faubourg St. Honore.

Utrillo - La maison rouge - 3000 pounds sterling plus commission. An early and powerful picture. Price not excessive. Bing would normally add around 20%; if you like it you could bargain.

Delaunay: Fenetre simultance. Perhaps the last important Delaunay in the market...owner wants 3,000,000 francs and Bing would want a commission. Again the price would be subject to bargaining.

Derain - L'Estaque. Bing owns it and wants francs 3,000,000. There are other pictures of interest at Bing's including Soutines which, I'm afraid Peggy would not like and Dufys which she might like.

Louis Carre, 10 Ave. de Messine. Ask for first rate Legers, also works by younger men, especially Soulage and Hartung, both excellent and sound investments.

Galerie Maeght, 11 rue de Teheran. Most brilliantly successful dealer in Paris, has jacked up Braque prices terrifically but you might ask to see some.

Galerie Louise Leiris, 29 bis rue d'Astorg. This is Kahnweiler's gallery. He is on vacation now but Mme Leiris would be there in his place. Ask for Picasso - some excellent heads of medium size, also fine drawings of all periods and prints. Ask to see Masson's book of lithographs of Venice, also Leger lithographs. He might have some new Picasso sculptures and ceramics.

Galerie de France, 3 rue du Faubourg St. Honore. For young and middle generation French painters. Ask for Monsieur Caputo or Mme. Prevot, better phone Anjour 6937 to be sure they're open. Ask for watercolors by Pignon, paintings by Music (pronounced Musich).

Marie Alexander
Secretary to Mr. ...

Mr. William S. W. ...
The Hotel ...
Paris,
France

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~~cc: D Miller~~

*Burden
Policy Comm.*

September 14, 1953

Dear Will,

Thank you for your letter of July 30, and let me emphasize again that the notes on the Policy Committee Meeting which I sent you represent merely the combined recollections of Jim Daly and myself. I am sure that René will have a good deal to contribute and revisions. Then doubtless the Committee itself will work out the details.

Dear Mr. Burden:

Mr. Barr has asked that I send you these

additional galleries in Paris which you may have time to visit.

1. Galerie André Weil, 26 Ave. Matignon, Paris 9
2. Knoedler, Paris, Rue de Capucines 22
3. Wildenstein, Paris, 57 Rue la Boetie, 8
4. Bernheim Jeune, 83, Faubourg Saint-Honoré

Sincerely yours,

The deadline for the watercolor book itself is also October 1, although I do not see how it can possibly be done by then. It is too bad that it takes a year to manufacture a book. Otherwise we could take time off from it and work on the photographs of works in private collections.

Marie Alexander
Secretary to Mr. Barr

Of course I should be glad to see you when you come to New York. I do not know when I shall get away until well after the end of August 4, if then.

Mr. William A. M. Burden
The Hotel Ritz
Paris,
France

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:ma

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Burden
Policy Comm.

August 3, 1953

Dear Bill,

Thank you for your letter of July 30, and let me emphasize again that the notes on the Policy Committee Meeting which I sent you represent merely the combined recollections of Jim Soby and myself. I am sure that René will have a good deal to contribute and additions and revisions. Then doubtless the Committee itself will recall other points.

I am sorry to say that only a little has been done about collecting the photographs of important works in private collections throughout the country. I agree with you that it would be highly desirable to have this material before October 1, but that would be extremely difficult. Had the Committee not delayed so long before meeting and drawing up a plan, we might have been able to do a great deal of this work last fall and winter in spite of the long illnesses of two assistants. But in recent months my staff has been terribly pressed with the summer exhibitions, a forty-eight page Bulletin, inescapable routine, and above all the work on the Anniversary Book. Dorothy Miller, Bill Lieberman and I work most Saturdays and many Sundays throughout the year, but never catch up.

The deadline for the material of the book itself is also October 1, although I do not see how it can possibly be done by then. It is too bad that it takes a year to manufacture a book. Otherwise we could take time off from it and work on the photographs of works in private collections.

Of course I should be glad to discuss these problems with you when you come to New York. I do not see how I shall get away until well after the week of August 4, if then.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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- COPY -

Burden

C

O

P

Y

21 August 1953

July 15, 1953

Mr. Barnett Newman
24 East 19th Street
New York, N. Y.

Dear Mr. Newman:
Dear Roland;

Thank you for your interesting letter of July 3.
It's a pleasure to introduce to you and Lee the new President of our Museum, William A. M. Burden. You may remember I spoke of him last summer but he had to postpone his London visit until now. Most for its collection indeed it was greatly disappointed when, over 20 years ago, its first vice. He'd much appreciate seeing your pictures and any other collections. Incidentally, Mr. Burden is a collector particularly interested in Picasso though I think he would like to see the Tanguy, too. I've told him about your farm and that you occasionally sell a picture when you need more land or equipment.

We are glad to know that you admire Monet's art and think you would like to see some of his work. He brings my best to Lee and yourself. From the proof of a forthcoming Museum Bulletin: "Monet's Poplars at Giverny, Sussex was painted Sincerely, the Museum has long needed a typical Impressionist landscape. This fine Monet fills this need and at the same time responds to the revival of interest in the artist's later work on the part of younger painters here and abroad."

The Museum, we believe Alfred H. Barr, Jr. important works by the Impressionist generation, notably Manet, Picasso and Gauguin, which we own no paintings at all.

Mr. Roland A. Penrose
Farley Farm
Muddles Green
Chiddingfold, Sussex
England

AHB:708

Sincerely,

William A. M. Burden
President

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- COPY -

Burden

July 15, 1953

Mr. Barnett Newman
343 East 19th Street
New York, N. Y.

Dear Mr. Newman:

Thank you for your interesting letter of July 3.

No, the acquisition of the Monet Poplars at Giverny does not reflect any change in the Museum's policies. The Museum has always wanted at least one good Monet for its collection; indeed it was greatly disappointed when, over 20 years ago, its first vice-president Miss Lillie Bliss bequeathed her excellent Monet to another institution. Actually the Poplars at Giverny was presented to the Museum by Mr. and Mrs. William E. Jaffe at Mr. Barr's suggestion well over a year ago but could not be exhibited until now.

Sincerely yours,

We are glad to know that you admire Monet's art and think you may be interested in the following sentences from the proof of a forthcoming Museum Bulletin: "Monet's Poplars at Giverny, Sunrise was painted in 1888. The Museum has long needed a typical impressionist landscape. This fine Monet fills this need and at the same time responds to the revival of interest in the artist's later work on the part of younger painters here and abroad."

The Museum, we believe, also needs other important works by the impressionist generation, notably Renoir, Pissarro and Degas by whom we own no paintings at all.

The Museum did, as you probably know, make an important change in policy as announced last February 15 by the Chairman of the Board. I enclose a release published at that time.

Sincerely,

William A. M. Burden
President

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13 July 1953

Dear Mr. Burden:

I have received from Mr. Barr in Vermont the enclosed draft of a reply to the letter of Mr. Newman of July 3. Through some delay in the mails, Mr. Barr has returned the same day that his letter reached me, but I shall not hold the draft until he comes into the office.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

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Grand Central, and proceeded out of the Commodore into bedlam. Children by the hundreds were milling around signs reading "CAMP SONGO MEETS HERE," "CAMP WAHCONAH AND POTOMAC MEET HERE," and so on. No Mah-Kee-Nac, however. Somewhere around "CAMP HILLSHIRE MEETS HERE" our companion disappeared. We asked a burly, red-haired Hillshire operative if he'd seen anything of the boy.

"Relax, relax," he said. "They're always getting lost. I'm missing about three right now."

The Hillshire man turned from us to address a group of boys ranging in age from, we estimated, seven to ten.

"Who's the best player on the Dodgers?" he said, with bluff cordiality.

The boys stared at him blankly.

"Would you say Pee-wee Reese?" he went on.

"That reminds me of my dog Pee-wee," observed one of the group.

"You have like fun got a dog named Pee-wee," another protested. The argument quickly boiled down to "Have," "Haven't," and the Hillshire man muttered that he wouldn't mind losing a few more of his little charges.

We drifted away from Hillshire, and were making our way past Mohawk when we were buttonholed by a middle-aged woman who looked worried.

"Will these children be on *all* the trains?" she asked. "I'm just going to Poughkeepsie, but I can't stand any more of this unearthly noise."

We suggested she postpone her trip and made for Fair Lake, which was showing signs of getting organized.

"Leave us get in line, two by two," ordered a Fair Lake councillor.

His team fell in smartly.

"Now where do I go?" he murmured.

While he was thinking about this, the boys broke formation, and one of them sat down on the floor to read a comic book.

"On your toes, everybody," the councillor said.

The boys lined up again and, led by their councillor, set off bravely for Lord knows where.

We went back to the Commodore to see how Camp Arundel was doing. The children in the South Room were still in full cry, and some of the parents were beginning to show signs of strain. A passing stranger paused to tell us something about the way activities are organized at Camp Arundel. He made it sound quite efficient, and we thanked him for the information. "Always a bit of a problem to get the children to camp from the city," he said, "but it's worth the struggle."

Something slithered past our legs, and a tense cry of "Mike! Mike!" could be heard. Before Mike's mother had a chance to push us around again, we said farewell to Camp Arundel.

Juggler

ONE of the nicest people we've met in years is a tall, round-faced, blue-eyed, bespectacled man of forty-seven named William Armistead Moale Burden, who has just been elected president of the Museum of Modern Art and who for twenty years or more has managed to juggle three not always compatible lives—those of businessman, lover of the arts, and conscientious citizen. Gently born and bred, with money in his purse, Burden might have been put together out of two parts Fitzgerald and one part Mar-

"My goodness, Mr. Foster,
what happened to all the others?"



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THE NEW YORKER

17

quand, with this difference—everything has turned out fine. He does the jobs he is fitted to do, he does them extremely well, and he takes pleasure and satisfaction in doing them. In two words, no woe. The names in Burden's past are enough to inspire any scion to brave deeds. Commodore Vanderbilt was a great-great-grandfather, while a great-grandfather founded the Burden Iron Company, in Troy, and made himself immortal by inventing the first successful machine for turning out horse-shoes. Burden's grandfather on his mother's side, Hamilton McK. Twombly, who married the Commodore's granddaughter, was one of the backers of the Cerro de Pasco Corporation, of which Burden is a director. Like his Grandfather Twombly and his father, Burden is a Harvard man (class of 1927). And he has four sons, one of whom graduated from Harvard in June and another of whom is an undergraduate there. Burden's grandmother, Mrs. Twombly, died last year, at the age of ninety-eight. Burden, who has been going full tilt since he was born, would like to live that long himself, but he doesn't expect to. "How do women manage it?" he asked us, with the air of a man who knew precisely how he would like to spend a couple of extra decades.

We talked with Mr. Burden in the offices of William A. M. Burden & Co., on the twenty-sixth floor of 630 Fifth Avenue. His private office is both merry and serene, with light-yellow walls, gray carpet and draperies, and long views west and north. On one wall is a bright-colored Mondrian, so placed that it is the first thing he sees when he lifts his eyes from his desk; on another wall is an Arp construction in yellow and white wood, representing clouds. "We're a venture-capital outfit," he told us, drawing strength from the Arp. "Like Jock Whitney—that sort of thing. Put our own money into promising enterprises. I've only been back here a short while. Been in Washington since the outbreak of the Korean war. Title was Special Assistant to the Secretary of the Air Force, in charge of research and development. That was Tom Finletter. When the old administration went out, I didn't mind. On the contrary, I was glad. I'm a Republican, and I worked hard for Eisenhower. And I'm still acting as a consultant to the Air Force. Fact is, I've been in and out of Washington ever since '41, always having to do with aeronautics, which has been my specialty since college. That Mondrian hung in my office in Washington.



At first, the brass would come in and stare at it, and then grumble that if I'd give them a T square and some pots of paint they could do a better painting themselves. After a while, though, the jokes stopped and I saw that it was beginning to get them. Soon it was what they looked for when they came in. You could feel it doing them good."

Burden's two chief extra-business interests in New York are the New York Hospital, of which he is a director, and the Museum of Modern Art. He has long been a member of the Board of Trustees of the Museum and was formerly chairman of the Committee on Collections. "When Nelson Rockefeller resigned as president of the Museum to go to work for Mrs. Hobby, there I was," Burden said. The Burdens have a collection of contemporary paintings, which they keep in their apartment in the city, in their summer place at Northeast Harbor, and in their weekend place at Mount Kisco. They also have a collection of contemporary wines, most of which they keep in the cellars of M. Lehmann, Inc., and which wine-connoisseurs claim are of the greatest distinction. Burden, who admits knowing what he likes in the way of a wine, says that he inherited no noteworthy ancestral wines. "I don't miss them," he said. "So many old wines turn out to be curiosities, not fit to drink." Burden has a pilot's license but no plane, and drives a Bentley and a Cunningham. For exercise, he plays tennis. If you ever wonder what the Brook, the Racquet & Tennis, the River, the Links, the Grolier, and the Century can possibly have in common, the answer is Burden.

Reference

A LOCAL export-import firm that recently began doing business with Israel decided to add an Israeli to its

staff, and advertised for one. A young man who had emigrated from Israel to the United States a couple of years ago showed up and was interviewed by the personnel manager, who asked him what his profession had been in Israel. "Terrorist," he said.

Affectionate

SOME months ago, Macy's acquired four Doberman pinschers to assist the special police who guard the premises at night against prowlers and fire, and just before eleven on a fine moonlit evening we were permitted to watch the dogs go through their paces. Frank Fay, director of Macy's Security Division, met us at a side entrance, and in no time at all we discovered that a big department store after hours is one of the eeriest places on earth—as dark and silent as if it were at the bottom of the Hudson, with hooded counters and empty aisles running on and on into nothing. We found ourself walking on tiptoe as, by elevator and back stairs, Fay conducted us to the roof, where the dogs are kept. "They leave the store only to guard an occasional truckload of furs or jewelry, and when they go on their vacations," he told us. "We'll be sending them to the country later in the summer. They're marvellous dogs. Very affectionate, but they'd tear your arm out of the socket if they felt they had to. I wouldn't take a thousand dollars apiece for them. I wouldn't take two thousand."

Mr. Fay opened a door bearing a sign "BEWARE OF THE DOGS," and we stepped out onto the roof. Before us in the moonlight, watched over by a couple of Macy patrolmen, who had on police caps and dark-blue denim battle jackets with gold badges, were the four dogs, at work among their training props. Black and sleek, with copper markings burnished by the moon, the dogs looked bigger than life size as they cleared hurdles, clambered up ladders, and leaped, one by one, through a dummy window. Fay explained that a Macy guard's uniform is similar to a regular policeman's uniform and that the dogs have learned to respect both. As for training them to leap through a window, that's necessary because, though the dogs are too canny to go crashing through windows of their own accord, they might have to do so someday, the space between the false walls of furniture exhibits and the real walls of the building being a favorite hideout for prowlers. Before the dogs came to Macy's, Fay said, Macy patrolmen could count on picking up a prowler every few weeks

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Burden

May 22, 1953

Dear Bill:

I am enclosing a ~~rough~~ English letter which I have written in such a way that you could save your own time by sending it on to Ronald Tree. Unfortunately, we can not find anywhere in New York an extra copy of the Penguin monograph on Matthew Smith from which we might tear the reproduction referred to. I am therefore giving the ~~right~~ number (#7) since I am fairly certain that Tree would have a copy of the book. I could also write Mayer to send a copy of the book and a photograph to Tree as soon as I hear that you have written him.

It is very good of you to write Tree. I do hope you will be able to persuade him.

Many thanks to you.

Sincerely,

Mr. William A. Burden
630 Fifth Avenue
New York 20, N. Y.

AHB:et

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

May 20, 1953

B. Gordon

not arrange to meet at that time.

I am writing you now to ask if you would be willing to approach Mr. May 20, 1953 suggestion that he should buy the Cornish Landscape and present it to our Museum as his gift. Mr. Mayer is asking \$700. Possibly he will accept somewhat less though the price I believe is reasonable. I believe it would count immediately as one of the two most important British paintings in the collection and would be Dear Bill: with paintings by Nolde as well as others by first rate European masters.

As you know, England and America, in the matters of art, are like cousins who stand back to back both facing Paris. This of course is an impossible image but it does describe a deplorable situation. The reproduction is fairly accurate so far as the reproduction of a smaller version of the same composition. With your encouragement we have been trying to overcome this by adding carefully but extensively to our English collection. Most of the work we have bought has been quite young painters which I was able to buy in England without consulting with our Committee and without great cost per item. Consequently, we now have what I believe is the best collection of English painting and sculpture outside of London -- definitely better I would guess than any collection in a provincial Museum or in Canada.

However, we are quite weak in work by the older generation. Indeed we have nothing except a good standard Spencer. Part of the trouble lies in the fact that first rate works by Sickert and Matthew Smith are quite expensive. In fact they seem very expensive to the members of our Committee who have heard of Sickert but, almost none of them, of Smith even though Smith is quite rightfully considered to be the best colorist among English painters.

Mr. William L. Gordon
430 Fifth Last summer, while in London, I found a very beautiful Cornish landscape by Matthew Smith, a picture of about 1920, superb in color and of a good size, 26" by 30". Freddy Mayer had it and was kind enough to send it to this country on approval although I warned him that we might have some trouble finding someone to buy it or give it to us. As you know, I tried some of our trustees hoping that one of them might buy it for himself and give it to us eventually.

Last week, I remembered that in 1948, when we were both in London, you spoke of Ronald Tree as a man especially interested in British painting. Indeed I phoned Mr. Tree so that I might see him but found that he was ill with an injured back. We had a very agreeable conversation but could

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Mr. Burden

92- Miss D. Miller May 20, 1953

not arrange to meet at that time.

I am writing you now to ask if you would be willing to approach Mr. Tree with the suggestion that he should buy the Cornish landscape and present it to our Museum as his gift. Mr. Mayer is asking £700. Possibly he will accept somewhat less though the price I believe is reasonable. I believe it would count immediately as one of the two most important British paintings in the collection and would be shown along with paintings by Matisse as well as others by first rate European masters.

I haven't a photograph but shall write Freddy Mayer to send Mr. Tree one if you think this wise. In any case, I am enclosing a color reproduction of a smaller version of the same composition. The reproduction is fairly accurate so far as the greens and reds are concerned but in "our" version the violets are deep and reddish, more a plum color, and the pink field beyond is a brilliant light orange. The reproduction seems generally weaker in color with something of a Bonnard effect.

We would very much appreciate it if you feel you could approach Mr. Tree with this request.

Of course, such a gift could be counted for income tax credit.

Sincerely,

Mr. William A. Burden
630 Fifth Avenue
New York, N.Y.

AHB:et

Alfred N. Barr, Jr.

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cc/ Miss D. Miller

Burden

May 15, 1953

Dear Bill:

I am sorry to have missed you at lunch today and understood that you had gone back to Washington.

I don't know what you wanted to tell me but I had wanted to ask you whether you thought Ronald Tree might be approached as the donor of the beautiful Matthew Smith. We have no Smith in our collection, nor is there one in any other American museum so far as I know. This is a first rate picture and one which we would keep on view much of the time if it were ours. The price is £ 700 or approximately \$2000.

I remember very well a long phone conversation with him in London at a time when he was ill with a bad back in the country so that we were unable to meet. I had phoned him at your suggestion.

Would you be willing to write him to see whether he might be interested in making this gift? I do hate to send the picture back and our available funds are extremely low.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. Burden
630 Fifth Avenue
New York 20, N. Y.

AHB:et

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Burden
Picasso

630 FIFTH AVENUE
NEW YORK 20, N. Y.

148

February 9, 1953

Dear Alfred:

The Picasso looks absolutely magnificent, but it is so large that I cannot think of any place where I could hang it, and I just can't afford to buy important pictures which I cannot hang and enjoy.

However, if any other major things come up, I would appreciate your letting me know, as you have in this case.

Sincerely,

Bill Burden

William A. M. Burden

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

2-10-53
Phoned CV - no luck with Bill Burden -
don't know whom else to approach -

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CC: Miss Dorothy Miller

Mr. William A. M. Burden
February 3, 1953

*Burden
Pic*

P. S. Another Picasso, Two Women of 1906, (illustrated on page 92 of Picasso: Fifty Years of His Art) has come on the market. Both Silberman and Valentin have offered it, the latter quoting \$35,000. I doubt if you would be interested in this, but I mention the price as of some significance in relation to Reber's still life.

February 3, 1953

Dear Bill:

Curt Valentin writes me that Dr. G. F. Reber, the famous Swiss collector who has been selling his collection over the past 15 years, has now decided to part with his great Picasso still life, the largest I think of all the famous series of 1924-25 -- Paul Rosenberg has three or four of them which he has refused to sell, although he has been repeatedly importuned during the past quarter century. I am enclosing a photostat of Reber's picture, Nature Morte devant la Fenêtre. It is almost seven feet long and five feet high. Reber wants \$42,000. Curt says that he hopes to get his commission from Reber, but that Reber is tough so that he is not sure. Should you be seriously interested, Curt is pretty sure he could bring the picture over for you to see.

I have seen the picture at Reber's apartment in Paris in 1939. It is indeed a magnificent canvas, very brilliant in color, in fact even more brilliant than the most famous of Rosenberg's pictures, Le Tapis Rouge, illustrated on page 135 of Picasso: Fifty Years of His Art. Le Tapis Rouge is less than half the size.

In other words, this is one of the largest and most beautiful of all Picasso's paintings. I would like to see it in the Museum's family and thought that you might be interested in it.

Sincerely,

Phoned CV, 2-11-53

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

over

AHB:mh
encl.

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Mr. William A. M. Burden - 2 - GALL February 3, 1953

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 3-9310 CABLE: MUCVALENT

P. S. Another Picasso, Two Nudes of 1906, (illustrated on page 52 of Picasso: Fifty Years of His Art) has come on the market. Both Silberman and Valentin have offered it, the latter quoting \$35,000. I doubt if you would be interested in this, but I mention the price as of some significance in relation to Reber's still life.

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

Dear Alfred:

Kahnweiler bought an early oil Laurens which I think is very important. The photograph is bad as, we know, all graphs are.

However, you probably remember version of the same subject which I have in gallery.

The piece is 44 inches high; return the photograph.

I saw Reber in Lausanne who has important still-life paintings by Zervos No. X 220, but his price is 4

CV:JW
Enclosure

write note
NAB

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C Picasso. Nature Morte Devant la Fenetre.
 Zervos. Picasso. Vol.V. Nr. 220 - #364 *Tapis Kraft*
 Exposition Picasso; Georges Petit. 1932. Nr: 156
 (illustrated)
 Zervos. Picasso. (Paris 1926). Pl. 36

Date: 1924. Height. 57" W. 81"

*PS
W98*

*WAMB
Dali
T*

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

Dear Alfred:

~~Kahnweiler bought an early cubist carving by
 Laurens which I think is very important and very beautiful.
 The photograph is bad as, we know, all Kahnweiler photo-
 graphs are.~~

~~However, you probably remember the smaller
 version of the same subject which I have here in the
 gallery.~~

~~The piece is 44 inches high; dated, 1921. Please
 return the photograph.~~

I saw Reber in Lausanne who might sell one of
 his important still-life paintings by Picasso. It is
 Zervos No. 220, but his price is \$42,000 net.

Sincerely yours,

CM

CV:JW
 Enclosure

*wrote NAR, 1-22-53
 NAR doesn't want, too big*

*No,
thanks*

*they
will
-
mon.*

*here will
will phone gallery*

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WAMB
Dali

CURT VALENTIN GALLERY, Inc.

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

January 17, 1953

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

Dear Alfred:

~~Kahnweiler bought an early cubist carving by
Laurens which I think is very important and very beautiful.
The photograph is bad as, we know, all Kahnweiler photo-
graphs are.~~

However, you probably remember the smaller
version of the same subject which I have here in the
gallery.

No,
thanks

The piece is 44 inches high; dated, 1921. Please
return the photograph.

I saw Reber in Lausanne who might sell one of
his important still-life paintings by Picasso. It is
Zervos No. 220, but his price is \$42,000 net.

they
will
-
man.

Sincerely yours,

CV

CV:JW
Enclosure

wrote NAR, 1-22-53
NAR doesn't want, too big

here with
will phone gallery

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

THE

RT

Phoned Constans Dec 11th -
 Mr Burden cancelled reservations,
 has not been in, oil has
 been sold.

To: Alfred

From: T...

Dear Alfred

Mr

prices

on the Dali things you had asked about. Although they are for Mr. Burden, she has given Museum prices as she believed they would go through the Museum if bought.

reserve

Tête d'Ange explosant, drawing - \$900

Croix nucléaire, oil - \$5,000 (present frame \$450 extra)

Gala Placida, oil - Not for sale

(Burden's home phone)
→ Dupont 7-3670

Phone Max Sharkey
that Burden will
be in tomorrow -
Tuesday afternoon.

12-9

Phoned Mr McCabe
to be sure WAMB want
in today - they are reluctant
to reserve. WAMB won't be
here until Thursday! Mr McCabe
will phone gallery -

PL 3-4480

A-

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WAMB
Dali

THE MUSEUM OF MODERN ART

cc: Dorothy Miller

Date December 8, 1952

To: Alfred Barr

Re: Dali prices for

From: Tish Howe

Mr. Burden

Dear Alfred:

Miss Sharkey of the Carstairs Gallery has quoted the following prices on the Dali things you had asked about. Although they are for Mr. Burden, she has given Museum prices as she believed they would go through the Museum if bought:

reserve

Tête d'Ange explosant, drawing - \$900

Croix nucléaire, oil - \$5,000 (present frame \$450 extra)

Gala Placida, oil - Not for sale

*(Burden's home phone
→ Dupont 7-3670)*

*Phone Miss Sharkey
that Burden will
be in tomorrow -
Tuesday afternoon.*

A-

12-9

*Phoned in McCabe
to be sure WAMB went
in today - they are reluctant
to reserve. WAMB won't be
here until Thursday! in McCabe
will phone gallery -*

PL 3-4480

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Dec 4 '52

THE

Dear Alfred:

ART

Burden has asked Dorothy (he telephoned from Florida!) to pick out one of the new Dali paintings for him and Carstairs Gallery has asked her to come on Saturday at 4 P.M. since the show will open next week to the public.

1952

To:

From:

She hopes you will be able to come with her and help her pick one out - they are all his new "atomic" style.

Dear Al

possibl
Saturda

if
.C.

Jan

me know.

William A. M. Burden

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Miss Letitia Howe
The Museum of Modern Art
11 West 53rd Street
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

LH/t

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THE MUSEUM OF MODERN ART

Date December 5, 1952

To: Alfred Barr

Re: _____

From: Dorothy Miller

Dear Alfred:

Just to remind you to go to Carstairs at 4:00 on Saturday if possible to reserve a Dali for Burden. He will be in Washington, D.C. Saturday (1224 30th Street N.W.)

DM

me know.

William A. M. Burden

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Miss Letitia Howe
The Museum of Modern Art
11 West 53rd Street
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

LH/t

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WAMB
Dali

630 FIFTH AVENUE
NEW YORK 20, N. Y.

September 15, 1952

November 14, 1952

Dear Miss Howe:

Dear Mr. Burden:

Many thanks for your note of September 12th about the Dali show. I would appreciate your letting me know as soon as the pictures can be seen at the Carstairs Gallery. I have just heard from the Carstairs Gallery about their Dali show -- it seems Mr. Dali was delayed several times but is now definitely expected on December 2nd. This means that the paintings could be seen on the 3rd. The gallery hopes to open the show on December 8th.

If there is anything else I can do, I hope you'll let me know.

W. A. M. Burden

William A. M. Burden

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Miss Letitia Howe
The Museum of Modern Art
11 West 53rd Street
Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

LH/t

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WAMB
Dali

630 FIFTH AVENUE
NEW YORK 20, N. Y.

September 15, 1952

Dear Miss Howe:

Many thanks for your note of September 12th about the Dali show. I would appreciate your letting me know as soon as the pictures can be seen at the Carstairs Gallery.

Sincerely,

W. A. M. Burden

William A. M. Burden

Miss Letitia Howe
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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~~copy~~ - info - T.

January 29, 1952
September 12, 1952

Dear Mr. Burden:

Dear Mr. Burden: Miller told me some time ago that you were interested in Salvador Dali's "atomic" paintings and wanted to know if there was a New York show this fall which the Carstairs Gallery has tentatively scheduled for the last week in November. They expect Dali to arrive about a week or two before that, with his paintings. As soon as the plans are definite, the gallery will get in touch with me again (since they don't know who the "interested trustee" is) and we can arrange for you to see either the paintings or photographs at that time.

I wrote and passed Mr. Dali several times before I got a definite reply!

Sincerely,

Sincerely,

Letitia Howe
Secretary of the Museum Collections
Letitia Howe
Secretary of the Museum Collections

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York
1221 30th Street
Washington, D. C.

LR/t

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Dali
WAMB

January 29, 1952

September 12, 1952

Dear Mr. Burden:

Miss Dorothy Miller told me some time ago that you were interested in Salvador Dali's "atomic" paintings and wanted to know if there were any still for sale.

Mr. Dali tells me now that all these paintings were sold in England. He said, however, that he intended to do more pictures of the same type and would show his next group here in New York next season. He has promised to send photographs of his new paintings to me, and I will follow this up later on to be sure that he does and that the photographs are sent on to you.

I'm very sorry it has taken so long to get an answer for you. I wrote and phoned Mr. Dali several times before I got a definite reply!

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Mr. William A. M. Burden
1224 30th Street
Washington, D. C.

LH/t

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1224 30th STREET, N.W.
WASHINGTON 7, D.C.

Dali
W.A.M.B.

February 11, 1952

September 12, 1952

Dear Miss Howe:

Many thanks for your letter of January 29th regarding Salvador Dali's "atomic" paintings. I certainly appreciate your efforts in securing information for me and shall look forward to receiving the photographs of his new paintings. I thought you would like to know that Salvador Dali is having a New York show this fall which the Carstairs Gallery has tentatively scheduled for the last week in November. They expect Dali to arrive about a week or two before that, with his paintings.

As soon as the plans are definite, the gallery will get in touch with me again (since they don't know who the "interested trustee" is) and we can arrange for you to see either the paintings or photographs at that time.

Miss Letitia Howe
Secretary of the Museum
The Museum of Modern Art
New York 19, New York

Sincerely,
Letitia Howe
Secretary of the Museum Collections

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

LH/t

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Dali
WAMB

1224 30TH STREET, N. W.
WASHINGTON 7, D. C.

February 11, 1952

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Sincerely,

W. A. M. Burden

William A. M. Burden

Miss Letitia Howe
Secretary of the Museum Collections
The Museum of Modern Art
New York 19, New York

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WAMB
Dali

January 29, 1952

Dear Mr. Burden:

Miss Dorothy Miller told me some time ago that you were interested in Salvador Dali's "atomic" paintings and wanted to know if there were any still for sale.

Mr. Dali tells me now that all these paintings were sold in England. He said, however, that he intended to do more pictures of the same type and would show his next group here in New York next season. He has promised to send photographs of his new paintings to me, and I will follow this up later on to be sure that he does and that the photographs are sent on to you.

I'm very sorry it has taken so long to get an answer from you. I wrote and phoned Mr. Dali several times before I got a definite reply!

Sincerely,
Letitia Howe

Letitia Howe
Secretary of the Museum Collections

Mr. William A. M. Burden
1224 30th Street
Washington, D. C.

LH/t

PL3 -
4480

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WAMB
Dali

January 14, 1952

Dear Mr. Dali:

This is just a note to say that we are looking forward to seeing photographs of some of your recent paintings, as soon as you have a chance to send them to us.

As I told you over the phone, one of our trustees is seriously interested in buying one of your paintings of "atomic explosion," and he would like very much to know whether any are still for sale.

When you send the photos, would you please indicate the price of each on the back?

Thank you very much, and I shall look forward to hearing from you.

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Mr. Salvador Dali
St. Regis Hotel
Fifth Avenue and 55th Street
New York, New York

LH/t

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January 14, 1952.

Dear Mr. Dali:

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When you send the photos, would you please indicate the price of each on the back?

Thank you very much, and I shall look forward to hearing from you.

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Mr. Salvador Dali
St. Regis Hotel
Fifth Avenue and 55th Street
New York, New York

LH/t

*They
making
for sale*

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WAMB

Dali

Burden

1-3-51

int'd in Dali
ptgs of atomic
explosion -

12-26

sv Regis
PL 3-4500

1-4 phone
They will send photos @ me,
marking on back which are
for sale & for how much -

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630 FIFTH AVENUE
NEW YORK 20, N.Y.

December 8 1952

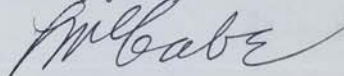
Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
11 West 53rd Street,
New York City

Dear Mr. Barr:

Mr. Burden has asked me to get in touch with you and see whether the best thing to do in order to dispose of his painting SPECTACLE GRATIS by Daumier is to put it in a sale by Parke-Bernet Galleries, or some other gallery, and get what we can for it.

Would you be kind enough to give us your opinion as to the best procedure to follow.

Sincerely yours,



L. V. McCabe
Secretary to
William A. M. Burden

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WAMB - Daumier

THE MUSEUM OF MODERN ART

Washington 7, D. C.

Date January 7, 1952

To: Miss Dorothy Miller

Re: Burden - Daumier

From: Marianne Hartog

June 4, 1951

Dear Dorothy:

I showed Mr. Barr the file regarding Mr. Burden's Daumier. He said that he could not do anything about it at this time and did not have any advice.

Many thanks for your thoughtful and intelligent letter about the Daumier. I will get in touch with Silbermann in the fall.

Sincerely,

WAMB

William A. M. Burden

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

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WAMB
Daumier

3014 N STREET, N.W.
Washington 7, D. C.

32 EAST 57th STREET
NEW YORK 22, N.Y.

June 4, 1951 May 22, 1951

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

Dear Alfred:

Dear Mr. Barr:

Many thanks for your thoughtful and intelligent letter about the DAUMIER. I will get in touch with Silberman in the fall.

Sincerely,

Best wishes.

WAMB

William A. M. Burden

WAMB
William A. M. Burden

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

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	AHB	I. A. 236

E. AND A. SILBERMAN GALLERIES, INC.

32 EAST 57TH STREET
NEW YORK 22, N.Y.
PLAZA 5-7758

May 28, 1951

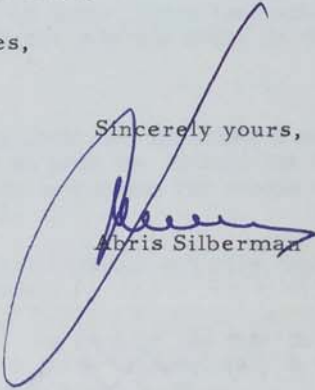
Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Enclosed, please find the information on the Daumier
as we discussed over the telephone. We are very glad to be of
service to you and if there is something else we can do, kindly
do not hesitate to let us know.

Best wishes,

Sincerely yours,


E. and A. Silberman

AS:ep

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cc: D Miller

WAMB
Daumier

Mr. William A. W. Durand

May 29, 1951

May 29, 1951

with enthusiasm quite unusual for him. The picture's history and this certificate from Rosen are more than enough to neutralize any raised eyebrows on the part of Wildenstein.

Good Luck!

Dear Bill:

Sincerely,

Thank you for your letter of May 24. I am not surprised that Wildenstein is not interested in the Daumier since they have so many of their own to sell.

On the other hand this is a picture with a very well-known history going back through Durand-Ruel. I would not question its authenticity. It is not, however, a picture I myself like very much as I think you know. Nevertheless, I would send it back to Silberman and let them try their hand at disposing of it. The price seems to depend a bit on how fast you want to make a sale. In any case your Mr. McCabe could instruct them to let you know of any offers. They should also let you know definitely what commission they expect to take. Since they sold the picture I should think ten and certainly not over 15% would be reasonable.

Since dictating the above I phoned Mr. Silberman. He would be very happy to take the picture but feels the season has now come to a close. He is leaving for Europe shortly and suggests that we wait until fall.

He said he would ask only five or ten percent - I would advise ten percent.

I had him read me the data on the picture's history and condition. He has a quite extraordinary letter from David Rosen who is a real witch hunter about Daumiers, many of which are fakes. He has examined this picture with various light rays and then cleaned it. He has reported it to be extraordinarily complete (many Daumiers were half done and then finished by others for the market.) He also says the condition is excellent and refers to it as an important work

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3014 N STREET, N.W.
WASHINGTON, D.C.
Mr. William A. M. Burden

- 2 -

May 29, 1951

with enthusiasm quite unusual for him. The picture's history and this certificate from Rosen are more than enough to neutralize any raised eyebrows on the part of Wildenstein.

Good Luck!

Sincerely,

Dear Alfred:

Alfred H. Barr, Jr.

I am attaching a letter from Mr. McCabe
Mr. William A. M. Burden RAUMER. Apparently, Wildenstein
3014 N Street, N. W. How much interest. I have fears that
Washington 7, D. C. not think the picture authentic.

AHB:mh

Have you any other suggestions? Possibly
the man who cleaned the picture, who used to
work for Rosenberg, might be helpful - what do
you think?

Sincerely,

Bill

William A. M. Burden

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

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3014 N STREET, N. W.
WASHINGTON 7, D. C.

May 24, 1951

Dear Alfred:

I am attaching a letter from Mr. McCabe regarding the DAUMIER. Apparently, Wildenstein didn't show much interest. I have fears that they may not think the picture authentic.

Have you any other suggestions? Possibly the man who cleaned the picture, who used to work for Rosenberg, might be helpful - what do you think?

Sincerely,

Bill

William A. M. Burden

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

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C
O
P
Y

May 21, 1951

Mr. William A. M. Burden,
3014 N Street, N.W.,
Washington, D. C.

Dear Mr. Burden:

I have been in touch with Mr. Felix Wildenstein quite a number of times since you told me to arrange to place the Daumier painting "Spectacle Gratis" with him on consignment for sale with usual commission.

Mr. Wildenstein finally got around to going to the apartment to see the painting, which he said he wanted to do before taking it on. I then talked with him and told him you wanted to put it with him on consignment for sale at \$32,500. I gave him all the information in our files about the painting and he then said he wanted to do a little research on it and would contact me again. This was last week.

I phoned him again today and left word for him to call me back when he got in. I called again this afternoon and he again was not in but left a message for me saying that he was not interested.

I had the impression from the start that he was not keen about taking on this painting, first because he was having a Daumier show of his own, and later when the question of price was discussed, at which time he indicated that the price of \$32,500 was too high.

Incidentally, he told me that 20% is the usual commission.

Will you please let me know what you may wish me to do now?

Sincerely,

/s/ L.V. McCabe

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4/30/51 *den*

Mr. Burden's Mr. McCabe phoned re the Daumier.

Mr. McC had instructions to put the Daumier on consignment at Wildenstein's since they are having a Daumier show. He phoned Mr. Felix Wildenstein who said that the show is confined to their own Daumiers, but that he would be delighted to take Mr. Burden's on consignment.

In view of the fact that Wildenstein would probably be pushing the sale of their own Daumiers, Mr. McC wondered whether you still thought it a good idea to turn the Daumier over to them.

Dear Mr. Barr:

In reply to your letter of March 30th,

Mr. Burden purchased the Daumier from N. A.

Silverman.

Sincerely yours,

(Miss) R. Frances Taylor

Secretary to
W. A. M. Burden

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

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Burden

3014 N STREET, N. W.
WASHINGTON 7, D. C.

April 6, 1951

Dear Mr. Barr:

In reply to your letter of March 30th,

Mr. Burden purchased the Daumier from N. A.

Silverman.

Sincerely yours,

(Miss) R. Frances Taylor

Secretary to
W. A. M. Burden

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

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cc: Dorothy Miller

April 10, 1951

Dear Bill;

I phoned E. & A. Silberman and talked to one of the brothers about your Daumier. He said that he had sold you the picture on commission, that is he did not originally own it. He believes the price was \$35,000 but that you paid less since you turned in some pictures. After a long-winded pallaver he said that he would be delighted to have the picture on consignment and would like to show it to several of his customers. He would take 10% commission and the price would be largely a matter of how quickly you want to make a sale. When I insisted on his naming a figure he said between \$27,000 and \$35,000 unless you wanted to take a chance on a long term business in which case you might ask as much as \$40,000. The price is up to you. When I said hadn't Daumier gone up so that you ought to ask \$40,000 he said no, that he had not gone up although other pictures had.

We have found this to be true too in the case of the Daumier which we had for sale.

You could, of course, try Wildenstein who are by far the most important dealers in New York for 19th century pictures, but they have a large stock and might not sell as quickly as Silberman, though they can probably get more. I wish I could give you clean cut counsel, but this is the best I can do.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

AHB:mh

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Burden-
Daumier

3014 N STREET, N.W.
WASHINGTON 7, D.C.

cc: Miss D. Miller

March 28, March 30, 1951

Dear Alfred:

Dear Bill: have decided that we would like to sell the Daumier SPECTACLE GRASIS which, you remember, we purchased I can't remember from whom you bought for \$25,000.

bought the Daumier. Ordinarily it would be best

What do you think the best way of selling it would be to turn it back to the same dealer, but first let me know his name. I would appreciate your giving me the name I will have Mr. McCabe get in touch with the dealer direct.

I shall write to Paris to find out

I am not anxious to make a very quick sale, but I should like to hear fairly soon, about the Rivière. I should like to know on the picture at which it could be sold and not have since the caster is quite businesslike.

In haste,
Sincerely,

Bill

William A. M. Burden
Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York, New York
AHB:mb

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3014 N STREET, N. W.
WASHINGTON 7, D. C.

March 28, 1951

Dear Alfred:

Peggy and I have decided that we would like to sell the Daumier SPECTACLE GRATIS which, you remember, we purchased four or five years ago for \$35,000.

What do you think the best way of selling it would be -- turn it over to one dealer, several dealers or what? I would appreciate your giving me your ideas at which time I will have Mr. McCabe get in touch with the dealer direct.

I am not anxious to make a very quick sale, but on the other hand I would want to put a price on the picture at which it could be sold and not have it around for years.

Sincerely,

Bill

William A.M. Burden

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

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Guido Lehmbruck
Rechtsanwalt

WAMB Lehmbruck
Sculpture Borden

Büro Stuttgart-O
Klassik-Haus der Württembergischen Staatstheater
Fernsprecher 91042
Privat: Tübingen, Nägelestraße 24
Fernsprecher 2596
Würtbg. Vereinsbank Tübingen Nr. 10711

Tübingen, den 27. Aug. 1951.

The Museum of Modern Art
Herrn
Direktor Dr. B a r r

New - York 19
11 West 53 rd Street.

Sehr verehrter Herr Museumsdirektor!

Bezugnehmend auf Ihr Brieftelegramm v. 24.5.51 und mein Schreiben vom 28.5.1951 darf ich Ihnen mitteilen, daß sich in dieser Sache unterdessen in Ihrem Auftrage die Galerie Alex V ö m e l (Düsseldorf) und Mr. Curt Valentin an uns gewandt haben und uns ein Gebot übermittelten. Anliegend darf ich Ihnen Durschlag meines heutigen Schreibens an Mr. Curt Valentin übersenden, das Sie über den ~~Stu~~ Stand der Angelegenheit unterrichten wird.

Mit hochachtungsvollem Gruß
Ihr

G. Lehmbruck

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Rechtsanwalt
GUIDO LEHMBRUCK
Stuttgarter-O, Staatstheater
Kleines Haus, Tel. 91372
Priv.: Tübingen, Nägelesstr. 24, Tel. 2596

Tübingen, den 27. Aug. 1951.

Mr. Curt V a l e n t i n
c.o. Galerie Louise Leiris
29 bis rue d'Astor
Paris VIII

Sehr geehrter Herr Valentin!

Entschuldigen Sie bitte, daß ich erst heute zur Beantwortung Ihrer Zeilen vom 5. August komme. Wie Ihnen sicher bekannt, teilten wir mit Schreiben vom 28. Mai 1951 dem Museum of Modern Art nach Anfrage die Nettobewertung der "Knienden 1911" (Bronze) mit. Die Galerie Alex V ö m e l (Düsseldorf) übermittelte uns in dieser Sache ein Gebot von DM 54,500. Da wir diesem Gebot nicht näher treten können, müssen wir nach Ihren Zeilen vom 5.8. annehmen, daß wohl die Sache als erledigt betrachtet werden kann, zumal nach dem Auftrag des Museums of Modern Art an Sie offensichtlich die evtl. entstehenden Vermittlergebühren zugerechnet werden müßten.

Mit ergebenem Gruß
Ihr

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3014 N STREET, N.W.
WASHINGTON 7, D. C.

WAMB

Sculpture

June 28, 1951

Dear Alfred:

Confirming our conversation about
the La Riviere, let's hold up on this
until we see whether or not we get the
Lehmbruck.

Sincerely,

WMB

William A. M. Burden

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

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WAMB
sculpture

3014 N STREET, N. W.
WASHINGTON 7, D. C.

June 8, 1951

June 19, 1951

Dear Bill:

I have just heard from Lucien Maillol, the son of
the sculptor, who names a price of \$13,050.00 for a lead
cast of La Rivière.

Do you want us to do anything about it?

Sincerely,

William A. M. Burden

Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

AHB:lh

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WAMB
sculpture

3014 N STREET, N. W.
WASHINGTON 7, D. C.

June 8, 1951

Dear Alfred:

Many thanks for your note about the Lehmbruck.
As I wired you, it is all right to have Valentin see if
he can get it for \$15,000.

Sincerely,

Bill Burden

William A. M. Burden

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

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June 8, 1951

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

Dear Mr. Burden:

This letter is to confirm my telephone conversation with Alfred Barr that you made an offer of \$15,000 for the large "Kneeling Figure" by Wilhelm Lehmbruck, of which the Museum of Modern Art owns a stone cast.

This amount includes my commission of 10 per cent; however, the costs for packing, transportation and insurance will be carried by you.

Both Alfred Barr and I are not sure whether this cast was made during the lifetime of the artist or whether it is a posthumous cast. However, I have seen the cast, and it seems to be a very good work of bronze casting.

I am leaving for Europe on Sunday, and you will hear from me in a few weeks as soon as I can make the necessary contacts.

Very sincerely yours,

Curt Valentin

CV:JW

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LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

W. P. MARSHALL, PRESIDENT

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WUB036 PD=WASHINGTON DC JUN 7 850A=
 ALFRED BARR, MUSEUM OF MODERN ART=

AUTHORIZE VALENTINE TO GO TO \$15000 ON LEHMBRUCK=

BILL BURDEN=
 \$15000 LEHMBRUCK=912A=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Good luck.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
 3014 N Street, N. W.
 Washington 7, D. C.

AHB:lh
 Encl

WESTERN UNION

Verpflichtung möchte
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cc: D Miller

WAMB
sculpture

Guido Lehmbruck
Barchinawall

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
1047 Madison Avenue
New York 17, N.Y.

München, den 28. Mai 1951.

June 6, 1951

Dear Bill:

I have telegraphed you as follows:

Lehmbruck's son writes preposterous proposal come this country discuss sale posthumous cast of Kneeling Woman. Now insured for 85,000 marks in London exhibition. Impossible deal directly with Lehmbruck family. Suggest you commission Curt Valentin to buy cast. He suggests \$15,000, commission included. He is sailing Sunday.

Here is a translation of the letter from Guido Lehmbruck, the son.

You will note that he is not willing to assure you that the cast would be contemporary. Everyone knows that Frau Lehmbruck has been making posthumous casts, but very slowly, so that they are quite rare.

If you really want one of these casts, I think you had better get Curt Valentin to work on it. If you don't want to pay \$15,000, propose less. He will do what he can, but I doubt if you can get it for less.

Good luck.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

AHB:lh
Encl

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grollen Gruß

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W. P. MARSHALL, PRESIDENT

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NIGHT LETTER - COLLECT

MR. WILLIAM A. M. BURDEN
~~BELKNASTREETKEXMY~~ OFFICE OF THE SECRETARY
 DEPARTMENT OF THE AIR FORCE
 WASHINGTON, D. C.

JUNE 5, 1951

LEHMBRUCK'S SON WRITES PREPOSTEROUS PROPOSAL COME THIS COUNTRY DISCUSS SALE POSTHUMOUS CAST OF KNEELING WOMAN. NOW INSURED FOR 85,000 MARKS. IN LONDON EXHIBITION. IMPOSSIBLE DEAL DIRECTLY WITH LEHMBRUCK FAMILY. SUGGEST YOU COMMISSION CURT VALENTIN TO BUY CAST. HE SUGGESTS \$15,000 COMMISSION INCLUDED. HE IS SAILING SUNDAY.

ALFRED BARR

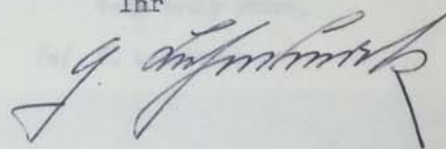
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ca \$20,240

dürfte zu erwarten sein, daß der Interessent von diesem Plan Abstand nimmt. Nur zu Ihrer Unterrichtung möchte ich Ihnen jedoch mitteilen, daß sich die Bewertung des Bronzegusses der "Knienden" auf 85 000.- DM(West) beläuft. Da vorab einige Fragen zu klären wären, kann diese Bewertungsangabe selbstverständlich kein verbindliches Angebot darstellen. Da diese Klärung nur persönlich erfolgen könnte, wäre ich evtl. bereit, auch nach dort zu kommen, wenn der Interessent die Kosten der Reise und des kurzen Aufenthaltes übernehmen würde.

Mit hochachtungsvollem Gruß

Ihr



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Guido Lehbruck
Rechtsanwalt

Büro Stuttgart-O
Königsplatz/Württembergisches Staatstheater
Fernsprecher 91372
Privat: Tübingen, Nägelsestraße 24
Fernsprecher 2596
Württbg. Vereinsbank Tübingen Nr. 10711

Tübingen, den 28. Mai 1951.

The Museum of Modern Art
Herrn Direktor
Dr. B a r r

New - York 19
11 West 53 rd Street

Sehr geehrter Herr Museumsdirektor!

Vielen Dank für Ihr Brieffelegramm vom 24.5.1951, mit dem Sie um nähere Angaben über die "Kniende 1911" bitten. Meine Mutter beauftragt mich, Ihnen folgendes mitzuteilen:

Da von unserer Seite das Gußdatum nicht angegeben wird, dürfte zu erwarten sein, daß der Interessent von diesem Plan Abstand nimmt. Nur zu Ihrer Unterrichtung möchte ich Ihnen jedoch mitteilen, daß sich die Bewertung des Bronzegusses der "Knienden" auf 85 000.- DM(West) beläuft. Da vorab einige Fragen zu klären wären, kann diese Bewertungsangabe selbstverständlich kein verbindliches Angebot darstellen. Da diese Klärung nur persönlich erfolgen könnte, wäre ich evtl. bereit, auch nach dort zu kommen, wenn der Interessent die Kosten der Reise und des kurzen Aufenthaltes übernehmen würde.

ca \$20,240

Mit hochachtungsvollem Gruß

Ihr

G. Lehbruck

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C O P Y

GUIDO LEHMRUCK
ATTORNEY

Nägelestrasse 24
Tübingen

May 28, 1951

Director Dr. Barr
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Director:

Many thanks for your nightletter of May 24, 1951
in which you asked ~~me~~ for details about the Kniende 1911.
My mother has asked me to give you the following information:

Since on our part we do not give the date of the
cast, it might be expected that the collector is going to drop
his plan. However for your information I would like to tell
you that the insurance valuation of the bronze cast of the
Kniende is 85,000 DM(West). Since certain questions have to
be discussed first this valuation cannot be considered as a
firm offer. Since this discussion could only take place per-
sonally I would be willing to come over there if the collector
would assume the expenses of the trip and a short stay.

Very truly yours,

/s/ G. Lehbruck

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Burden

CC: Miss Dudley
Miss D. Miller

January 8, 1953

REQUEST FOR

THE MUSEUM OF MODERN ART

Stuffed
paper
clerk

To:

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

Requested by Mr. Burden

NO DELIVERED

Dear Bill:

Perhaps I shouldn't bring this matter up just after our conversation about your will. I hope that my institutional rapacity will not offend you.

You may recall that during those complicated negotiations with Sidney Janis over the two Mondrians I suggested that you might buy both of them, give one to the Museum and save some two thousand dollars in the transaction. In the end you decided to keep both of them but said -- as I recall our conversation -- that the Museum would eventually have the smaller and earlier of the two. This picture, as I pointed out in my letter to you of February 21, 1951, is quite important for us since it is a classical example of Mondrian's early mature style. Perhaps you may now have changed your mind but I thought I ought to remind you of your intention at that time.

Several times you have asked me about Marin. There is an excellent exhibition now on the walls of the Downtown Gallery. They are all recent watercolors and three or four of them seem to me first rate, at prices under \$2,000, some as little as \$1,200.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:sh

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Burden

THE MUSEUM OF MODERN ART

DATE

December 22, 1952

REQUEST FOR PUBLICATIONS

Kindly send **one** copies of the following publications:
paper
cloth

Barr: Picasso: Fifty Years of His Art

Barr: Matisse: His Art and His Public

To:

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

For: _____

Requested by Mr. Burden

NO. _____ DELIVERED _____

THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, New York

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

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:lh

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cc: Dorothy Miller

630 FIFTH AVENUE
NEW YORK 20, N.Y.

Burden
WHMP?
—
Pollock
~~Soulages~~

November 24, 1952

Dear Alfred:

When you go over to November 28, 1952, I would much appreciate your opinion on the big Pollock which is hanging opposite the entrance doorway and also on the pink and mauve entrance at Janis and I think it excellent, a really exciting picture. On the other hand, I think \$5,000 is a good deal.

I also have your letter about a Soulages. There are none for sale in this country, but I have asked Carré for photographs in connection with a possible Museum purchase. I will let you know when they come.

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

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

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:lh

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630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 24, 1952

Dear Alfred:

When you go over to see the Pollock show, I would much appreciate your opinion on the big Pollock which is hanging opposite the entrance doorway and also on the pink and mauve clay which they have.

Sincerely,

Bill

William A. M. Burden

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

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Burden
CC: Miss Dorothy Miller

630 FIFTH AVENUE
NEW YORK 20, N. Y.

November ~~1952~~ October 31, 1952

Dear Alfred:

Many thanks for your note of the 31st. I

would be interested in another Léger at this time.

Dear Bill:

I do appreciate your letter and I thought you would like to know that there is a very good Léger of 1913 in at Janis'. He may phone you about it. If you are at all interested you can ask for a photograph or have him send it down. It is first rate in color and the price, though high, is not out of line with what is being asked and got for Légers of this quality. My guess is he may lower the price a little but not much.

Bill
Sincerely,
William A. M. Burden.

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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Burden

630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 7, 1952

Dear Alfred:

Many thanks for your note of the 31st. I wouldn't be interested in another Leger at this time, but I do appreciate your letting me know about it.

Please don't hesitate to let me know about anything else really important that is coming up.

As ever,

Bill

William A. M. Burden.

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

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Burden

630 FIFTH AVENUE
NEW YORK 20, N. Y.

August 26, 1952

Dear Alfred:

Many thanks for your informative letter of August 17th. You have certainly given me some very good tips and I will take advantage of them when I get over there which, I think, will be around the end of September or the beginning of October. It is possible that I will not have left before your return, in which case I hope we will have an opportunity to meet and talk about your trip. It sounds marvellous and I am particularly anxious to discuss the Lehbruck problem with you.

I am getting in touch with Rehn about the "Song of the Whippoorwill", in which I definitely would be interested.

Sincerely yours,

Bill Burden

William A. M. Burden

Mr. Alfred Barr
c/o Chase National Bank
51 Berkeley Square
London, W.1, England

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Rinegar's Scrap
Aug. 25 52

Dear Bill

Just leaving. Excused but want
add 1 or 2 notes to my letter of Aug 17

Tooth's, 31 Bruton St, W.1, (off Burke St.)
has an interesting Picasso painter's head
of c. 1920 like the one on p. 118 of Picasso,
50 years. A pig, but really. Ask for
Arthur Tooth. Also ask to see Sicelianto.

You should see Roland Penrose's
wonderful collection of cubist and surreal
paintings - among the best in the world - and
one of the richest shops I know (head of the
board of the Institute of Contemporary Arts which
you still also work in at 17 Dover St.)
Penrose's town house: 11A Hornton St, Kensington
Phone Warton 0115
Country phone no. CHIDDINGSLY 308
(Sussex)

- has some of the finest cubist Picasso work
where - in London has on now Tanganyika
than the work in Paris, one of the most
important large early pictures. You will
probably make a good bag of the stuff
has it when you get to London -
Am very agn again!
Rinegar

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To Mr. [unclear] have also deliver it to [unclear] agents
of the Am Exp line who will send it to [unclear]
boat but wd y not please send [unclear]
necess papers ^{the [unclear] mark, it [unclear] for no local [unclear] customs.} to get the receipt
for the Am Exp line to

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Mr. William A.M. Burden
630 Fifth Ave.
New York

17 August 1952
c/o Chase Nat.l Bank
51 Berkeley Sq.
London W.1.

Dear Bill, H

Here are a few notes on pictures and dealers in Europe. As your letter indicates, you already realize that prices have gone up a lot and they have been forced up even further by the Cognac sale.

I saw very few "masterpieces" if any, for sale at least by older and well-established artists.

In Paris if you have time stop in at the following galleries:

Galerie Bing, 174 r. du Faubourg St. Honore. Bing is away until Sept. 25 but it would be worth phoning his agent who has the keys - M. Pierre Batifol at Opera 0002. Mention my name and that M. Bing wants you to see some of his pictures: Notably

Utrillo - La maison rouge - 3000 pounds sterling plus commission. An early and powerful picture. Price not excessive. Bing would normally add around 20% ; if you like it you could bargain but not through M. Batifol who would, however, give you Bing's vacation address.

Delaunay: Fenetre simultanee cm.132 x 195, about 1912. Perhaps the last important Delaunay in the market; a handsome, gay and decorative picture. The owner wants francs 3.000.000 and Bing would want a commission. Again the price would be subject to bargaining.

Derain - L'Estaque, cm. 50 x 65. A brilliant, quite abstract, fauve Derain of 1905, really beautiful in color. Bing owns it and wants francs 3.000.000. Seems high to me but fauve pictures are outrageously costly (the matisee which we offered Col. Requin \$6.000 for two years ago was sold for about \$19.000 last month).

There are other pictures of interest at Bing's including Soutines which, I'm afraid Peggy would not like and Dufys which she might like.

Louis Carre, 10 Ave. de Messine. Ask for first rate Legers, also works by younger men, especially Soulage and Hartung, both excellent and sound investments.

Galerie Maeght, 11 rue de Terneran. Most brilliantly successful dealer in Paris, has jacked up Braque prices terrifically but you might ask to see some.

Galerie Louise Leiris, 29 bis rue d'Astorg. This is Kahnweiler'd gallery. He may be away but Mme. Leiris would be there in his place. Ask for Picasso - some excellent heads of medium size or also fine drawings of all periods and prints. Ask to see Masson's book of lithographs of Venice, also Leger lithographs. He might have some new Picasso sculptures and ceramics.

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COPY

cc: Mr. Barr, Paris
Miss D. Miller

630 FIFTH AVENUE
NEW YORK 20, NEW YORK

2

Galerie de France, 3 rue du Faubourg St. Honore. For young and middle generation French painters. Ask for Monsieur Caputo or Mme. Prevot, better phone anjour 6937 to be sure they're open. Ask for watercolors by Pignon, paintings by Music (pronounced Musich).

July 16, 1952

A propos of your Lehmbruck problem a lot depends on whether the cast would be a new one, an older one but still made posthumously or an "original" made during the sculptor's lifetime. For a parallel, the price of a bronze cast of the full-length statue of Balzac by Rodin, limited I think to four copies and about 10 feet high, would cost francs 7.000.000.

Dear Alfred:

I suppose you are not coming to London. If you are, get a copy of Art News and Review for the addresses of galleries. Look in at Lefevre, Matthiessen and Wildenstein for impressionist French pictures. Mayor on Brook St. (we went there together in 1948) for Matthew Smith and for younger British painters and sculptors, Hanover, Gimpel Fils and Redfern. And don't forget the pictures at the Courtauld Institute, 20 Portman Sq.; they are wonderful. The two best young English painters are Francis Bacon and Graham Sutherland.

a line.

I hope to be in Paris myself about September 15, but I imagine you will have left by then. I am still tempted by the Lehmbruck "Kneeling Woman," although Valentine still maintains that it cannot be gotten for less than 100,000 FR. Do you think that this price is entirely out of line?

Best to you both,

Sincerely,

/s/

Bill

William A. M. Burden

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

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COPY

cc: Mr. Barr, Paris
Miss D. Miller

W.M.C. Burden New York

630 FIFTH AVENUE
NEW YORK 20, NEW YORK

Dear Bill

July 16, 1952

*On ... I
haven't seen any ...
good as the ...*

Dear Alfred:

It was very thoughtful of you to write from Paris and I appreciate your keeping your eyes open for things I might be interested in. I was afraid that the Cognac sale would drive prices madly upward and that seems to be the case. However, if you do run into anything unusually interesting, do drop me a line.

I hope to be in Paris myself about September 15, but I imagine you will have left by then. I am still tempted by the Lehbruck "Kneeling Woman," although Valentine still maintains that it cannot be gotten for less than 100,000 RM. Do you think that this price is entirely out of line?

Best to you both,

Sincerely,

/s/

Bill

*Paris
July 10 1952*

William A. M. Burden

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

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W. H. C. Binder, New York

Dear Bill

On second thought I
haven't seen anything there -
Paris as good as that Picasso
I recommend to you at least
Valentine - the Still life with a
Guitar (N. 231 in Picasso "50").
Seen from Paris the price was
very reasonable, too. Shall
keep looking. Best

W.H.C.

Paris

July 10 1952

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630 FIFTH AVENUE
NEW YORK 20, N.Y.

July 2, 1952

Dear Alfred,

I am sure that you are enjoying your vacation enormously and had a wonderful time in Sicily. I only wish I could have been there too.

Now that you are in Paris and in closer touch with what is going on in the Art world, I would appreciate your letting me know whether you have come across any topnotch pictures in which you think I might be interested. Peggy and I expect to be over about the middle of September, but not before.

All of the best to you both,

As ever,

Bill

Mr. Alfred Barr
c/o Chase Bank
41 Rue Cambon
Paris 1, France

Received July 28

and 10'

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1224 30TH STREET, N. W.
WASHINGTON 7, D. C.

April 24, 1952

Dear Alfred:

I was delighted to hear from Dorothy that you have embarked on a really long vacation in Europe and I know that you will enjoy yourself thoroughly. There is a possibility that I may be over for a week or two at the end of May but I am not sure at this time.

I do hope you will keep your eye open for any really great pictures in which you think I might be interested. I would particularly like to get a wonderful Matisse, either of the '40's, which I believe is the period which you like, or of the same period as the Whitney "Goldfish" which, as well as I remember, is around 1911-12. I want it to hang in our bedroom at Northeast Harbor so it should be flowery and gay but of the very first quality.

I wish I could be with you in Sicily. I am sure you are enjoying yourself tremendously there.

All the best,

Bill

William A. M. Burden

Mr. Alfred Barr
Museum of Modern Art
12 West 53 Street
New York, N. Y.

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630 FIFTH AVENUE
NEW YORK 20, NEW YORK

*Sent CC to AHB
Burden*

July 16, 1952

Dear Alfred:

It was very thoughtful of you to write from Paris and I appreciate your keeping your eyes open for things I might be interested in. I was afraid that the Cognacq sale would drive prices madly upward and that seems to be the case. However, if you do run into anything unusually interesting, do drop me a line.

423,850
I hope to be in Paris myself about September 15, but I imagine you will have left by then. I am still tempted by the Lehnbruck "Kneeling Woman", although Valentine still maintains that it cannot be gotten for less than 100,000 RM. Do you think that this price is entirely out of line?

Best to you both,

Sincerely

Bill

WAMB:MK

William A. M. Burden

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

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cc: Hannah Muller

Burden

cc: Miss P. Miller

April 16, 1951

SPECIAL DELIVERY

May 5, 1952

Dear Bill:

I went in to see the Miro. I knew the picture very well having studied it during the Miro exhibition. This picture is loved by a number of younger painters and critics, especially Clement Greenberg who himself do not see We are very glad to send you the enclosed catalog of the Gabriel Cognacq sale in Paris, as Mr. McCabe requested. It seems to me rather soft and uncertain in its destination. I found it.

This is our only copy of the catalog and our Library quality. If you like it would be very much appreciate your sending it back when you are back on his and is always an important through with it, although there is no hurry about this at all.

I saw the Léger in the one that one sees through the entrance vista at the Miro. I think it absolutely first rate.

Sincerely,

I wish you had taken some time at the Retina gallery. Jim Soby, Dorothy Miller and I were particularly interested in the show and particularly one picture which I think you should get for the collection. By coincidence, Philip Johnson and Eddie Cahill also greatly admire this picture. Johnson even wanted to buy it for Mr. William A. M. Burden, although I must not have some strong objection. The asking price is 1224 30th Street, N. W. Washington, D. C. to pay \$1,250. Again I recommend your studying the same for your own collection.

Letitia Howe
Secretary of the Museum Collections

LH/t
Encl

I shall try to write Frau Lehbruck, if she is still living, asking about a bronze of the Kneeling Woman and I shall write to Radier about the Miro in Berlin. I believe it is a lost work for sale. I believe it should be a library one

netto to library one

Sincerely,

Alfred H. Barr, Jr.

see also P. Miller

Mr. William A. M. Burden
1224 30th Street, N. W.
Washington 7, D. C.

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Burden 611
sculpture

cc: Miss D. Miller

1234 30th STREET, N. W.
WASHINGTON 7, D. C.

April 16, 1951

March 27, 1951

Dear Bill:

Dear Alfred:

I went in to see the Miro. I knew the picture very well having studied it during the Miro exhibition. This picture was intensely admired by a number of younger painters and critics, especially Clement Greenberg who praised it vehemently. I myself do not admire it nearly as much, although I grant its distinction. It seems to me rather soft and uncertain in parts. On Saturday I found Peggy Erskin in the gallery; she too did not greatly admire it.

In other words this is a picture of controversial quality. If you like it, I would seriously consider it. Greenberg after all is a specialist on Miro and has written the most important book on him and is himself a painter and the leading critic of the younger painters in this country.

I saw the Léger again, the one that one sees through the entrance vista at the Janis Gallery. I think it absolutely first rate.

I wish you had taken more time at the Rothko gallery. Jim Soby, Dorothy Miller and I are enthusiastic about the show and particularly one picture which we want to get for the collection. By coincidence, Philip Johnson and Eddie Cahill also greatly admire this picture. Johnson even wanted to buy it for himself, but I have reserved it for the Museum, although I must act immediately unless you have some strong objection. The asking price is \$1,500, I expect to pay \$1,250. Again I recommend your studying the show for your own collection.

I shall try to write Frau Lehbruck, if she is still living, asking about a bronze of the Kneeling Woman and I shall write to Rudier about the Maillol La Rivière. There may be a lead cast for sale. I believe it was lead that you wanted.

Sincerely,

see also file
Maillol

Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

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Burden

1224 30TH STREET, N. W.
WASHINGTON 7, D. C.

March 27, 1952

Dear Alfred:

Many thanks for your note of March 17th about the good books on Cezanne and possible pictures that might be for sale. I would appreciate it if you would let me see a catalog of the exhibition as I haven't got one at present.

We have the "Still Life with a Guitar" at the moment, but while I am very much impressed with it, Mrs. Burden and I have now decided not to keep it.

I would very much like to have Mrs. Bragozzi make a catalog of our pictures and I do hope you will persuade her to do it. I am enclosing a copy of my letter to her.

Sincerely,

W. A. M. Burden

William A. M. Burden

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

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March 27, 1952

WAMB
Grand
Picasso

THE ART INSTITUTE OF CHICAGO

EMERSON B. COLEMAN, President CHARLES H. WOLFFENBUTER, Treasurer JEREMY ALLENSTON, Managing Vice-President
WALTER S. REYNOLDS, Vice-President HOMER L. LIVINGSTON, Treasurer
CHARLES S.

Dear Mrs. Bragozzi:

I have talked to Alfred several times about getting some outstanding person to make a good descriptive catalog with photographs of the pictures in our collection. I would like a complete and accurate, but not "flattering", description of each picture, how it fits into the artist's development, when it was painted and, of course, the usual information as to where it was purchased, where it has been exhibited and where it has been reproduced, etc.

The purpose for this catalog would be to provide a proper record of the paintings for my own records and I would like to have it done carefully and completely. There is no hurry to get it finished. Would you feel free to do this work for me when you have some spare time? I would be glad to pay a fair fee. Let me know if you are interested and we can then discuss the matter over the telephone. Most of the basic material can be obtained from my secretary, Mr. L. V. McCabe, 630 Fifth Avenue, New York 20, New York, telephone: Circle 6-9300.

Very sincerely yours,
Sincerely,
D
Daniel Catton Rich
Director

William A. M. Burden

Mr. Alfred K. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art

Mrs. Olive Bragozzi
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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THE ART INSTITUTE OF CHICAGO

WAMB
Céramo
Picasso

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* ROBERT ALLERTON, *Honorary Vice-President*
PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President* HOMER J. LIVINGSTON, *Treasurer*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 20, 1952

Dear Alfred:

Thank you for your letter of March 17. We have written the Metropolitan to send Mr. Burden a catalogue as we ran out on the last day. I appreciate your words on the catalogue. I am sorry you did not see the exhibition in Chicago.

As far as I know, none of the paintings, except for the Still Life: Jug and Fruit, Cat. No. 84 (aside from those belonging to dealers) is for sale. Thannhauser has latched on to the South African one.

Very sincerely yours,

Dan
Daniel Catton Rich
Director

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

not a ...
Museum ...
Mr. William A. M. Burden
1224 30th Street, N. W.
Washington 7, D. C.

My best to Peggy. I hope to see you soon.
AHB:lh

Sincerely,

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

AHB/fr

Mr. William A. M. Burden
1224 30th Street, N.W.
Washington 7, D.C.

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WAMB
Cézanne
Picasso

March 17, 1952

Dear Bill:

Bernard Karpel is looking up the list of books about Cézanne to see whether you have the newest book by Dorival. **March 18, 1952** Perhaps you want to order that in Washington. There is an English edition which would be available at any good book shop. Bernard Dorival is on the staff of the Musée d'Art Moderne and has written a very interesting and complete book.

The most interesting biography is still Quentin Mack's. The briefest, best analysis of Cézanne is by Roger Fry.

Bernard Karpel tells me that the Dorival book on Cézanne was one of a very long list of recommendations made on April 6, 1949 but that you did not purchase it at that time.

There are several good pictures lent by New York dealers. Numbers 2 and 3 are powerful early pictures, the latter one of the most massive and powerful. **Therefore, in case you should wish to order it, the book is: Cézanne by Bernard Dorival, published by the Continental Book Center, New York, 1948.**

No. 13 is a very high price. No. 22 is quite beautiful in color but only moderately interesting otherwise. No. 25 is a picture of rare importance to my mind. It is wonderful in color, full of passionate and books forward both to the expressionist and cubist lines of development, a really striking study.

I believe you would find it very interesting.

Sincerely,

Nelson did not buy the beautiful Picasso "Still Life with a Guitar" of 1943. He was delighted with it, but it is in his big room because of size and color. I heartily recommend it and am delighted you are taking a look at it. It seems to me quite reasonable in price though not a bargain (I would like to see some to the Museum as held!)

Alfred H. Barr, Jr.

Mr. William A. M. Burden
1224 30th Street, N. W.
Washington 7, D. C.

My best to Peggy. I hope to see you soon.
AHB:lh

Sincerely,

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

AHB/fr

Mr. William A. M. Burden
1224 30th Street, N.W.
Washington 7, D.C.

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WAMB
Cézanne
Picasso

1224 30th STREET N.W.
WASHINGTON 7, D.C.

March 17, 1952

March 10, 1952

Dear Bill:

Bernard Karpel is looking up the list of books about Cézanne to see whether you have the newest book by Dorival. Perhaps you want to order that in Washington. There is an English edition which would be available at any good book shop. Bernard Dorival is on the staff of the Musée d'Art Moderne and has written a very interesting and complete book.

The most interesting biography is still Gustave Mack's. The briefest, *best* analytical account is by Roger Fry.

I have written Dan Rich to ask him whether any Cézannes beside dealer-owned pictures were for sale.

There are several good pictures lent by New York dealers. Numbers 2 and 3 are powerful early pictures, the latter one of the most massive and powerful ~~pictures~~ ^{figures} painted in the 19th century. I do not much like No. 13. No. 17 is a charming rather impressionist picture in the style of Pissarro, to my mind sufficiently worth the very high price. No. 22 is quite beautiful in color but only moderately interesting otherwise. No. 25 may not be for sale. I don't think it worth going after. No. 28, though small, is a picture of rare importance to my mind. It is wonderful in color, full of passionate movement and looks forward both to the expressionist and cubist lines of development, a really striking study.

Nelson did not buy the beautiful Picasso "Still Life with a Guitar" of 1943. He was delighted with it, but it did not look right in his big room because of size and color. I heartily recommend it and am delighted you are taking a look at it. It seems to me quite reasonable in price though not a bargain. This is a picture that I would like to see come to the Museum eventually (if I may be so bold!)

My best to Peggy. I hope to see you soon.

Sincerely,

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

AHB/fr

Mr. William M. A. Burden
1224 30th Street, N.W.
Washington 7, D.C.

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1224 30TH STREET, N. W.
WASHINGTON 7, D. C.

March 10, 1952

Dear Alfred:

Which of the Cezanne books that are out
at the moment do you consider the best?

Incidentally, are there any really fine
Cezanne's in the Chicago show that may be for
sale?

Sincerely,

W. A. M.

William A. M. Burden

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

Arrival

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Burden
Coll

Date February 26, 1952

To: Dorothy Miller

Re: Lippold for your show

From: Tish

Dear Dorothy:

Mr. McCabe in Mr. Burden's office just phoned that WAMB has bought Lippold's Juggler in the Sun from the Willard Gallery and has arranged with them to deliver it to the Museum the end of next week.

After the show (I gave him the dates) they will let us know where they would like it sent.

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WAMB
Daumier

Dec. 16

I phoned with Mr. McCabe about Mr. Burden's Daumier. He said that in the meantime Mr. Burden had told him to let the matter go until after Christmas and then make an appointment with you to talk over also a number of other picture problems. (They never gave the Daumier to Silberman as had been suggested.)

mh

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May 23, 1951

May 23, 1951

NLT FRAU ANITA LEHMRUCK
TÜBINGEN (Germany)

Dear Bill:

SAMPLER INTERESSIERT BRONZE KNIENDE ANZUKAUFEN. FALLS VERFUEGLICH BITTE

ABGUSS
KABELN ODER SCHREIBEN PREIS UND ~~ADRESS~~ DATUM

BARR MODERNART NEWYORK

send Nightletter

charge to Museum Collections

Sincerely,

Alfred H. Barr, Jr.

Mr. William L. H. Durbin
3014 F Street, N. W.
Washington 7, D. C.

AHB:mb

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WAMB
Brancusi

3014 N STREET, N. W.
WASHINGTON 7, D. C.

May 23, 1951

Dear Bill:

Thank you for your letter of May 18. I shall pass it on to Monroe Wheeler who may be in Paris shortly, but I can't encourage you to think that Brancusi will sell. We had a golden opportunity three years ago. At that time, as you remember, we bought the big Fish, but I also wanted to buy the Socrates -- but as usual the committee did not want to buy more than one thing at a time. Now Brancusi refuses to sell both the Socrates and the Marble Bird which you were considering.

I have had word from the caster Rudier saying that he hoped to send me word shortly about the cast of the Maillol La Riviere. We are trying to get Frau Lehmbruck's address so that we can approach her directly, although the chances of securing the one bronze Kniende cast during Lehmbruck's life time are not great. However it may be that Frau Lehmbruck controls a posthumous cast. Anyway we shall find out.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
3014 N Street, N. W.
Washington 7, D. C.

AHB:mh

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3014 N STREET, N. W.
WASHINGTON 7, D. C.

May 18, 1951

Dear Alfred:

If one of you should happen to go over to Paris this summer I do hope you will keep an eye open to see if you can get for the the Brangeusi "Bird in Space" in gray stone.

Sincerely,

B m

William A. M. Burden

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

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HARRISON & ABRAMOVITZ, ARCHITECTS
630 FIFTH AVENUE, NEW YORK

March 15, 1951
Job #1179-A

RE: W. A. M. BURDEN HOUSE
Mt. Kisco, New York

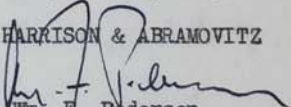
Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Barr:

Mr. Burden has asked me to send you the enclosed prints showing his new house in Mt. Kisco which, I understand, you are to look over so you can advise him of the best method of installing some of his pictures. Although these prints do not represent the final scheme, I believe they are sufficiently developed to help you advise Mr. Burden.

Very truly yours,

HARRISON & ABRAMOVITZ


Wm. F. Pedersen

WFP:M
cc: Book