Burden

July 23, 1968

Dear Bill:

I think that your own suggestion of Lipchitz is probably the best candidate. I would prefer Calder but doubt whether he would be interested. I recall a long campaign to get Harvard to give him a degree. After I succeeded, he passed the thing off quite casually. Fortunately the Harvard committee on honorary degrees decided to ask him a second time which, with a rather stern letter from me, brought him around so that he accepted the degree last June. I don't think it would mean much to him even if he did show up. Lipchitz, on the other hand, would crave such an honor I believe. And, indeed, he would deserve it.

There are a number of foreign artists which might be considered, the most obvious being Moore and Miró -- both of which have received degrees in this country.

Sincerely,

AHB

The Honorable William A. M. Burden
630 Fifth Avenue
New York, New York 10020

AHB:jsw

BURDEN (Barr, Bill)

cc: Betsy Jones
Barr files, Burden

October 9, 1967

Dear Bill:

In the new catalog of the Museum's collection of painting and sculpture there will be two important appendices listing works that will eventually come to the Museum.

One of these lists records the Residuary Gifts, the donor retaining a life interest. In it are five gifts of yours (and magnificent they are!). They comprise:

Arp: Ptolemy
Brancusi: Young Bird
Brancusi: Bird in Space
Mondrian: Trafalgar Square
Seurat: The Channel at Gravelines, Evening

The second list, Promised Gifts, would include the six future gifts or bequests of yours. They are:

Delaunay: The Windows
Gorky: Diary of a Seducer
Monet: Corona
Picasso: Two Acrobats with a Dog
Picasso: Still Life with a Red Bull's Head
Picasso: Still Life with Cherries

The eleven works mentioned above are listed in my letter of March 5, 1963, which was based on our correspondence of August - September 1958. Five of the eleven are already residuary gifts to the Museum made in 1963 and 1964; all but the Gorky were included either in the "Promised Gift" exhibition of October 1958 or the "Picasso 80th Birthday Exhibition" in 1962.

Through an oversight, I am sure, these six have not formally been confirmed as promised gifts in a letter such as Jock Whitney and Nelson Rockefeller wrote in 1958. In consideration of their actions and those of other Trustees, would you be willing to write a similar letter now? I enclose the forms used by Jock Whitney and Nelson Rockefeller in their letters of 1958.

I feel a little embarrassed at writing you again, especially after your superb residuary gifts of 1964. I haven't the slightest doubt of your intentions and, naturally, am delighted to have your generosity recognized again, this time in the new catalog along with the promised gifts of other collectors, mostly Trustees.

Sincerely,

The Honorable William A. M. Burden
630 Fifth Avenue
New York, New York 10020

AHB:jsw

BURDEN
(Casey Reception)

cc: Casey file

May 15, 1967

Dear Bill:

I think you and Peggy have received an invitation to come to the afternoon reception for Lord and Lady Casey on the 23rd of May. Unfortunately, both our Chairman of the Board and our ex-President Blanchette cannot be there, but I do hope that you and Peggy will be able to come to lend luster to the occassion.

Doubtless you know Richard Casey, the Governor-General of Australia, and his very talented wife Maie. They are going to open the Museum's show Two Decades of American Painting in Melbourne during the summer. Lady Casey will make a speech on that occassion.

I do hope both of you can come.

Sincerely,

The Honorable William A. M. Burden
630 Fifth Avenue
New York, New York 10020

AHB:jsw
(Dictated by Mr. Barr and signed in his absence)

P.S. Indeed, if you can come, I would appreciate your being present to help us greet the Caseys when they arrive at 6:15 P.M.

BURDEN

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK, N. Y. 10020

June 22, 1965
(Rec'd June 23)

Dear Alfred:

Many thanks for your letter of May 21st which I should have answered long before this.

I think you have been very generous with the Los Angeles show and much appreciate the special attention which you gave it.

Sincerely,

B M

William A. M. Burden

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
21 West 53rd Street
New York, New York 10019

mp/hz

Telefax WESTERN UNION Telefax

CDB057 1140A EST APR 8 65 CDW053
PD CD NEW YORK NY 8 1101A EST 1965 APR 8 AM 11 42
MR & MRS ALFRED H BARR JR, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
YOU ARE INVITED AS MY GUEST TO LUNCHEON GIVEN BY FRANCE AMERICA SOCIETY FOR ALFRED MAX EDITOR IN CHIEF OF REALITES ON THURSDAY APRIL 15 AT 12:15 AT FOUR SEASONS. MAX WILL SPEAK ON FRENCH PUBLIC OPINION ON GENERAL DE GAULLE AND WORLD AFFAIRS. PLEASE RSVP MISS KOHLHEPP AT WH 3 2300 X484 WHETHER OR NOT YOU CAN ATTEND
WILLIAM A M BURDEN. 1152A

accepted for AHB only

please accept

1270W (1-81)

We acknowledge receipt of your check in the amount of $ * for subscription(s) to the luncheon to be held in honor of M. Alfred Max on Thursday, April 15, 1965 at the Four Seasons Restaurant.

There will be no tickets issued for the luncheon. Your name and that of your guest will appear on the seating list to be issued at the entrance to the private room where cocktails will be served.

Please note that the time for the reception is 12:00 to 12:30 o'clock and that the luncheon will be served promptly at 12:30 P.M.

James G. Hellmuth

* guest of William A.M. Burden

Burden

France-America Society

630 FIFTH AVENUE, NEW YORK 20, N. Y. PLAZA 7-9864

April 9, 1965

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

Dear Mr. Barr:

We acknowledge receipt of your check in the amount of $ * for subscription(s) to the luncheon to be held in honor of M. Alfred Max on Thursday, April 15, 1965 at the Four Seasons Restaurant.

There will be no tickets issued for the luncheon. Your name and that of your guest will appear on the seating list to be issued at the entrance to the private room where cocktails will be served.

Please note that the time for the reception is 12:00 to 12:30 o'clock and that the luncheon will be served promptly at 12:30 P.M.

James G. Hellmuth

* guest of William A.M. Burden

Burden

William A. M. Burden

November 2, 1964

Mr. Barr

The attached letter of October 28th from Mr. John Lefebre to Mr. Burden, together with color transparency of Alechinsky painting, is being sent you at the request of Mr. Burden.

Mr. Burden would appreciate your advising him what you think of the painting.

Juliette Metcalf
Secretary to Mr. Burden

Attachments

ber 5, 1964

Dear Bill:

I did in
thought it on
Belgian artis
and less sava
artist.

allery and
talented
ecorative
stic

I hope you have had a really restful and pleasurable time in Florida.
My very best to Peggy and yourself.

Alfred H. Barr, Jr.

Sincerely,

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

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

AHB:rr
encls.

The Honorable William A. M. Burden
630 Fifth Avenue
New York, New York

AHB:rr

Burden

November 5, 1964

Dear Bill:

I did indeed see the Alechinsky painting at the Lefebre Gallery and thought it one of the best paintings I have seen by this very talented Belgian artist of the international Cobra group. It is more decorative and less savage than most of the paintings by this expressionistic artist.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:rr
encls.

AHB

cc: Miss Miller
Miss Dudley
Miss Jones

2 April 1964

Dear Bill:

Would you mind clarifying the status of the Picasso Still Life with Red Bull's Head for cataloging purposes?

This painting is among your promised gifts but since it is here in the Museum it might qualify as an extended loan too, in which case I should like to reproduce it in the section of plates of works in this category. The Guernica is of course the prime example of extended loans.

If however you intend to withdraw the painting to hang it somewhere else we would not reproduce it. I would appreciate hearing from you as soon as you can conveniently answer my question since I am afraid I have neglected to ask you about this picture previously.

I hope you have had a really restful and pleasurable time in Florida. My very best to Peggy and yourself.

Sincerely,

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

The Honorable William A. M. Burden
630 Fifth Avenue
New York, New York

AHB:rr

Please return to Soby at some point.

BURDEN
Soby

Marlborough

Marlborough Fine Art Ltd 39 Old Bond Street London W1 Mayfair 5161 (5 lines)

HHF/AEL 20th September, 1963.

2 December 1963

Mr. James Thrall Soby,
Brushy Ridge Road,
New Canaan, Conn.,
U.S.A.

Dear Jim:

Here are a couple of very interesting papers which you asked me to return to you.

Dear Mr. Soby,

Speaking of Balthus, how is it that we have seen so few of his admirable drawings?

I am delighted to hear that you are willing to lend the SUTHERLAND; thank you so much. Acknowledgment will be made to all the lenders in the catalogue, and your photograph will, of course, be returned to you.

Yours,

Yesterday I received a telegram from your friend, Mr. Burden, asking me not to sell the Bacon. Unfortunately - and I am truly sorry about this - I submitted it to the Trustees of the Museum in Hamburg who agreed unanimously to buy the painting for $17,500. This is the highest price ever paid for a painting by Francis Bacon. I am sorry it turned out this way as I know [illegible]re to have it for the Museum of Modern Art, but [illegible] the other hand, you might be happy that this marvellous [illegible]e in one of the finest public collections in Germany.

Mr. James Thrall Soby
Brushy Rodge Road
New Canaan, Connecticut

I look forward to seeing you. I am not sure whether Francis and I will be over for the opening, but we shall certainly come very soon afterwards.

With kindest regards,
Yours sincerely,

(over)

H.H. Fischer

H.H. Fischer.

Please return to Soby at some point.

Marlborough

Marlborough Fine Art Ltd 39 Old Bond Street London w1 Mayfair 5161 (5 lines)

Directors F K Lloyd H Lloyd
H R Fischer D R Somerset
Secretary J H Forester
Cables Bondarto London
Bankers Lloyds 39 Old Bond Street
London w1

HRF/AEL

20th September, 1963.

Mr. James Thrall Soby,
Brushy Ridge Road,
New Canaan, Conn.,
U.S.A.

Dear Mr. Soby,

I am delighted to hear that you are willing to lend the SUTHERLAND; thank you so much. Acknowledgment will be made to all the lenders in the catalogue, and your photograph will, of course, be returned to you.

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I look forward to seeing you. I am not sure whether Francis and I will be over for the opening, but we shall certainly come very soon afterwards.

With kindest regards,
Yours sincerely,

(over)

H R Fischer
H.R. Fischer.

Alfred: It serves B ill right. I still can't get it through my head why, if B ill and P eggy don't like th e ~~Pop~~ Pope picture, they didn't give it to the Old Howard. It's one of the b est Bacons in the world and now it's gone forever.

It's been an enchanting day at last. Melissa is in excellent spirits, knowing that she's ~~going~~ going home to New Canaan on Monday. This morning she and Bill de Kooning and I sat in her room at the hospital and talked on and on. I think I've almost never heard any artist talk as brilliantly as he did about everyone from Ingres to Gorky. It was fascinating, believe me, and I wish to God I'd had a tape recorder. But I'm worried about his health. His liver is pretty well shot and yesterday they discover ed something wrong with his cardiograph and he has to have more tests, poor guy.

P.S. (Oct 31) This is the letter from Fischer about the Burden Pope picture. You've seen the letter before but may have forgotten. It took me time to find it because I didn't file it with the other Bacon material. Alloway tells me that almost certainly Bacon will never arrive in this country. He (Bacon) loathes all American painting, especially the current crop from abstract expressionism to Pop art and sees no reason why he should wade across the ocean to see what's going on. I give up. I'll have to corner the b---- in London next spring. Oddly enough CBS now seems to want a Bacon of the innocent variety like the brilliant landscape of this year. I can't get anywhere with them about Morris Louis, though I have new ammunition in the fact that Chicago and Los Angeles are now interested in having retrospective Louis shows.

Can't remember whether I sent you a copy of my letter to Colin, Paley Stanton & Co. I said in the letter that I thought the Louis a better picture in quality but not, of course, market-wise then the Riopelle CBS bought for 14 G's. Ralph's reply was extremely mild and courteous. He promised to look again at the Louis doughnut picture (now at Santini) and I haven't given up hope.

Yrs.,

Bulldog Drummond

THE MUSEUM OF MODERN ART

cc: Miss Jones
Mr. Soby

Date October 3, 1963

To: Alfred Barr

Re: William Burden's painting by Bacon

From: Dorothy Miller

Dear Alfred:

Bill Burden phoned me this morning from Atlantic City [illegible] an request from the Chilean Ambassador which Bill had referred some months ago to Waldo instead of to our department. This matter is all straightened out now and there is no need to go into it here.

Bill Burden phoned me this morning from Atlantic City [illegible] the sale of his Bacon. He said "Have you heard what that Marlborough outfit did to me on [illegible] and sold it. I am writing them a strong letter of protest. If they are [illegible] the picture to Marlborough to sell. However, he had an agreement with them [illegible]

2 December 1963

Dear Peggy:

Such is the disorder and frenzy of my life that I spend much of my time apologizing for having neglected letters or forgotten appointments.

In the case of your letter asking me to be a sponsor of the symposium "The Quality of Life" my lapse is compounded by the fact that I thought I had answered your letter agreeing to be a sponsor. I then carried the letter around in my pocket, making notes on the back of it, only to find today, in giving it to my secretary to file, that I had not replied to it.

I did however come to the Symposium and such was my sense of innocence that I tried on several occasions to catch your eye on your lofty seat on the platform. No wonder you didn't smile at me. I hope you will forgive me.

It was an exceptionally interesting series of talks. Tynan's, incidentally, is reproduced with some abbreviation in the current issue of Look. It reads as well as it sounded.

I hope all goes will with the Manhattan School of Music Drive. Please let me know if I can help.

Sincerely,

Alfred H. Barr, Jr.

Mrs. William A. M. Burden, Jr.
820 Fifth Avenue
New York 21, New York

AHB:rr

THE MUSEUM OF MODERN ART

cc: Miss Jones
Mr. Soby

Date October 3, 1963

To: Alfred Barr

From: Dorothy Miller

Re: William Burden's painting by Bacon

Dear Alfred:

Bill Burden phoned me this morning from Atlanta about a loan request from the Chilean Ambassador which Bill had referred some months ago to Waldo instead of to our department. This matter is all straightened out now and there is no need to go into it here.

But I do want to tell you what Bill said about the sale of his Bacon. He said "Have you heard what that Marlborough outfit did to me on the Bacon?" I said "No" and he said "I gave it to them for an appraisal and then they went ahead and sold it when I wanted to give it to my nephew as a wedding present." DM: "I thought you intended to sell it." W.B.: " I did but then my nephew got engaged and as he was crazy about the picture I told Marlborough to return it so I could give it to him, whereupon they went ahead and sold it. I am writing them a strong letter of protest. If they are going to do business in New York they can't behave like that."

I checked this with Olive and she confirmed that Bill had given the picture to Marlborough to sell. However, he had an agreement with them to give him a refusal on any offer which they disregarded. (?)

D

BURDEN

THE MUSEUM OF MODERN ART

cc: Alfred & Dorothy (FYI)

Date September 27, 1963

To: Jim Soby

From: Betsy Jones

Re: Burden's Bacon sold to Hamburger Kunsthalle by Marlborough

Dorothy didn't have lunch with Olive Bragazzi yesterday but I did. I asked her about the Bacon. Her guess as to why Burden wanted to sell it in the first place was that it was because neither he nor Mrs. B. liked it. The reason he changed his mind (too late, as it turned out) about selling it was that he was thinking of giving it to his nephew (son of Shirley Burden), who is getting married and who evidently has always liked the painting. Another reason for giving it to him was that he is a Catholic! (I know the church is supposed to be getting more liberal and tolerant, but...)

She said that after she returned from the Cape the lovely Mrs. Metcalf told her Burden might want to get the picture withdrawn and shortly thereafter he himself called her. She cabled right away and got back a quick reply that the Bacon had already been sold to Hamburg for $17,500. He immediately turned on Olive and blamed her for mishandling the sale. She says that she never sent a letter even in her own name without his approval. In one letter she states that they expect that Burden would have a chance to reject any offers he might consider unsuitable. However, as they placed the minimum at $10,000, Marlborough probably assumed they wouldn't find $17,500 unsuitable. In any case they did not tell him of the offer before the sale. He got his legal staff to comb the correspondence to see if he had any recourse, but they felt the wording would not give them a good case in court.

This all put him in a grumpy mood so that he decided not to buy a Pollock being offered by Castelli for $120,000. (There's a good deal of pleasure in thinking of all the Pollocks he probably "decided not to buy" over the years for a fraction of that price.)

cc: Miss Miller

20 September 1963

Dear Mr. Burden:

At the request of your office I enclose a catalogue of the Battersea Park sculpture exhibition in which Calder's Black Widow (catalogue number 8), purchased by the Museum over two months ago, is reproduced.

Sincerely,

Rona Roob
Secretary to Alfred H. Barr, Jr.

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

encl.

THE MUSEUM OF MODERN ART

cc: SM

Date 9 September 1963

To: Mr. Barr

Re: Calder Photos

From: Rona

"All photos" of Calder's Black Widow are 2, one of which I've already sent you, the other, enclosed herewith. This is all that C/E has in their files. Do you want us to ask the Galerie Maeght for others?

M.C. album photo of ManOeater with Pennants sent to you some time ago with other sculpture photos for Pasitmoma. Only other photo we have of this seemed so unsatisfactory that I didn't include it - however, I ordered print for you today.

R.

P. S. I had just taken this out of my typewriter when Mrs. Metcalf of Mr. Budden's office called. Before Mr. Burden left for the West Coast he read Trustee minutes, mentioning Calder Black Widow, & asked Mrs. Metcalf to have us send him a photo of it. XXXXX Shall I send him catalog of exhibition at Battersea Pk??? OR have a print of the attached made for him? Best, Rona

Sincerely,

Betsy Jones, Executive Secretary
The Museum Collections

Should this gift not be completed during my lifetime, it is understood that this agreement shall be binding on my executors, administrators, heirs and assigns; and that my inclusion of such a specific bequest in my Will shall not release my executors or administrators from delivering these works of art to The Museum of Modern Art in accordance herewith.

You have informed me that other friends of the Museum have indicated their intention of giving you works of art which

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

BJ:nk

cc: Mr. Barr ✓ hold
Mr. Koch
Miss Miller

DRAFT OF FORM LETTER

(Date)

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Gentlemen:

I hereby confirm my agreement to give to The Museum of Modern Art, at or before my death, the following works of art:

Should this gift not be completed during my lifetime, it is understood that this agreement shall be binding on my executors, administrators, heirs and assigns; and that my [illegible] such a specific bequest in my Will shall not release my executors or administrators from delivering these works of art to The Museum of Modern Art in accordance therewith.

You have informed me that other friends of the Museum have indicated their intention of giving you works of art which

August 2, 1963

Dear Mr. Burden:

Since I wrote you on July 15 Richard Koch and Messrs. Boland and Husted at Winthrop, Stimson, Putnam and Roberts have considered further the precise wording of the form for a letter of promise. I enclose a copy of the form all three have now agreed upon which you may substitute for the slightly different letter sent you on July 15.

Sincerely,

Betsy Jones, Executive Secretary
The Museum Collections

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

BJ:nk

DRAFT OF FORM LETTER

(Date)

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Gentlemen:

I hereby confirm my agreement to give to The Museum of Modern Art, at or before my death, the following works of art:

Should this gift not be completed during my lifetime, it is understood that this agreement shall be binding on my executors, administrators, heirs and assigns; and that my failure to include such a specific bequest in my Will shall not release my executors or administrators from delivering these works of art to The Museum of Modern Art in accordance herewith.

You have informed me that other friends of the Museum have indicated their intention of giving you works of art which

they own. As I believe that definite commitments to make such gifts or bequests will be of great value to the Museum, I have agreed to give the above described works of art to the Museum on the understanding (i) that you will publicly refer to them prior to delivery as gifts promised by me and, after delivery, as donated by me; (ii) that you will do your best to obtain similar commitments from others and may refer to this agreement in inducing others to make such commitments; and (iii) that this agreement shall be governed by the laws of the State of New York.

Very truly yours,

We hereby confirm that this letter correctly states the agreement between us.

THE MUSEUM OF MODERN ART

By_____

Burden
(Derain)

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

Rec'd 10 June

June 7, 1963

Dear Alfred:

The permanent Undersecretary of the Belgian Foreign Office (a most outstanding man who will probably be the next Belgian Ambassador to the United States) is called Jean van den Bosch. He is an old friend of Peggy's and mine. When we were in Brussels last month he showed me a photograph of a Derain which he had bought at the auction of the collection of King Farouk and his predecessors which was expropriated by the Egyptian Government and sold, I believe, 1953.

To confirm our conversation about the Derain belonging to your friend, Jean van den Bosch: I don't think he would be wise to sell the Derain here. Paris or London would be better. If he wants to sell it quickly Sotheby's or Hôtel Drouot or some other reputable Paris auction house would be suitable.

I haven't followed Derain's market and think he should ask someone at the Beaux-Arts in Brussels for advice.

I know you are swamped with many things and I hesitate to bother you. However, if you can turn this request over to someone on the staff who could deal with it I would much appreciate it as we have a long and pleasant relationship with the Belgian Government which may be of value to the Museum in the future.

Sincerely,

BM

William A. M. Burden

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

encl.
mp

14 June 1963

Dear Bill:

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I haven't followed Derain's market and think he should ask someone at the Beaux-Arts in Brussels for advice.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:rr
encl.

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

Rec'd. 10 June

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Mr. van den Bosch is anxious to sell the picture and would like some advice as to whether it would be better to sell it at auction in New York or London, or to consign it to a dealer in one of these two places or in Paris, and if so to what dealer. Any suggestion as to what sort of a price he should put on it would also be helpful.

I know you are swamped with many things and I hesitate to bother you. However, if you can turn this request over to someone on the staff who could deal with it I would much appreciate it as we have a long and pleasant relationship with the Belgian Government which may be of value to the Museum in the future.

Sincerely,

Bill

William A. M. Burden

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

encl.

mp

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

June 11, 1963

Dear Alfred:

Many thanks for your memorandum of May 13th on the "flatware". I couldn't agree more with any criticism you or others may make to the Union News for the food and flatware and I sincerely hope that we will be able to dissolve this marriage while we are still young enough to appreciate it.

Sincerely,

Bill

William A. M. Burden

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

mp

cc: Mr. d'Harnoncourt
Mr. Koch

mp

Burden

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

March 25, 1963

Dear Alfred:

Now that the Museum's Thirtieth Anniversary and Endowment Campaign is completed, for the time being at least, with a total raised after expenses of $25,262,000, I hasten to write to thank you for your generous gift and above all for the extraordinary leadership which you gave to the Drive.

Although I was away for two of the three years of the Drive, I am fully aware from direct knowledge and from friends of your tremendous contribution.

Your belief in the mission of the Museum, your unique leadership in the field, and your devotion and indefatigable pursuit of possible donors combined make you one of the very key people in this highly successful effort. I am sure that you will get great satisfaction in seeing the new Museum - which you helped create - grow around you, and I look forward with the greatest pleasure to continuing to work with you.

Again, with the warmest thanks for your generosity and help,

Sincerely,

Bill

William A. M. Burden

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

mp

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

March 7, 1963

Dear Mr. Barr:

In the absence of Mr. Burden I wish to acknowledge with thanks receipt of your letter of March 5th.

This will be brought to Mr. Burden's attention when he returns to New York around the middle of March.

Sincerely,

Juliette Metcalf
(Mrs Charles Wesley Metcalf)
Secretary to Mr. Burden

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

jm/mp

Burden

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

March 21, 1963

cc: Miss Miller
Mrs. Jones

Dear Alfred:

Many thanks for your note of March 5th about the price for the Bacon and your opinion of the Kandinsky. I agree with you that I should sell the Bacon.

Sincerely,

Bill

William A. M. Burden

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

mp/hz

Burden

cc: Miss Miller
Miss Jones

March 5, 1963

Dear Bill:

I went to the Parke-Bernet auction last Wednesday and was astonished at the price of $10,000 paid for a Bacon somewhat in the style of your Pope but much inferior. (Your Pope is 60 x 46 1/8" and Parke-Bernet's Sphinx. I.C.A. 3 is 60 x 46".)

Your picture is still in our charge but it occurred to me that this might be a good time to sell it. I suppose that the Parke-Bernet price was "protected", to say the least, but that a picture of the quality of yours should bring more either in London or here.

I went in to see the Kandinsky. This is a very good late picture but to tell the truth I have found it hard to admire the late pictures very much but this may be simply my error. Considering the current market on Kandinsky, which is livelier than on any other painter, the price is not out of line. Janis said Evangeline Zalstem-Zalessky wants $40,000 net for herself. Sidney wants $5000 commission. These are of course his figures. It may be that Kandinskys have not yet reached the top of their market but I should think they'd be pretty close. I am a little concerned too for in all honesty I think the price of the later pictures has been established to a very large extent by the quality and great historical importance of the pre-1915 pictures.

Sincerely,

Alfred H. Barr, Jr.

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

Burden

CONFIDENTIAL

March 5, 1963

Dear Bill:

I am back at work on the catalog of the Museum Collections and want to prepare an appendix in which we shall list all the works of art which have been promised as future gifts or bequests to the Collection.

Many of these future gifts were promised, as you remember, just before the great exhibition to celebrate the reopening of the Museum's galleries in the autumn of 1958 and included works from the collections of Jock Whitney, Adele Levy, Dave Thompson, Jim Soby, Louise Smith, Nelson Rockefeller, Blanchette Rockefeller and yourself, in addition to Bill Paley, David Rockefeller and Frances Spingold. (Adele Levy had already given four of her five masterpieces, Frances Spingold three, and David Rockefeller three or four of his, all of them retaining life interests.) Since then, Jim Soby has pledged his entire collection.

I have been over our correspondence and believe that you promised the following works from your collection. You remember that during the summer there was much discussion as to the proper form to use. In the end, the principle received explicit approval from the Treasury Department in writing. I enclose a long form and two shorter forms, one used by Jock, the other by Nelson.

Here's the list. For your convenience I divide the list according to the letters which you wrote me and which should be in your file:

1. Your letter of August 6, 1958 in answer to my letter of August 4, 1958:

   Picasso: Two Acrobats with a Dog.
   Seurat: Harbor of Gravelines.
   Mondrian: Trafalgar Square.
   Monet: Water Lilies (Corona).
   Delauney: Les Fenêtres simultanées.
   Brancusi: Bird.
   " Young Bird.
   Picasso: Mirror and Cherries.

2. Your letter of September 8, 1958 in reference to my letter of August 9, 1958:

   Arp: Ptolemy.
   Gorky: Diary of a Seducer.

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

3. Your letter of September 4, 1958 in reply to my letter of August 21, 1958:

Picasso: Still Life with Red Bull's Head.

I suppose that you intended to confirm these promised gifts in a more formal way as Jock, Nelson, Jim Soby and the others have done. Indeed, I had thought you had done so but we find no such confirmation in the files.

Had I any doubts about your intention I would feel embarrassed to write you this reminder but since I have no doubts I feel free to ask you if you would do so so that I may proceed with my listing.

Sincerely,

Alfred H. Barr, Jr.

William A. M. Burden

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

AHB:rr
3 encls.

cc: Miss Miller
Mr. Koch
Miss Dudley
Miss Jones - yellow

AHB's ✓
mp

William A. M. Burden

March 5, 1963

Mr. Barr:

Mr. Burden asked that we return these photographs to you with thanks.

mp

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(See Meredith's)

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William A. M. Burden

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

mp

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

January 23, 1963

Dear Alfred:

It was indeed thoughtful of you to send photographs of the piece by Froso.

We no longer need anything for our drive as we have compromised on a very conventional bear by a Belgian sculptor which seems to make everyone happy.

However, as I told you at the Museum, there is a possibility that Mrs. Gross might think the piece suitable for her husband's memorial, and I am sending it to her for her opinion.

Sincerely,

Bill

William A. M. Burden

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

mp

Burden

cc: Miss Miller
Miss Jones

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

September 21, 1962

January 18, 1963

Dear Bill:

When in Athens last summer, I visited the talented Greek sculptress, Froso (Madame Eftimiadi-Menegaki). I saw there a semi-abstract bird which I thought quite beautiful. It occurred to me that it might be a solution to the animal or figure which you were looking for to place at the entrance to your driveway at Seal Harbor. I recall you had a neighbor who shared the driveway with you and whose tastes were somewhat conservative. Perhaps he would like the bird too. It's rather small, about five feet high. Froso, I think, would be delighted to enlarge it if you commissioned it - or you may like it as it is. I am enclosing several photographs of the bird and a catalogue of an exhibition of her sculpture. Blanchette bought the marble La Femme de Lot, illustrated in a plaster version in the catalogue.

Sincerely,

Alfred H. Barr, Jr.

Bill

x in welded bronze

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

AHB:rr
encl.

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

September 21, 1962

O.K.

Dear Alfred:

As we discussed at the Steering Committee meeting, I am having a few of the key Trustees of the Museum for cocktails at my apartment at 5:30 p.m. on Monday, October 8th, to discuss special names in connection with the Museum's Financial Campaign. Only 20 people are being invited, and I do hope very much that you will come.

The meeting will start at 5:30 promptly and will be over in one hour.

Sincerely,

Bill

William A. M. Burden

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

mp

Mr. Barr

April 26, 1962

Dear John:

It was good to talk to you on the telephone this morning and I am very glad that you had a successful trip.

I look forward very much to seeing you at my office at 630 Fifth Avenue (25th floor) at 2:45 P.M. on Thursday, May 3rd, unless I hear from you to the contrary. There are several things I would like to talk to you about, the first of which is the Paul Sachs Galleries which The Museum of Modern Art is planning to install in its new building.

Calendar

We believe, as I am sure you do, that Paul Sachs has done more for American art museums than any other living man. We believe too that in this country the collecting and love of drawings and prints owe more to Paul Sachs than to anyone else.

He was, as you know, one of the founders of The Museum of Modern Art and served as a Trustee for thirty years.

To honor him our Board has decided to name an important section in the new building The Paul J. Sachs Galleries for Drawings and Prints.

To make our great collections of prints, drawings and illustrated books properly available to scholars, collectors and the general public these Paul J. Sachs Galleries will require, we estimate, $600,000 - mostly for building.

$105,000 of this amount has already been given by our Trustees. Subsequent gifts, including pledges, will be doubled by the Rockefeller Brothers Fund. This makes any gift or pledge that is made now particularly valuable. In addition, nearly $80,000 has been subscribed by friends, students and admirers of Paul Sachs and $65,000 has been given

by the Sachs family, but this family gift is contingent upon raising the total amount in a short period.

Knowing of your great friendship with Paul Sachs and your particular interest in drawings it occurred to me that you might like to join us in honoring Paul Sachs by contributing to this special fund for these Galleries.

You could be thinking it over and we will talk about it on the 3rd. There are also some business and personal matters that I would like to get your advice on.

Sincerely,

William A.M. Burden

Mr. John Nicholas Brown
50 South Main Street
Providence, Rhode Island

jm/nip

Burden / J.N. Brown

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

April 10, 1962

Dear John:

Peggy and I were delighted to see you, even if only at a distance, at the Theater the other night, but unfortunately you had already left for Europe when I tried to reach you on the phone.

There is a rather important matter that I would like to talk to you about as soon after you return as possible. I understand from your office that you will be back about April 24th.

Would it be possible for you to save me half an hour on your way through New York? If that is not convenient, I will come up to Providence to see you.

I do hope you and Anne are having a good time in Paris and that you will give our best to our friends.

Sincerely,

William A. M. Burden

Mr. John Nicholas Brown
Hotel George V
31 Avenue George V
Paris 8e, France

ccs: Mr. John Nicholas Brown
Hotel Excelsior
Naples, Italy

Mr. John Nicholas Brown
50 South Main Street
Providence, Rhode Island

cc: mr. alfred H. Barr, Jr.

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

March 27, 1962

Dear Alfred:

Many thanks for your thoughtful note of March 20th.

I am glad that you felt the reception for the Consular officers was a success. I look forward to getting together with you and John Brown before long. In the meantime,

As ever,

Bill

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

mp/hz

Burden

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

April 30, 1962

March 26, 1962

Dear Bill,

I am free during April except for the days from the fourth through the eighth. However, because Arthur Sachs has set a deadline of April 15 for the completion of the Paul J. Sachs Gallery's fund, it might be a good idea to try to see John Nicholas Brown early next week or even late this week, if by any chance John should be leaving the country.

I think that you and I together might well persuade him. I am sending you herewith three copies of the Bulletin on recent drawing acquisitions which has just been published. This Bulletin, I think, may help in interesting John.

Many thanks for your letter of April 18th. I will have a look at Rosati and Engman. Finding a suitable memorial for Bob seems to be quite a problem.

Sincerely,

Bill

Sincerely,

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

AHB:rk

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

mp

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

April 30, 1962

Dear Alfred:

Many thanks for your letter of April 18th. I will have a look at Rosati and Engman. Finding a suitable memorial for Bob seems to be quite a problem.

Sincerely,

Bill

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

mp

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

April 12, 1962

April 18, 1962

Dear Bill:

I agree with you that some version of Brancusi's Bird in Flight would indeed make a handsome memorial, especially for a President of Lockheed, but I am afraid there is very little chance of securing such a sculpture since Brancusi, through his lifetime, did not tolerate any replicas of works which he himself did not see or finish. Under these circumstances I do not think it would be right to have a copy made, especially as there is a bitter lawsuit in Paris by which the French government is attempting to keep the heir to the Brancusi plastic molds from making any posthumous casts.

I think you might be interested in the Rosati show at Gerson's. Some of his work is very much in Brancusi's tradition and is excellent. He might well be interested in accepting a commission. I also think you might consider the excellent young sculptor who teaches at Yale, Robert Engman, who has recently had a brillant show at the Stable Gallery (33 East 74 Street) which could furnish you with photographs. (You could write to Miss Eleanor Ward giving my name.) One of his pieces, incidently, is reproduced on page 51 of our Bulletin of Painting and Sculpture Acquisitions for 1960.

Sincerely,

Alfred H. Barr, Jr.

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

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

AHB:rk

mp/bs

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

April 12, 1962

Dear Alfred:

You will remember my discussing with you in the past the possibility of having a replica of Brancusi's "Bird in Flight" made as a monument for the grave of Robert Gross (President of Lockheed.) I think you told me at the time that none of the originals of the "Bird in Flight" were done in a material which would survive out of doors -- but might it not be possible to have a copy made, and if so, who could do it and what material would you suggest? Mrs. Gross has just written me about this and I would be very interested to get your opinion.

Sincerely,

Bill

William A. M. Burden

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

mp/hz

Burden

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

October 17, 1961

Dear Alfred:

You remember my talking to you about the question of what modern sculptor would be best to do a monument for Robert Gross, the President of Lockheed who died recently. You suggested Noguchi, and I went to see an exhibition of his latest works at a small gallery next to the Parke-Bernet Building.

Frankly, his works did not impress me very much. They were mostly tall, thin metal affairs that just didn't seem to me very impressive for this purpose.

I also got some photographs from the Stable Gallery of Noguchi's somewhat earlier pieces in Greek marble which I sent to Gross' daughter, Palmer Ducommun. She did not seem to like these either, and I am enclosing a copy of a letter from her which I think you will find interesting, as it indicates the type of thing that she had in mind. Perhaps her note may give you some ideas as to what other sculptors you think would be good.

Lippold certainly would be able to interpret the spirit that she suggests very effectively, but so far as I know all his recent work has been in wire in tension and I don't know whether he could do anything that would be suitable for permanent use outdoors.

The big outdoor things that he has done (such as his early work at the Harvard Law School) did not seem to ~~be~~ me very successful.

Sincerely,

Bill

William A. M. Burden

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

mp
encl

COPY

Dear Bill:

Returning home, I found the photographs of Noguchi's latest work which you were so kind to send. It looks fairly interesting; however, I agree with you that it doesn't embody either in concept or form the idea which you and I had in mind for the monument. There seems to be no real sense of inspiration or intrinsic beauty, and no "forward thrust" which I think we want. Mr. Noguchi appears to be temporarily earth-bound, and his "birds" somewhat more cumbersome than the C-130! Let's keep trying.

Hope you thought the meeting in Atlanta went well. Charlie said you contributed very materially to the sessions. Our love to you and Peggy.

As ever,

Palmer

P.S. Just found your note. It had gotten stuck in the envelope. Will return the photos. Thank you again.

cc: D. Miller

27 March 1961

Dear Mrs. Metcalf:

As you asked, I am returning to you the Kodachrome reproduction of the Ensor painting belonging to Mr. Paul Haesaerts. It was returned to us recently by the last collector to whom Mr. Barr had sent it, and he has no one else in mind to whom to offer it.

Sincerely,

Marie Alexander
Secretary

Mrs. Charles Metcalf
Office of William A. M. Burden
630 Fifth Avenue
New York 20, New York

Burden

2 RUE ZINNER
BRUSSELS 1.

February 21, 1961

Dear Alfred:

Many thanks for your letter of February 14th about the Rothko for Hugo Gauthier. I have just received a letter from him saying he is waiting to hear from you about the Rothko. Of course I have no means of knowing whether he will be willing to pay the price asked.

I think all future correspondence should be between you and him or between him and the gallery.

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, New York

AIR MAIL AVION AIR MAIL AVION

Rothko Catalogue
ordered for Gauthier via
air 20 Feb 1961 thru
F. Keech as requested
Mrs Metcalf by Phone ma

G.L. PARIS

AVION AIR MAIL AVION AIR MAIL

In line he may not be willing to reduce this price. He is, however, willing to reserve the painting for a week.

Mr. Janis does not have a color transparency but I append a sketch giving some idea of the color in the picture.

If you are seriously interested in the painting, may I suggest that you cable him? His cable address is JANISGAL New York.

Mr. Burden has told me of your beautiful collection in Rome. I hope I may have the pleasure of seeing it sometime.

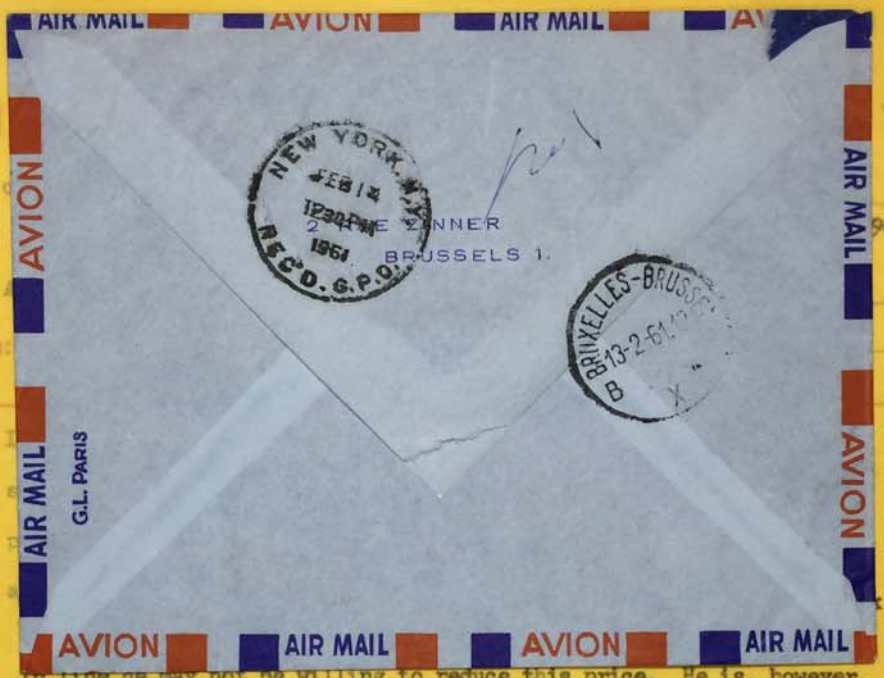
With kindest regards, I am

Sincerely,

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

The Honorable Hugo Gauthier
Embassy of Brazil
Palazzo Doria
Rome, Italy

AHB:ma
copy to the Honorable William A. M. Burden



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With kindest regards, I am

Sincerely,

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

The Honorable Hugo Gauthier
Embassy of Brazil
Palazzo Doria
Rome, Italy

AHB:ma
copy to the Honorable William A. M. Burden

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

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1961

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With kindest regards, I am

Sincerely,

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

The Honorable Hugo Gauthier
Embassy of Brazil
Palazzo Doria
Rome, Italy

AHB:ma
copy to the Honorable William A. M. Burden

THE MUSEUM OF MODERN ART

cc: Mr. Selz

Date 14 February 1961

16 February 1961

Special Delivery

To: AHB

Re: Rothko

From:

Dear Mr. Ambassador:

Our mutual friend, Ambassador Burden, has written me that you are eager to secure a good painting by Rothko of moderate size. This is not at all easy to find at the present time since there is only one on the market. However a painting was turned back to Rothko's dealer, Sidney Janis, in an exchange which involved another picture, just yesterday when I happened to go in to the gallery in response to Mr. Burden's request. This picture is 69 x 56 inches, which is slightly larger than what you had desired. It is an excellent painting of the mid-1950s, which I think was perhaps Rothko's most attractive period. The asking price is $8,000. Since Mr. Janis tells me there are nine other collectors in line he may not be willing to reduce this price. He is, however, willing to reserve the painting for a week.

Mr. Janis does not have a color transparency but I append a sketch giving some idea of the color in the picture.

If you are seriously interested in the painting, may I suggest that you cable him? His cable address is JANISGAL New York.

Mr. Burden has told me of your beautiful collection in Rome. I hope I may have the pleasure of seeing it sometime.

With kindest regards, I am

Sincerely,

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

The Honorable Hugo Gauthier
Embassy of Brazil
Palazzo Doria
Rome, Italy

AHB:ma
copy to the Honorable William A. M. Burden

THE MUSEUM OF MODERN ART

cc: Mr. Selz

Date 14 February 1961

To: AHB

Re: Rothko

From: MA

I spoke to Mrs. Janis about the Rothko painting he reported to be for sale. Sidney Janis is out today but she expects to speak to him by phone later this afternoon and will ask for a quotation of price and if it might be possible to reserve the painting.

It is a picture of about 1959 "very beautiful". Two red panels "fuzz out" into orange. It's 78 1/2 x 70 (well over 4 x 5'). Perhaps you or Mr. Selz will recall seeing the painting. It can be viewed in the gallery.

Burden

cc: Peter Selz
D. Miller
Mrs. Metcalf, office W.A.M. Burden
630 Fifth Ave.
New York 20

February 14, 1961

Dear Bill:

I have spoken to Peter Selz about the request of the Brazilian Ambassador, Hugo Gauthier, and his wish to purchase a Rothko. As you know, Peter organized our exhibition and has spent a good deal of time with Rothko lately. He feels that it would be much more effective, at least as an opening, if the Ambassador wrote directly to Rothko about the matter. He is not open to financial pressure, as I wrote you, but might respond to such a distinguished foreign request.

Once an opening is made, I believe Peter would be willing to cooperate in any way he can, either in helping with the choice or discussing price, shipping arrangements, etc. with Rothko. It's Mark Rothko, 118 East 95th Street, New York. If Ambassador Gauthier preferred, he could write his request to Peter Selz, Director of the Rothko Exhibition, for transmission to Rothko. This would have the virtue of bringing Peter into the situation without seeming to operate through the Museum.

Won't you let me know if he feels unwilling to do this. We shall then do our best with Rothko. But it is an unusual situation.

Sincerely,

Alfred H. Barr, Jr.

The Honorable William A. M. Burden
Embassy of the United States
2 rue Zinner
Brussels 1, Belgium

P. S. I had already dictated the above when I ran into Rothko himself in a gallery and on impulse spoke to him. He told me that although he himself had nothing for sale that Janis had a "smallish" picture which was for sale. We have spoken to Janis who is offering a Rothko of about 1959, two red panels into orange, 78 1/2 x 70 inches, quoted as $9,000. Janis is willing

to reserve it for one week. A color transparency is in the possession of the gallery. Under the circumstances, I think Peter or I should make a superhuman effort to see the painting tomorrow, and if we feel it a good one, we could send the transparency off directly to Ambassador Gauthier in Rome by express mail, together with details. I shall send you a copy of anything we write and let you know the results.

cc: Mrs. Metcalf
Mr. Selz

10 February 1961

Dear Bill:

I think Mrs. Metcalf is wiring you in reference to the color transparency of the Ensor which arrived without any data on size, date, price or history. In other words, we haven't received your letter of January 23rd.

The picture looks quite interesting.

As to the Rothko for Hugo Gauthier, we shall write him as soon as we can get an answer from Rothko and Janis, his dealer. The trouble is that Rothko plans not to sell any pictures during the rest of 1961 for income tax reasons. He has been quite stubborn about this, and I understand there is a considerable waiting list. However, I hope that we may be able to make an exception for the Ambassador.

May I say that I was delighted by your letter in the Tribune about the F.D.R. monument in Washington. This design has been greeted with the usual roars of anger on the part of everyone who wants monuments in the Capitol to be designed in the spirit of the early Republic. I thought your reasoning admirable. And I think you may be amused to know that your friend, Mrs. Gerard Smith, who was my hostess in Washington for the Inauguration, declared before a group of rather surprised Republican friends that she thought the design was excellent and should be used.

Confidential - May I add my thanks, too, for your very generous agreement to lend your wonderful Picasso, Two Acrobats with a Dog, to the Citizens' Committee for Children benefit. Your lending, incidentally, may be a very real help to the Museum as well as the Citizens' Committee.

We miss you and Peggy very much. Please give her my very affectionate best.

Sincerely,

Alfred H. Barr, Jr.

The Honorable William A. M. Burden
Embassy of the United States
2 Rue Zinner
Brussels 1, Belgium

AHB:ma
copy: Mrs. Metcalf

MEMORANDUM

To: Mr Selz

From: ALFRED H. BARR, JR

Date:

Subject:

Can you give me a quick reply on this?

AB

2 RUE ZINNER
BRUSSELS 1.

ıary 1, 1961

Dear Alfred:

When in R staying with the Brazilian Ambas ow, has quite an extensive collec he told me he was anxious to g not over 4 x 5 feet). He would count equivalent to what museum

I think this r Rothko to make because it would to introduce his work into the n Rome we did not see a single

Gauthier h s hung in the Brazilian Embas is the great Doria Palace on ood article on the installation i onths ago, but they look much better in the new hanging.

If you have any suggestions you can write Hugo Gauthier direct, with photographs, or if for any reason you would prefer to have it come through me, have Rothko or the dealer write me and I will pass it on.

Looking forward to seeing you soon,

As ever,

Bill

William A. M. Burden

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

P.S: Have you any answer on the Ensor I wrote you about on January 23rd? I should let Paul Haesaerts know fairly promptly.

2 RUE ZINNER
BRUSSELS 1.

February 1, 1961

Dear Alfred:

When in Rome last weekend, where we were staying with the Brazilian Ambassador, Hugo Gauthier (who, you know, has quite an extensive collection of twentieth century pictures), he told me he was anxious to get a good Rothko of moderate size (not over 4 x 5 feet). He would like, if possible, to get it at a discount equivalent to what museums would receive. (E. [illegible]

I think this would be a very interesting sale for Rothko to make because it would be an excellent opportunity for him to introduce his work into the Italian market. During our visit in Rome we did not see a single Rothko in Italian collections.

Gauthier has all his twentieth century pictures hung in the Brazilian Embassy Residence which, as you know, is the great Doria Palace on the Piazza Navona. There was a good article on the installation in an issue of L'Oeil about three months ago, but they look much better in the new hanging.

If you have any suggestions you can write Hugo Gauthier direct, with photographs, or if for any reason you would prefer to have it come through me, have Rothko or the dealer write me and I will pass it on.

Looking forward to seeing you soon,

As ever,

Bill

William A. M. Burden

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

P.S: Have you any answer on the Ensor I wrote you about on January 23rd? I should let Paul Haesaerts know fairly promptly.

Burden

EMBASSY OF THE UNITED STATES OF AMERICA
BRUSSELS

January 25, 1960

Dear Alfred:

Many thanks for your thoughtful note of January 18, including your letter to Conger Goodyear about the Legion d'Honneur ceremony, and the very fine quotation from Henri Verne's letter.

I will get a copy of the "100 Jahre Belgische Kunst" show catalogue and already have received a copy of the "Histoire de la Peinture Moderne en Flandre" by Paul Haesaerts.

Sincerely yours,

Bill

William A. M. Burden

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

Burden

THE MUSEUM OF MODERN ART

Date April 25, 1960

26 April 1960

To: Alfred Barr

From: Doris Alexander

Re: International Institute of Arts and Letters

Confidential

Dear Mrs. Tinsley:

I am sorry to be so late in replying to your enquiry about the International Institute of Arts and Letters, but I have been on jury duty for over a month now.

We have made enquiries and I would not recommend that Mr. Burden join the organization as a Life Fellow. A letter has been read to us from the German Consulate to the National Institute of Arts and Letters in New York (an old and reputable American institution). In effect the letter says that the International Insitute of Arts and Letters was formed in 1951 on the initiative of a Swiss organization with the cooperation of the town of Lindau. Recently the German government investigated the activities of the group, and as a result of their findings the town of Lindau has withdrawn the patronage it extended the group in the form of the free use of civic buildings, etc. It was felt that the organization had not lived up to the aims outlined in its charter.

The National Institute of Arts and Letters has received a number of enquiries about this, so that they feel the invitations were extended on a fairly liberal scale. It is their opinion that support should not be lent in the form of a distinguished name, at this time.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Carolyn Tinsley
Secretary to the Ambassador
Embassy of the United States
2 rue Zinner
Brussels 1, Belgium

AHB:ma

THE MUSEUM OF MODERN ART

Date April 25, 1960

To: Alfred Barr

From: Marie Alexander

Re: International Institute of Arts and Letters

I phoned the National Institute of Arts and Letters about the above organization. They reported that they have had many calls from people who have been invited to join. I was read a letter of the past year to them from the Assistant Consul of Germany which stated that the organization had been formed in 1951 by the Swiss organization, the Benjamin Franklin ?Foundation together with the town of Lindau, but that inasmuch as it had not fulfilled the aims for which it was founded in the furtherance of the arts, the town of Lindau has now withdrawn the use of civic buildings and its patronage of the group.

The woman at the National Institute of Arts and Letters believes it to be a fund-raising gambit of very questionable character.

Should Mr. Burden wish a photostat of the letter she read me, I believe his office could simply call and ask to have one made at his expense.

2 RUE ZINNER
BRUSSELS 1.

April 5, 1960

Dear Mr. Barr:

Ambassador Burden has asked me to write to you and send you the enclosed letter which he has received from the International Institute of Arts and Letters. He would appreciate your advice as to whether this is a reputable organization and one which it would be proper for him to join as a Life Fellow.

Would you please return this letter to us with your reply. It has not yet been answered because it arrived during the Ambassador's absence in the Congo.

Sincerely yours,

Carolyn Tinsley

Mrs. Carolyn Tinsley
Secretary to the Ambassador

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

Enc.

Hope on a good
Museum

Burden

EMBASSY OF THE UNITED STATES OF AMERICA
BRUSSELS

November 17, 1959

Dear Alfred:

I am extremely anxious to get a very large picture for the Embassy, something between eleven and sixteen feet long and also quite deep.

I understand that some of the latest pictures of Grace Hartigan are excellent and I am also rather interested in the Clifford still which was reproduced in a recent issue of Time. It mentioned that it was something around nine feet deep, but it did not give the length.

Would it be too much trouble for either you or Dorothy Miller to have a look at the recent Hartigans and let me know whether you think there is anything worth buying - and also how they compare with the still.

With kindest regards,

Sincerely,

William A. M. Burden

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

+ I have heard from Dorothy through the office that she is sending photos of Hartigans.
Hope all is going well with the service + the museum

Burden

EMBASSY OF THE UNITED STATES OF AMERICA
BRUSSELS

November 19, 1959

Dear Alfred:

As you know, the apartment is completely denuded of pictures as a result of having sent everything over here. As we are not asking the Museum to lend us any pictures for the Embassy, do you think it might be possible for us to borrow a few for the two weeks we will be home at Christmas time so that the apartment can look relatively decent while we are there, and especially for our New Year's Party on January 1st, which we are all looking forward to, and at which we are very much looking forward to seeing all of you.

Sincerely yours,

Bill

William A. M. Burden

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

Burden

18 January 1960

Dear Bill:

I haven't been able to send you the notes on my talk at that Legion d'Honneur ceremony. Actually I have no manuscript, so I am sending you a copy of approximately what I said, prepared for Conger Goodyear a couple of days after the affair.

Because I think the Verne letter is so good I am having it typed out complete in case you should be able to use it.

Miss Alexander has delivered to your office a copy of the November ARTS Magazine with the article by Annette Michelson on Malraux and the Paris Biennale. You should have received it in good time before leaving the country.

Just recently I have received a copy of the catalogue, 100 Jahre Belgische Kunst, 1860-1960 shown at the Haus der Kunst, Munich, 14 November to 20 December, 1959. I think this show is very well selected, though it omits some of the younger men of interest. I am sure a phone call to M. Langui would get a copy of this.

I would also recommend that you secure a copy of Histoire de la Peinture Moderne en Flandre by Paul Haesaerts. This is quite a large and handsome book with lots of color plates and it's apparently published by Les Editions de L'Arcade for La Banque de Paris et des Pays-Bas. I am not sure that it's in commerce, but again I think you would have no trouble in getting a copy.

Sincerely,

Alfred H. Barr, Jr.

The Honorable William A. M. Burden
Embassy of the United States
Brussels, Belgium

AHB:ma

P. S. I agree with Sheldon Keck about the Brancusi. I think Sheldon would have told you if he knew of anyone in Europe whom he would recommend. I myself don't know anyone as experienced and skillful as Ternbach right here in New York. I am sorry it happened.

Burden

Mr. Barr

EMBASSY OF THE UNITED STATES OF AMERICA
BRUSSELS

December 9, 1959

Dear René:

Just a line to let you know that everything is going well and we are getting comfortably established. It was a wonderful break for us that Sheldon Keck was in Brussels and will be for the next few months. He has helped enormously in getting the pictures hung and they look very well. The tragedy is that the Brancusi "Bird in Flight" has been rather seriously bent. It was my fault for taking it, as you will remember Alfred Barr recommended against sending it to the Fair last year in the first place. Keck recommends that no attempt be made to rebend the piece here, but that we wait until we return to the United States. I would appreciate your showing this letter to Alfred and letting me know what he thinks.

?

I thought the card announcing the dinner for the opening of the Drive was beautifully done and the drawing of the new wing comes out marvelously with Phil Johnson's usual purity of line and the Museum's usual magnificent presentation.

Drop me a line from time to time and let me know how things are going. In the meantime, all the best.

Sincerely yours,

William A. M. Burden

Mr. René d'Harnocourt,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

answered?

WAMB

Copy for Betty Jones
Alfred Barr

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

December 5, 1959

Dear Dorothy:

This will confirm the arrangement for the temporary return to Mr. Burden's apartment of the two paintings which he left with the Museum as extended loans:

Picasso: Two Acrobats with a Dog. Gouache
Mondrian: Trafalgar Square. Oil

Hahn Brothers will pick up these two paintings on Wednesday morning, December 9. So far as we know now, they will be returned to the Museum soon after January 5, when Mr. and Mrs. Burden are expected to return to Brussels. I will confirm this when the time comes.

Sincerely yours,

Olive Bragassi

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

ob

Alfred
pls. note 11

P.S. - About the Bacon portrait of the Pope* I think it's more practical for you to keep it, as we decided, until I see if Mr. Burden will be sending other paintings after his visit in New York over the holidays. I'll let you know about this too just as soon as I can. Many thanks.

* (which Mr. Burden asked to have sent to Brussels)

ob

Berlin

Dear Leslie,

Thank you for the portrait of the man slapping the mosquito in front of the highly romantic view. I liked it very much and appreciate your troubling to send it.

Sincerely,

P. S. How did you happen to have a card of Vasnetsov's illustration to the Marshack story? It's strange, for I was just speaking to a friend who was his namesake a few days ago.

WAMB

22 September 1959

Dear M. Van Lerberghe:

Mr. Alfred H. Barr, Jr. has suggested that I write you to tell you that Mr. William A. M. Burden, newly appointed Ambassador from the United States to Belgium, is very much interested in art. Mr. Barr thinks that Mr. Burden would greatly appreciate having a set of the Monographies de l'Art Belge for the Embassy, if you feel this would be possible.

Very sincerely yours,

Secretary to Mr. Barr

M. J. van Lerberghe
Ministère de l'Instruction Publique
155, rue de la Loi
Brussels, Belgium

cc: D. Miller

19 August 1959

Dear Bill,

So far I haven't heard anything about Paul Rosenberg's private collection. If I do, I shall certainly let you know.

Sincerely,

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

AHB:ma

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

August 5, 1959

Dear Alfred:

When you return from Russia I would much appreciate your letting me know if you hear any rumors as to what is to be done with Paul Rosenberg's private collection. Will it be sold at an auction or has it been left to some Museum or what?

I hope to see you in Maine.

As ever,

Bill

William A. M. Burden

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

hz

Burden

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

December 5, 1958

Dear Alfred:

Many thanks for taking the trouble to read the Columbia Art Plan.

There do not seem to be any serious people behind the plan, and therefore, it is likely to end up as a pipe dream.

I will talk to you about it in the next week or so.

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, New York

slc

cc: Mr. d'Harnoncourt

13 May 1959

Dear Bill:

I had meant to send you before this a copy of the article which I wrote for the State Department magazine, America, to be published in Poland and the U.S.S.R. Naturally I am very curious to know what the effect will be if they actually have the nerve to run it. It's one of four articles on the Museum and its work so that a good deal of the introductory material will probably be omitted.

Sincerely,

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

AHB:ma

Burden

209

25 November 1958

Dear Bill:

I read through the "New Plan for the Arts at Columbia University". This seems to me a clear, well thought out plan, though extremely ambitious.

My chief criticism is that I cannot gather from this pamphlet who is in back of this idea and who would be in charge of its development. In short, there are no names except those of people who have sent in testimonial remarks. The first of these is George Biddle, for whom frankly I have nothing but contempt. This tends to prejudice me.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

(210)

March 30, 1956

WAMB-Gorky: Diary of a Seducer. 1945. insured 1951 $2700 $ 6000
(MOMA Agony. ins. $4,500, raised from $1800 in 1955)

WAMB-Leger: Les odalisques. 1920. insured 1951 $3,900 $ 14,000
(MOMA The City, Study. ins. $10,000, raised from $4500 in 1955
" Big Julie. ins. $7,500, raised from $4000 in 1952)

WAMB-Marin: Deer Isle, Boats and Pertaining Thereto. 1927. ins.1951 $2250 $ 4000
(MOMA Camden Mt. Across the Bay. ins. $3500, raised from $2000 in 1955
" Lower Manhattan. ins. $6000, raised from $3500 in 1955)

WAMB-Matisse: Pont St. Michel. insured $8,000 $ 30,000
(MOMA Blue Window. ins. $30,000, raised from $17,000 in 1954
" Gourds. ins. $20,000, raised from $8,000 in 1955)

WAMB-Seurat: Le Chenal de Gravelines. 1890. insured 1948 $40,000 $ 100,000
(MOMA Fishing Fleet Port en Bessin. ins. $60,000, raised from $40,000, 1954)

WAMB-Tomlin: Number 10. 1949. insured 1950 $400 $ 1000
(MOMA Number 20. ins. $3,000, raised from $1800 in 1955)

W.A.B.J.
5 April

I realize that many of the museum's paintings aren't similar enough to Burden's to be much help -- his Tomlin is about a quarter the size of that in the collection -- but then.... I also know that you're familiar enough with both groups to tell me what I should do.

Olive Bragazzi
57 Central Avenue
White Plains, New York

30 September 1958

Dear Peggy:

A few notes on your dinner guests for October 6th:

LeRay W. Berdeau - Donor (fractional) of the Brancusi Cock. The late Mrs. Berdeau was before her marriage to Berdeau Mrs. Audrey Chadwick of Chicago and Palm Beach, for years chairman of our membership committee in Palm Beach. Mr. Berdeau has been a friend of the Museum for some time. He is chiefly interested in hunting.

James Goodwin - is the elder surviving brother of Philip Goodwin and one of the three donors of the works of art from Philip Goodwin's collection. (A few hours ago the lawyer for the estate phoned to say that we should change the title of this part of our exhibition from the Philip L. Goodwin Bequest to The Philip L. Goodwin Collection. Please tell Bill about this since Mr. Goodwin will be present.)

Mr. and Mrs. William B. Jaffe - donors (fractional) of the wonderful big Vuillard mural, The Park. He is a lawyer in the theatre and television field with very genuine interests in education. He has an excellent and really interesting collection which includes many primitive objects as well as recent painting -- Impressionists, Bonnard, Picasso, etc and also many young artists though no Americans. Mrs. Jaffe is a sister of Mrs. Ira Haupt and Mrs. Joseph Hazen, and I think both charming and pretty.

Mr. and Mrs. Herbert M. Rothschild have promised to give us the famous Boccioni Laugh. He is president of the John Stuart Furniture Company. You may remember the advertisements in the New Yorker:

"Picture with John Stuart Furniture"

I like them both very much personally. They are modest and highly cultivated.

Mrs. Louise R. Smith - Mrs. Smith has lent (with a promise to give) excellent pictures by Matisse and Picasso and the great Renoir, Judgment of Paris. Like Jim Soby she intends to will her entire collection to the Museum unless she has previously given it. She comes from Texas and has been living in New York for several years.

THE MUSEUM OF MODERN ART
NEW YORK 19

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

Mrs. Burden - 2 - 30 September 1958

Mrs. Nate B. Spingold - Mrs. Spingold and her husband, who died last spring, gaveethe Museum (retaining a life interest) an important Rouault and a Vuillard in the show. In addition Mrs. Spingold is lending the superb Vuillard reproduced on the cover of our Vuillard catalogue which she is promising to give. Her late husband was a lawyer. She herself was a brilliant business woman, I believe the owner of Hattie Carnegie before she retired. Since then, she haswon a reputation for her mastery of the stock market. All in all, a remarkable woman.

Dave Thompson of Pittsburgh I think you know. He has given (fractional) the very important Picasso Two Nudes, 1906. He has, I think, by far the most valuable and interesting collection of modern art between here and Chicago. He is very well inclined towards the Museum.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

Burden

THE MUSEUM OF MODERN ART

NEW YORK 19

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

Marie: I have a copy? This w. letter to Burden under "Galleries & hanging" Do you want this one?

June 9, 1958

Dear Member:

On May 1st I sent you a report on the recent fire in the Museum and the immediate steps which were taken to enable our members and the public to see the two important loan exhibitions, Seurat and Juan Gris, which were on view at the time of the fire. The first floor galleries were redesigned and opened for a month with the express understanding that no other construction work would take place while these two loan exhibitions were being shown.

Now the Board of Trustees has received from the architects their plans on what further steps are necessary to insure the maximum safety for the public and the works of art. Although no basic structural changes are envisaged a good deal of work must be done to improve the building such as the installation of fireproof, flexible partitions in the galleries. The second floor, which houses selections from the Museum Collections, will be redesigned, and on the northeast corner of the building a separate six story major circulation stairway will be added. The work on the air-conditioning system throughout the entire Museum will also be completed.

At the same time as these changes are being made, the facilities of the Library and Print Room on the fourth floor and the Art Lending Service on the sixth floor will be enlarged so that they will be better suited to serve the increasing demand. An important new addition will be a well equipped conservation laboratory where paintings can be re-lined, stretched or cleaned. Some of the various departmental offices will move into the adjacent Theatre Guild building which was acquired by the Museum in 1956 to alleviate somewhat the overcrowded working conditions

of our staff. It will require between three and four months to carry out these plans.

Because of the extensive nature of the repairs to the building, it is felt to be both safer and more expedient to close the entire Museum, except for the staff offices, during the summer months. Thus with work able to procede without interruption we can be sure of a complete reopening sometime in late September or early October. Although the exact date cannot be determined now, you will be sent an invitation to the Members' Preview as soon as this is decided. A retrospective show of the sculpture of Jean Arp on the third floor, and a completely new installation of the Museum Collections on the second floor has been planned. The film program, People's Art Center, Members' Penthouse, Art Lending Service, enlarged Library and Print Room will also resume their usual activities. There will be some delay in the publications schedule but all members will receive their full quota of books as soon as possible.

The safety measures and additional improvements have largely been made possible by the great generosity of the Museum's many members and friends. We have been extremely touched by the gratifying response to the Emergency Committee's appeal and have to date raised $125,000 of the $250,000 necessary to complete the reconstruction of the building according to present estimates. As you well realize the Museum is very dependent on its income from membership to help carry the financial burden during this critical time. To compensate, however, for any inconvenience, the Membership Department will be glad to extend your membership an extra four months if you wish it. All that is necessary is to notify the department in writing before August 1st and you will be sent an "extension pass" when your membership expires.

We ask for your continued understanding and hope you will not be too disappointed by the curtailment of our program during the summer months. We will all be very happy when the reconstruction work is finished and the Museum resumes its normal schedule and our membership can once again enjoy the full benefits of our reactivated program.

Sincerely yours,

William A. M. Burden

William A. M. Burden
President

Burden

THE MUSEUM OF MODERN ART

Date 18 February 1958

2 September 1958

To: Mr. Lieberman

Re: Mr. Burden

From: Marie Alexander

Dear Miss Ferguson:

I am enclosing a letter and bill from the Venice Biennale for Mr. Burden. It may be that he had wished the works shipped to the Museum for delivery to him. If so, won't you phone David Vance in our Registrar's office and give him the necessary details.

Sincerely,

Office of Mr. Burden
630 Rockefeller Plaza
New York 20, New York

Burden

THE MUSEUM OF MODERN ART

Date 18 February 1958

To: Mr. Lieberman

Re: Mr. Burden

From: Marie Alexander

Dear Bill,

Attached is a letter from Mr. Burden requesting suggestions for a print or painting which he could give as a present to Mme Bittencourt -- inexpensive.

Would you let Alfred have any suggestions which occur to you as to a print that might serve the purpose.

Burden

cc: D. Miller

12 March 1958

Dear Olive,

For your bibliographical references to Mr. Burden's collection you may wish to add L. C. Breunig's article in the College Art Journal, Winter 1958, pp.118 ff., "Studies on Picasso, 1902-1905". On page 194 he refers to the Picasso Saltimbanques with a Dog, 1905 as having been reproduced in the May 1905 issue of La Plume and suggests that the painting was included in the show at the Serrurier Galleries of that year.

Sincerely,

Mrs. Anthony J. Bragazzi
57 Central Avenue
White Plains, New York

AHB:ma

Burden

cc: D. Miller

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

12 March 1958

February 13, 1958

Dear Bill:

I had intended to write you before this to thank you for sending me George Kennan's book on Siberia and the Exile System. It does indeed make me think of that melancholy Levitan landscape of the Vladimirsky Road. I am looking forward to reading it with real interest.

Sincerely,

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

AHB:ma

Dear Alfred:

I thought the book would interest you in view of your interest in the Siberian exiles. Their voyages are such a common subject of the 19th Century Russian paintings that we looked at.

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, New York

jm

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

February 13, 1958

Dear Alfred:

I have just finished George Kennan's book on Siberia and the Exile System and I am having a copy sent to you. If you have already ordered a copy of this book for yourself, please pass it on to someone else.

I thought the book would interest you in view of the fact of the return of the Siberian exiles. Their voyages are such a common subject of the 19th Century Russian paintings that we looked at.

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, New York

jm

Burden

LOCKHEED AIRCRAFT CORPORATION
BURBANK, CALIFORNIA

September 9, 1957
September 16, 1957

Dear Bill:

Dear Cyril:

Many thanks for your letter of September 9th. I quite understand why the employees' recreation club have decided that a work of art would not be a suitable gift for Bob in connection with the company's 25th anniversary.

I assure you that we were delighted to do what we could in this matter and I will tell Alfred Barr how much you appreciate the trouble he took.

Do be sure to let me know when you are next in New York as I am anxious to see you.

As ever,

William A. M. Burden

Mr. Cyril Chappellet
Lockheed Aircraft Corporation
P. O. Box 551
Burbank, California

jm
cc: Mr. Alfred H. Barr, Jr.

LOCKHEED AIRCRAFT CORPORATION

BURBANK, CALIFORNIA

September 9, 1957

Dear Bill:

Thank you very much for having sent me a photograph of Rivera's new work which is to be exhibited at the World's Fair in Brussels. It is obvious from the photograph that it is a beautiful piece of art. Would you, also, express to Mr. Alfred Barr the next time you see him my appreciation for his having sent to me pictures of Lippold's and Rivera's works several weeks ago.

I have had further discussions with the representatives of our employees' recreation club who are charged with the responsibility by their members of recommending a suitable gift for Bob in connection with our company's 25th anniversary. They have just about come to the conclusion that works of art will not suit their requirements as they had hoped because of the difficulty of properly displaying art pieces in the office building which we occupy and with things getting as tight as they now are in our business, I have been unable to hold out any immediate hope to them that a new office building will be erected in the foreseeable future. I believe they are going to recommend that a scholarship or award of some kind be given in Bob's name through a college, presumably Harvard.

I am sorry I have put you and your associates to so much trouble gathering information for me to pass on to the employees but at least it proved their interest in giving consideration to modern art work as a suitable gift which in itself is a rather encouraging indication of the increasingly broad acceptance which modern art is receiving from people in all walks of life.

Best regards to you and Peg.

Sincerely,

Cyril

Cyril Chappellet

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

Burden

THE MUSEUM OF MODERN ART

Date September 5, 1957

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re:

I did not think the Lippold "Constellation" very attractive and I imagine he can do better now as this was done a long time ago.

I would like to talk to you about this when you get back.

W. A. M. B.

jm

Bill

William A. M. Burden

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

ef

Burden

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

July 11, 1957

Dear Alfred:

Many thanks for your letter of June 11th about Trafalgar Square which I found on my return from Europe. It appears that it is not necessary to do anything at the moment and, as I do not intend to lend the picture, there is no need to mount it on a solid backing for the time being.

I hope you are having a grand summer.

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.

ef

Burden

THE MUSEUM OF MODERN ART

Date ~~14 October 1957~~

17 January 1958

To: Miss O'Brien

Re: ~~Mr. Ricau's request~~

From: Marie Alexander

Dear Miss O'Brien:

I am returning herewith the copy of Mr. Ricau's letter which I have shown to Mr. Barr. Mr. Barr says that in his opinion the removal of the glass would not be necessary.

Perhaps you will want to grant them the permission with the understanding that the photograph must be taken through the glass.

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

17 January 1958

Dear Bill:

For your speech you might be able to use these noble lines of M. Henri Verne, Director of the National Museums of France written in a letter to our Museum for use in our big fund-raising effort of 1931:

> "Art teaches us not to love, through false pride and ignorance, exclusively that which resembles us. It teaches us rather to love, by a great effort of intelligence and sensibility, that which is different from us."

You might bring in the fact that our Museum was just getting underway then, too.

Exhibitions of Brazilian art both at the Bienal and in the Museums of Modern Art in Sao Paulo and Rio were so totally inadequate that I was unable to get a satisfactory idea of contemporary Brazilian art. Here are the names of a few artists whose work I liked especially:

Frans Krajcberg, painter.
Tereza Nicolao, painter.
Moussia Pinto Alves, sculptor (Sao Paulo).
Aldemir Martins, draftsman, watercolor painter (Sao Paulo).
Flavio de Carvalho, painter, poet and architect (Sao Paulo).
Visit de Carvalho's country villa if you can. I know he would love to have you.

The best painter of the last quarter century in Brazil I think is Lasar Segall, who came to Brazil in the early twenties after some success in Germany. He died very recently and I do not think any of his pictures are for sale.

Sincerely,

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

AHB:ma

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

January 20, 1958

Dear Alfred:

Many thanks for your brilliant and most helpful notes. I am using them as a base and I hope to be able to put something together that will be at least reasonably acceptable.

I shall certainly give your best to Maria Martins and look forward to seeing you when I get back.

All the best,

Bill

William A. M. Burden

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

mp

January 17, 1958

Comments from Mr. Alfred H. Barr, Jr.
RE: Letter and enclosure from Mr. William A. M. Burden dated January 15th.

One question - Are Dr. Berle's ideas valid?

While Dr. Berle's idea that scientific life is one life and not divided by nationality seems to me fairly valid especially since the death of Stalin, I do not think that his idea of cultural life in this generalization is at all true. The cultural life of the U.S.S.R. and the U.S.A. or of Japan and Norway are quite radically different. I cannot agree with his statement that "there is no difference when it comes to national culture".

Although his statement in the middle of page 1 is vague I think he is inclined to consider culture as the "greatest single available hope ....". I think that it is important not to burden the arts with social and political responsibility or even spiritual responsibility in the sense that they might serve as a substitute for ethical, moral and religious factors.

Later in his remarks he apparently contradicts his internationalism with more emphasis on nationalistic movement in the arts.

This is not to say that there are not some good kernels of thought in Dr. Berle's notes.

I would suggest basing your rhetoric on two main ideas. One, that we are all citizens of our respective countries but also citizens of the world; that while we cannot charge our artists with too heavy a responsibility for repairing the political and economic problems of the world, we can expect them not so much to make us love one another, more, ~~as~~ to help us to understand one another better.

In the light of this idea, the Museum of Modern Art in Rio de Janeiro should be proud of its international scope and program but should not lose sight of its equal responsibilities to the art and artists of Brazil. Through the encouragement and support of Brazilian artists, understanding and esteem for Brazil will be increased both abroad and in Brazil itself. Culturally speaking, faith in the artists of ones own country is one of the best and highest means towards national self esteem.

(? ? I think it would be wise to make some reference to the Sao Paulo Bienal)

I think you might find some valuable paragraphs in the "Statement on Modern Art" which the Boston Institute, the Whitney and ourselves published in 1950. I am sending you a copy directly to your apartment special delivery.

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

January 15, 1958

Dear Alfred:

I am enclosing a memorandum which gives Adolf Berle's ideas as to what might be suitable to say in the speech in Rio. As you know, he was Ambassador there.

In view of our conversation of yesterday, I would be interested to know whether you think what he says is valid and would go down reasonably well combined with the ideas which you gave me.

Just give me a ring about it in the next day or so.

Sincerely,

Bill

William A. M. Burden

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

Enclosure
jm

Telephone conversation - Mr. Burden, Dr. Berle
jm 1/13/58

Dr. Berle: Areyou off for Brazil?

Mr. Burden: No. Not until the 21st.

Dr. Berle: Oh, well, you've time then.

Mr. Burden: What I was calling you about was I was wondering if you have any thoughts that I might be able to include in my speech down there as to the desirability of artistic exchange. I seem to remember that you had one or two good ideas that you mentioned at dinner the other night.

Dr. Berle: Well, I think you might as well tie into the international situation a little bit. There are all kinds of disagreements going on but there seems to be one agreement that is general all about and that is that cultural and scientific life is one life and not divided by nationality or even iron curtains.

Mr. Burden: Precisely, yes.

Dr. Berle: And that that which is not only the safest but the finest expression of life probably at the moment offers the greatest single available hope for some kind of solution of a world which seems anxious to commit suicide otherwise. I think if you bear heavily on that you will find that it is great.

I think one other thing you can say is that there are all kinds of differences in national economics and other things but there is no difference when it comes to national culture.

Mr. Burden: Right.

Dr. Berle: There the extremities of our differences are also the extremities of our richness. The reason why is that there is a strong and powerful nationalist party in Brazil. And this is the case where you can say something that gives the country a job to do instead of a job not to do.

I think that you could say therefore that in countries where there is a powerful nationalist movement, if they can only be induced to develop a high nationalist literature and art - and to try that - then we are working usefully at something because there is the thing that an American can agree with - that American art ought to be as North American as we can make it and at the same time be happy that Brazilian art is as Brazilian as Brazilians can make it - something like that.

Mr. Burden: Yes, those are very good points indeed. That's very helpful. I have some of that in the draft but I'll elaborate on it.

Dr. Berle: And we are thinking of a world which has got to be uniform in a great many respects by necessity. Particularly in artistic and aesthetic matters it ought to be different, as different as it possibly can.

Mr. Burden: Right.

Dr. Berle: And certainly that you in the Museum of Modern Art will welcome the difference as much as any man aroundcertainly will welcome the same thing in Brazilian modern art. And so forth

I think the also a good line and it's also quite true, I think the added advantage of being stylish.

Mr. Burden: Right. Thank you ever so much.

Burden

THE MUSEUM OF MODERN ART

Date May 28, 1957

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re: Attached letter from Fernand Hazan

I don't want to allow this man to make a reproduction of my Picasso unless you think it is absolutely necessary. I would appreciate your letting me know if you think it is necessary.

Would phoned him to say it wasn't necessary A.H.B.Jr.

Alexander Bing (Bing and Bing) has been collecting actively and with great courage for thirty or forty years. Though now well into his seventies, he has an extraordinarily youthful taste and has helped us enormously in acquiring several excellent paintings by young Americans.

Charles Zadok of course you know. He has just given us a magnificent big painting by Tamayo which is in the show. This is the third of his important gifts to the Museum. I find him a very interesting person. He had to leave France as a refugee during the War, but brought with him his magnificent collection of tapestries, many of which are now hanging in the Metropolitan. He is related to Count Camondo, who left his great collection of Impressionists to the Louvre. I believe you know that Mr. Zadok is a Vice-president of Gimbel's in Milwaukee.

Mrs. Simon Guggenheim, of course, needs no introduction, but you might like to know that she has given us the great painting of Water Lilies by Monet and two important Légers, The Divers and The Three Musicians, all of which are included in the exhibition.

Mrs. Gertrud Mellon has given us two pictures in the exhibition, The Pharisees by Schmidt-Rottluff and a charming Nolde watercolor of a South Sea Islander.

FERNAND HAZAN ÉDITEUR, 35-37 RUE DE SEINE, PARIS VIe · ODÉON 68-72

New York, May 22nd, 1957

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

Dear Sir:

In my role of publisher of Art Books I visited the Exhibition where I had the pleasure to view your Picasso: 2 ACROBATS WITH A DOG .

I would like very much to make a large-size reproduction of this painting and accordingly I would request your kind permission to take an ektachrome picture of it which will enable me to make the desired reproduction. in France.

Proof of the proposed reproduction will be submitted to you for approval to assure that it is satisfactory in every respect.

I would be glad to offer you, free, 25 copies of this reproduction when ready.

You may reach me until SATURDAY, MAY 25th, at the ESSEX HOUSE HOTEL (Room 603), thereafter on JUNE 12th and 13th before I return to France.

./.

S. A. AU CAPITAL DE 7.500.000 FRANCS - COMPTE CHÈQUES POSTAUX N° 5235-17 - R. C. SEINE 56 B 3012 R.P. 113.20 SEINE C.A.C.

Alexander Bing (Bing and Bing) has been collecting actively and with great courage for thirty or forty years. Though now well into his seventies, he has an extraordinarily youthful taste and has helped us enormously in acquiring several excellent paintings by young Americans.

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FERNAND HAZAN ÉDITEUR, 35-37 RUE DE SEINE, PARIS VIe · ODÉON 68-72

Mr. William A. M. Burden, N. Y. May 22, 1957 - 2 -

If in the interim you wish to contact me you may do so through my New York Agents, the PARIS BOOK CENTER, 11 West 46 Street, (JUD 2-4151) who will receive your eventual instructions concerning this matter.

Thanking you for your cooperation,

Very truly yours,

mon ami John Rewald m'a dit hier que j'avais de grandes chances d'obtenir cette autorisation de votre amabilité.
Merci d'avance

S. A. AU CAPITAL DE 7.500.000 FRANCS - COMPTE CHÈQUES POSTAUX N° 5235-17 - R.C. SEINE 56 B 3022 R.P. 113.20 SEINE C.A.G.

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Mrs. Gertrud Mellon has given us two pictures in the exhibition, The Pharisees by Schmidt-Rottluff and a charming Nolde watercolor of a South Sea Islander.

Kindest wishes!

~~New Address~~

JUSTIN K. THANNHAUSER

12 EAST 67TH STREET

NEW YORK 21, N.Y.

REGENT 4-2890

Burden

November 28, 1955

November 28, 1955

again, Peggy, for all your trouble. Believe me,
Bill give are of enormous help to us. I am looking

Sincerely,

otes on some of the guests at your dinner Tuesday

Alfred H. Barr, Jr.

tor Riesenfeld: He is a manufacturer and an
en. He is Chairman of the Board of the huge Bronx
as been very generous to our Print Room.

Mr. and Mrs. Peter Rübel: Mr. Rübel is a Swiss banker who has now become an American citizen. His wife was born American. Year after year they have helped us buy pictures for the Collection. In the current show, the Dufy portrait and, much more exciting, the van Dongen Café Singer are both their gifts. He is also very active on the Junion Council.

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Mrs. Gertrud Mellon has given us two pictures in the exhibition, The Pharisees by Schmidt-Rottluff and a charming Nolde watercolor of a South Sea Islander.

Burden

November 28, 1955

Dear Peggy:

Here are a few notes on some of the guests at your dinner Tuesday night.

Mr. and Mrs. Victor Riesenfeld: He is a manufacturer and an influential New York citizen. He is Chairman of the Board of the huge Bronx Monte Fiore Hospital and has been very generous to our Print Room.

Mr. and Mrs. Peter Rübel: Mr. Rübel is a Swiss banker who has now become an American citizen. His wife was born American. Year after year they have helped us buy pictures for the Collection. In the current show, the Dufy portrait and, much more exciting, the van Dongen Café Singer are both their gifts. He is also very active on the Junion Council.

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Burden

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

Mrs. William A. M. Burden - 2 - November 28, 1955

Let me thank you again, Peggy, for all your trouble. Believe me, the dinners which you and Bill give are of enormous help to us. I am looking forward to this one.

Sincerely,

Alfred H. Barr, Jr.

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

Dear Alfred:

Many thanks for your note of February 11th. My most sincere congratulations on your being invited to the Spencer Trask lectures. This is a real honor and I am sorry that it is impossible for you to undertake them.

I am sure that many more honors of this nature will come your way.

As ever,

Bill

William A. M. Burden

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

jm

Burden

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

February 25, 1957

Dear Alfred:

Many thanks for your note of February 11th. My most sincere congratulations on your being invited to give the Spencer Trask lectures. This is a real honor and I am indeed sorry that it is impossible for you to undertake them.

I am sure that many more honors of this nature will come your way.

As ever,

Bill

William A. M. Burden

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

jm

Burden

C
O
P
Y

CONTEMPORARY ARTS MUSEUM
6945 Old Main Street Road-Houston, Texas

AIR MAIL

December 3, 1956

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

Dear Mr. and Mrs. Burden:

We are preparing an exhibition entitled--Cobweb World: Redon, Klee, Baziotes, to be shown at our museum January 23 to February 17, 1957. The emphasis which we wish to make is the transformation of the worlds of flora, fauna and beings with the special inner eyes of each of these artists. We are planning to hang all three artists together to show the similar kind of metamorphoses which they have in common and also, at the same time, to point up the differences of approach.

We are wondering if you would consider lending us one of your Baziotes. We had thought of either Moby Dick or Toy World, whichever you think would best fit in with our exhibition plans. Of course, all expenses of packing, shipping and insurance will be assumed by our museum. We shall publish an illustrated catalogue for the exhibition which will be one of the most important of our season.

Hoping to hear from you as soon as it is conveniently possible,
I am

Sincerely yours,

/s/ Ellen Sharp

Ellen Sharp
Exhibition Co-chairman

es/e

cc: D. Miller
Mrs. Woodruff

Mrs. Wm. A.M. Burden

Dear Peggy,

You were most kind and self-sacrificing to act as hostess at dinner before the opening of our new acquisitions show. I gather that the opeing was really a successful occasion and that most of our guests really felt very pleased with the evening. Your dinner contributed a great deal to their sense of goodwill toward the Museum and the Collection.

A great many thanks to you.

Sincerely,

6 December 1956

Burden

Burden

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

8 January 1957

Northeast Harbor, Maine
August 2, 1956

Dear Bill:

Many thanks for your letter of January 4th.

I expect to be in Chicago at the end of next week and shall try to investigate the collection of Mr. Alexander Stillman.

I will let you know what I discover.

Sincerely,

Alfred H. Barr, Jr.

Bill

William A. M. Burden

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

AHB:ma

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

ef

Burden

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

Northeast Harbor, Maine
August 2, 1956

Dear Alfred:

Congratulations on being invited to deliver the Page-Barbour Lectures at the University of Virginia. I think you show great strength of character in not accepting this honor and well understand why you feel you do not have the time to do this.

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.

ef

Mr. William A. M. Burden
Mr. René d'Harnoncourt
Mrs. Alfred H. Barr, Greensboro

copied for WAMB R d'H Mrs Barr

Paris, July 18, 1956

Dear Mr. Younger:

I am greatly honored by your invitation of July 11 (forwarded to me in Europe) to give the Page-Barbour Lectures at the University of Virginia in the fall of 1957. I am also deeply impressed by the list of former lecturers — so much so, in fact, that I am more than slightly relieved, as well as very regretful, that my obligations to my own institution will prevent my accepting. These obligations involve manuscripts which are long overdue and which I must not further neglect much as you tempt me.

Thank you for asking me.

Sincerely,

Alfred H. Barr, Jr.

Mr. Edward Younger, Chairman
Committee on Page-Barbour Lectures
University of Virginia
Corcoran Department of History
Charlottesville, Virginia

AHB:bj

(Transcribed and signed for Mr. Barr in New York, July 23.)

Edward Younger

copied for WAMB R d'H. Mrs. Barr, Sr.

UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VIRGINIA

CORCORAN DEPARTMENT OF HISTORY

11 July, 1956

rec'd 7/16
acknowl. " said w'd forward to AHB

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

Dear Mr. Barr:

On behalf of the University of Virginia, I have the pleasure of inviting you to deliver the Page-Barbour Lectures at the University in the autumn of 1957. The Page-Barbour Foundation was established in 1907 by Mrs. Thomas Nelson Page (nee Barbour), and the Honorable Thomas Nelson Page, with a view to bringing to the University of Virginia eminent scholars from various fields. I enclose a list of the scholars who have delivered these lectures in the past, together with the subjects of their lectures.

The series consists of three lectures given on successive evenings convenient to the lecturer and to the schedule of the University, usually in October or November. Under the terms of the Page-Barbour Foundation, it is stipulated that the lectures become the property of the University and are published by the Foundation. While it is assumed that the lecturer will be a scholar of eminence in his field, it is the intention of the Foundation that the lecturer shall select a topic from his field which is suitable for an audience made up of persons who are not scholars in his field. In other words, we hope that these lectures may be a means of giving persons outside the speaker's specialization somewhat of an orientation with reference to certain developments in his field which are of general interest not only to the audience but also to those who might later read the book.

The Honorarium for this series is one thousand dollars ($1000.00). The University also pays the expenses of the lecturer while he is in Charlottesville. The Honorarium is paid at the time the lecturer delivers two copies of his manuscript ready for publication.

I certainly hope that you may find it possible to accept this appointment. If there are any questions you would like to ask me about it before reaching your decision I should be very happy to hear from you and make any further explanations necessary.

Sincerely yours,

Edward Younger

Edward Younger, Chairman
Committee on Page-Barbour Lectures

EY:fbc
Enclosure: 1

PAGE-BARBOUR LECTURERS IN PREVIOUS YEARS

1956 - N. F. Mott	On the Physics of the Solid State
1955 - George E. Mylonas	Mycenae, the Capital City of Agamemnon
1954 - Theodosius Dobzhansky	The Biological Uniqueness of Man
1953 - Dennis H. Robertson	Britain in the World Economy
1952 - James B. Conant	Education and Liberty
1951 - Allan Nevins	The Statesmanship of the Civil War
1950 - Archibald T. Davison	The Consummation of the Baroque in Music
1949 - W. H. Auden	The Enchafed Flood
1943 - Gilbert Chinard	The Sage of Monticello
1942 - Erwin Panofsky	The Gothic Style
1941 - R. A. Daly	The Floor of the Ocean
1940 - Carl L. Becker	Modern Democracy
1939 - Heinrich Bruening	The Changing Background of Democracy
1938 - Wolfgang Koehler	Dynamics in Psychology
1937 - T. J. Wertenbaker	The Beginnings of American Civilization
1936 - Robert A. Millikin	The Cosmic Ray
1935 - John Dewey	Liberalism and Social Action
1934 - Henry N. Russell	The Solar System and Its Origin
1933 - T. S. Eliot	After Strange Gods
1932 - Lindsay Rogers	Crisis Government
1931 - Albert Jay Nock	The Theory of Education in the United States
1930 - Frederick Keppel	The Foundation
1929 - William E. Dodd	The Statecraft of Woodrow Wilson
1928 - Walter Lippmann	American Inquisitors
1927 - A. N. Whitehead	Symbolism, Its Meaning and Effect
1926 - Sir Frederick Whyte	The East Through Western Eyes
1925 - James T. Shotwell	The Security of Nations
1924 - John H. Finley	The Making and the Mission of America
1922 - Thomas Nelson Page	Dante and His Time
1920 - William Roscoe Thayer	The Art of Biography
1917 - John H. Wigmore	Problem of Law
1916 - Archibald C. Coolidge	The Origin and the Formation of the Triple Alliance
1915 - William H. Taft	The Presidency
1913 - Arthur T. Hadley	Some Problems of American Democracy
1912 - Rt. Hon. James Bryce	Ancient Democracy
1911 - William H. Welch	The Development of Medicine as a Science
1910 - Thomas R. Lounsbury	The Early Literary Career of Robert Browning
1909 - Charles W. Eliot	The Conflict between Collectivism and Individualism in a Democracy
1908 - Basil L. Goldersleeve	Vitality of Greek Students in America
1907 - S. Weir Mitchell	Some Literary Reminiscences

Burden

THE MUSEUM OF MODERN ART

Date 4 April 1956

To: Miss Dudley

From: Marie Alexander

Re: Delivery for Wm. Burden

Mr. McCabe of Mr. Burden's offices asks if we can arrange for the delivery of a painting by Paul Klee (herewith) to:

Mr. George Gallowhur
239 East 48th Street
New York

precisely at 5:00 on Thursday, April 5th. Mr. Gallowhur is hard to nail down.

The bill should go to Mr. Burden's office, attention Mr. McCabe.

Mr. McCabe would like to be called if the arrangements can be made: CI 6-9300

Burden

Burden

Base 1: 15¾ x 18¼ x 42" h
Base 2: 16⅛ x 10¼ x 10⅛" h.
Base 3: 7" diam x 7" h
Bird 72" high

956

Here are my guesses on evaluations for the six Burden pictures.

You are nice to speak so cordially of the Picasso book. So far, no progress, so don't feel you are missing anything.

Sincerely,

Mrs. Anthony Bragazzi
57 Central Avenue
White Plains, New York

AHB:ma

Affectionately,

Alice Bragazzi

Burden

6 April 1956

57 Central Avenue
White Plains, New York
March 30, 1956

Dear Alfred:

It seems to me I haven't bothered you about anything for a long time; I don't know how I could have [illegible] but I shall attempt to remedy the situation.

I mentioned to you a few weeks ago that I was bringing up to date the catalog of Bill Burden's collection; in doing so I've noticed that several of his paintings are insured for rather [illegible] than the current situation to be sure. Dudley has allowed me, for Old Times' Sake, a list from the collection files some more or less similar paintings on which you and Dorothy have raised the values considerably. I would [illegible] appreciate your advice about Burden's, and have listed his, then the museum's, on the attached sheets — two copies so that you can just scribble (legibly please ?!) your suggestions on one and return it to me, if you think I should have the values on any or all of the pictures raised.

Mrs. Anthony Bragazzi
57 Central Avenue
White Plains, New York

Francis [illegible] you're going to do a new edition of the P[illegible] goes well; I wish I were going to be there to get my grubby fingers into it.

AHB:ma

Affectionately,

Olive Bragazzi

Dear Olive:

Here are my guesses on evaluations for the six Burden pictures.

You are nice to speak so cordially of the Picasso book. So far, no progress, so don't feel you are missing anything.

Sincerely,

Burden

57 Central Avenue
White Plains, New York
March 30, 1956

Dear Alfred:

It seems to me I haven't bothered you about anything for a long time; I don't know how I could have been so lax, but I shall attempt to remedy the situation.

I mentioned to you a few weeks ago that I was bringing up to date the catalog of Bill Burden's collection, and in doing so I've noticed that several of his paintings are insured for rather low values. However I'm not familiar enough with the current situation to be sure. DDudley has allowed me, for Old Time's Sake, to list from the collection files some more or less similar paintings on which you and Dorothy have raised the values considerably. I would very much appreciate your advice about Burden's, and have listed his, then the museum's, on the attached sheets -- two copies so that you can just scribble (legibly please ?!) your suggestions on one and return it to me, if you think I should have the values on any or all of the pictures raised.

Frances Pernas tells me you're going to do a new edition of the Picasso book. I hope it goes well; I wish I were going to be there to get my grubby fingers into it.

Affectionately,

Alice Bragaglia

Burden

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

January 16, 1956

Dear Alfred:

If you get a chance I would much appreciate it if you would drop in at the Betty Parsons Gallery and have a look at some pictures by Congdon which attracted my attention, provided they are still unsold. One is of the Greek volcanic island Santorin and there are two others of oases in the Sahara with a lot of gold in them but nevertheless quite attractive.

Sincerely,

Bill

William A. M. Burden

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

jm

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

February 28, 1956

Dear Alfred:

Many thanks for your letter about the Weber and Tamayo. I will follow your advice.

Sincerely,

Bill

William A. M. Burden

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

jm

cc: D. Miller

Burden
Mr. Burden

20 February 1956

Dear Bill:

I have your question about lending your Delaunay to the Newark Museum. I should think this would be a very handsome thing for you to do, providing you are more or less through entertaining in your apartment by the end of April. Should you not be inclined to lend, you might suggest that they approach the Guggenheim Museum which has the largest collection of Delaunays of any museum in the world.

I am returning the letter from Newark.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

cc: D. Nilla

Burden
Newark

February 27, 1956

Mr. William H. Gerdts, Jr.
Curator
Paintings and Sculpture
The Newark Museum
Newark 1, New Jersey

Dear Mr. Gerdts:

Many thanks for your letter of January 31st about lending my Delaunay to your exhibition which will run from April 26th to June 10th. Unfortunately, we have lent this picture so much recently that Mrs. Burden and I feel that we just cannot lend it out again.

May I suggest that you approach the Guggenheim Museum which has the largest collection of Delaunays of any museum in the world.

I am very sorry that I cannot be more helpful but it is just impossible at this time.

Sincerely,

William A. M. Burden

cc: Alfred H. Barr, Jr.

ef

cc: D. Mills

Bill Dear

THE MUSEUM OF MODERN ART

Date January 3, 1956

February 24, 1956

To: Mr. Alfred H. Barr, Jr.

Re: Disposal of Paintings

From: William A. M. Burden

Dear Bill:

I am gradually digging down in my pile of unanswered correspondence and find your memorandum of January 3rd re: Disposal of Paintings.

The Weber flower painting you might be able to dispose of through the Downtown Gallery. I suggest that your secretary phone Mrs. Edith Halpert for her advice. Weber is no longer with Paul Rosenberg.

Tamayo's dealer is Knoedler and Co. You might phone whomever you know there for advice as to how to dispose of the picture.

If the artist's dealer is not interested in taking the picture, Parke-Bernet is certainly the simplest solution, though many collectors, the Museum included, are reluctant to offer any work by a living American at auction. This reluctance is sound sentimentally, though scarcely economically.

Sincerely,

LVM:jm

Alfred H. Barr, Jr.

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

AHB:ma

THE MUSEUM OF MODERN ART

Date January 3, 1956

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re: Disposal of Paintings

I have a small Weber flower painting titled "Marigolds" that I purchased from Paul Rosenberg & Co. in November 1942 and a Tomayo painting of a statue titled "Essence of Bach" of which I have no record.

I would like to sell both of these pictures but first I would like to have them looked over by someone and evaluated for sales purposes.

Could you arrange for this and also advise me what you think is the best way to sell them, i. e. consign them to a dealer, and if so, which one; put them in a Parke-Bernet auction; or what.

W. A. M. B.

W. A. M. B.

LVM:jm

Burden

THE MUSEUM OF MODERN ART

Date February 8, 1956

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re: Attached letter from The Newark Museum.

Is there any reason why I should have to lend the Delaunay for this exhibition?

Sincerely,

Bill

William A. M. Burden

jm

Burden

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

May 27, 1955

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

Dear Alfred:

Many thanks for sending me the letters to Dr. Hahnloser and to Dr. Wehrli. I am sure I'll be able to get to see the Buhrle collection all right through the Director of the Zurich Museum.

Sincerely,

Bill

William A. M. Burden

jm

Burden

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

November 30, 1955

Dear Alfred:

If you have a chance sometime during the next couple of weeks, I would appreciate your dropping up at the apartment to have a look at the base of the Brancusi and your letting me know whether you think the stone part of the base should be repaired. It is quite badly chipped and I think it should be repaired. If you agree with me, I would like to send it over to the man who does the work for the Museum on January 4th, which is the day we go to Florida, and I hope that he could repair it within the next few weeks. Would that time be adequate?

Sincerely,

Bill

William A. M. Burden

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

jm

Burden

THE MUSEUM OF MODERN ART

File

Date November 25, 1955

December 23, 1955

Dear Mrs. Metcalf:

Mr. and Mrs. Keck, restorers for the Museum are away, but I have spoken to Jean Volkmer of our staff about your question of where to buy an infra-red bulb to show up underpainting and overpainting on pictures. Miss Volkmer says that the infra-red process is a photographic one - that is nothing can be seen by the naked eye, but a photograph taken with an infra-red bulb or filter will penetrate layers of pigment and show more than the naked eye. The Kecks use a professional photographer to do their work, Mr. Charles Uht.

I believe what Mr. Burden may remember is an ultra violet lamp which when thrown on the painting does reveal more than is available to the naked eye. The Museum's lamp comes from the Stroblite Company, 75 West 45th Street, New York. Miss Volkmer thinks that the price is between $55 and $60 dollars, but explains that this includes the lamp and the transformer which converts current to ultra violet rays. She suggests that if Mr. Burden wishes, she will be glad to demonstrate the Museum lamp here in the building sometime, using a painting from our collection.

Should Mr. Burden have questions about this, won't you let me know.

Sincerely,

Secretary to Mr. Barr

Mrs. Metcalf
Office of William A. M. Burden
630 Fifth Avenue
New York 20, New York

THE MUSEUM OF MODERN ART

Date Nov. 30, 1955

Will REPORT THURSDAY

THE MUSEUM OF MODERN ART

FOR ~~XXXXX~~ THURSDAY

Date Nov. 30, 1955

To: AHB

Re: MR. BURDEN MODIGLIANI

From: MA

Mr. Burden is in Texas today, returns tomorrow. Miss O'Brien wonders if anything has been done about the Modigliani (was this just for decision or were we to act?)

She thought that Mr. Burden would like to know about this tomorrow.

Marie

Burden

THE MUSEUM OF MODERN ART

File

Date November 25, 1955

To: Alfred Barr

Re: Stuttgart auction

From: Bill Lieberman

Dear Alfred:

Mr. Burden has decided not to bid on any of the Klees at the Stuttgart auction. He had seemed particularly interested in one of the watercolors and the oil, decided to place bids and then decided not.

Mrs. Mellon is bidding on the two Nolde watercolors.

Bill

Burden

2 December 1955

Dear Bill:

No sooner had I heard that you had got back from Chicago than you left for Washington. I wanted to suggest to you that you take a look at the little van Gogh landscape which Georges Keller (Carstairs Gallery) has just got in from Germany. It's beautifully composed and charming in subject though rather light in color. I think Peggy would like it.

Also be sure to take a look at three pictures that Vladimir Horowitz has for sale. His number is Sacramento 2-5392 and he lives at 14 East 94th Street. The Matisse asking price is $40,000, a good buy as you will realize if you ask Keller to show you his Matisse at $38,000 ("rock bottom").

Of course the Horowitz picture that I am deeply interested in is the watercolor called "Meditation", a Picasso self-portrait seated by a lamp-lit table with the woman lying on the bed. Horowitz is asking $20,000, but a blue period watercolor greatly inferior in quality is priced at $18,000 by Thannhauser. Incidentally, though this is a coincidence, Keller had appraised the Horowitz pictures for insurance purposes about a year ago, the Matisse at $50,000, which is $10,000 more than Horowitz is asking for it and the Picasso at the same.

Miss O'Brien phoned about the Modigliani Nude in London, but I couldn't make out what it is you wanted to know about it. You had asked me at the Trustee meeting I think and I had told you I thought it was a good one.

Sincerely,

Alfred H. Barr, Jr.

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

P. S. Horowitz is a very anxious fellow and is insistent that no dealer find out that he wants to sell thise pictures, so please be discreet.

DM BURDEN Klee

Oct.17, 1955.

3 November 1955

Dear Bill:

I certainly think you ought to go into the Saidenberg gallery if you are interested in adding some Klees to your collection. It's a very good show indeed, with a great many pictures that I had never seen before. There are a number of Klees of the twenties, notably a watercolor called: "A Heroic Tenor Gives a Recital", a comment I presume on a Wagnerian tenor shouting to in a Lieder concert.

I don't think that Steichen would sell. He doesn't need the money and he has definitely said that he would like to leave this historic bird to the Museum.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

P. S. A number of quite exceptional Klees are coming up for auction in Switzerland and Germany. Bill Lieberman will have the catalogues shortly. If you are interested, won't you give him a ring.

THE MUSEUM OF MODERN ART

D.M.

Date 14 October 1955

To: AHB

Re: Mr. Burden

From: MA

Mr. Burden called as he was about to leave on a plane to say:

1. Would you see the Kootz Baziotes pictures. I said I thought you would Saturday. Mr. B. says he liked the dark one best, "Moby Dick", but thought the other charming. He may call you Sunday evening or Monday morning about this.

2. The Klee to Heydenryk for framing which he discussed yesterday. He is sending it to Heydenryk today and will discuss it with Dorothy Miller after she has seen it and has ideas for frames. We suggested that Dorothy speak to you about it since Mr. Burden thought that you had some ideas. We told Heydenryk to expect the picture.

Marie

really outstanding masterwork of Modern Painting, - this definitely is one of the rarest chances in which originally I had not even believed. I do hope that you and all your friends will derive a very great pleasure from it.

Hoping to see you soon again here,

I am,

Sincerely,

J.K.Thannhauser.

JKT/pp

cc: Mr. Alfred H. Barr, Director of the Museum Collections, Museum of Modern Art, NYC.

ex-Ludington

BURDEN; PICASSO

Oct.17, 1955.

Mr. William A.M. Burden
630, Fifth Ave.
NYC.

Dear Mr. Burden:

It gives me great satisfaction to inform you that the famous Picasso Painting "2 Acrobats with a Dog" just arrived in good state in my house.

I confirm herewith your acqisition of this picture as per Invoice enclosed. Mr. Alfred H. Barr, Director of the Museum Collections at the Museum of Modern Art, had informed me of your decision and I understood that you are willing and ready to make immediate payment upon delivery of the painting, which was an eminent factor to make this sale possible at all.

Please let me know how you wish the delivery made. I shall be glad to arrange the things according to your desires.

I am most delighted to be able to procure for you this really outstanding masterwork of Modern Painting, - this definitely is one of the rarest chances in which originally I had not even believed. I do hope that you and all your friends will derive a very great pleasure from it.

Hoping to see you soon again here,

I am,

Sincerely,

J.K. Thannhauser.

JKT/pp

cc: Mr. Alfred H. Barr, Director of the Museum Collections, Museum of Modern Art, NYC.

Burden

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

October 18, 1955

Dear Alfred:

Many thanks for sending me the interesting article from the Frankfurter Zeitung. I certainly think you should send both this article and the one by Georg Schmidt to the Trustees.

I look forward to reading the Schmidt article myself.

Sincerely,

Bill

William A. M. Burden

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

jm

Burden

Mr. d'Harnoncourt
cc: D. Miller

14 October 1955

Dear Bill:

I am enclosing a copy of a translation of a review of Masters of Modern Art which appeared recently in the Frankfort Die Zeitung which is, I suppose, easily the most important newspaper in Germany. I thought Mrs. Guggenheim would be interested in the enthusiastic comments about the Picasso which was her first gift to the Museum.

I am also having translated an even more interesting article on the Museum by Georg Schmidt of the Basle Museum who is, I think, the most brilliant museum director in Europe -- and not just because he has written a flattering article about our Museum. Since both these articles have primarily to do with the Museum Collection I had in mind sending copies of the two to the Trustees. What do you think?

Sincerely,

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

Burden

cc: D. Miller

28 October 1955

Dear Bill:

The measurements for the Brancusi Bird in Space which we telephoned to your office a week or so ago were:

Height of bird	72 inches
Height of three bases in order (top to bottom)	7 inches 10 1/8 inches 42 inches
Total height with 3-section base as designed for the sculpture	131 1/8 inches (11 feet)

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

THE MUSEUM OF MODERN ART

Date October 14, 1955

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re: Brancusi Bird in Space in brass

When you have the opportunity, I would much appreciate your letting me know the approximate dimensions of the Brancusi Bird in Space in brass, of which I understand several examples were produced, and what the possibilities are of purchasing one.

W. A. M. B.

jm

called these to Miss Ferguson over a week ago.

leading art historians of Europe and half a dozen or so from this hemisphere. I shall keep the list here unless you want to see it.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

cc: D. Miller

Burden

28 October 1955

Dear Bill:

I have had a letter from Dr. Hahnloser, a copy of which I enclose. I would be pretty sure that the Bostonian he mentioned is W. G. Constable, Curator of Paintings at the Museum of Fine Arts.

Dr. Hahnloser has also sent a 2 page list of the membership of the Society which includes most of the leading art historians of Europe and half a dozen or so from this hemisphere. I shall keep the list here unless you want to see it.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

cc: D. Miller

28 October 1955

Dear Dr. Hahnloser:

Thank you for your letter giving further details about the Comité International d'Histoire de l'Art. I am passing them on immediately to Mr. Burden.

I am sure that it was Mr. Constable in Boston whose name Mr. Burden wanted to know.

My very kindest regards to you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Hans R. Hahnloser
Kollerweg 9
Berne, Switzerland

AHB:ma

P. S. I am returning the list of members as you request.

We have made a copy for our own use.

COMITÉ INTERNATIONAL D'HISTOIRE DE L'ART

LE TRÉSORIER

COMPTE: UNION DE BANQUES SUISSES · BERNE

Dir. Barr or secretary
The Museum of Modern Art
11 West 53th street
NEW YORK N.Y.

BERNE, 10. 10.55
Kollerweg 9

Dear Mr. Barr

Enclosed I send you the list of the comité International d'histoire de l'art, certainly one of the oldest and most independant societies of our branch, as we had just now the 18st congrès international d'histoire de l'art. As we chose our membres ourself, we have always been very independent.

We have a congrès every three years and a meeting, the year before the congrès to prepare this congrès. We tought it would be nice to have the next meeting in the States, if it would be possilbe to be invited as the director of muesum have been, some years ago. But it seems that our special friend, Prof. Constable, Boston was not already able to find the necessary Rockefeller.

It seems quite shure that only a part of the ordinary members will join, as some are already old.

It had been specially pleased to see that your nice Mr. Burden, an excellent connaisseur of modern art, took interest in our meeting and I hope he will help our american friends.

Very sincerely yours

Hans R. Hahnloser

Hans R. Hahnloser

Vice-president of the council of the swiss national foundation for scientifical research

PS. as in this moment I have only one list, may I beg you to send it bak after use.

COMITÉ INTERNATIONAL D'HISTOIRE DE L'ART

LE TRÉSORIER

COMPTE: UNION DE BANQUES SUISSES · BERNE

BERNE,
Kollerweg 9

When I was in Boston, I [illegible] colleague, as you know. At that time, he asked me to get in touch with someone in the Museum to help them in supporting, as I understand it, the Comite International d'Histoire de l'Art.

As I remember it, they are planning a visit to the United States and want some financial support but I am not too clear as to just what the problem is. Do you know anything about this? If so, what should I do and whom should I talk to in Boston?

I am enclosing a copy of Hatcloser's letter which may refresh your memory on the subject if you are not fully familiar with it yourself.

B.

7 December 1956

Mr. Bunden's office called to see if this office felt that he should lend to this show.

On Dorothy's advice, I called yesterday and said "yes" if convenient.

Marie

TH ... ART

955

To:

From

7 December 1956

Mr. Bunden's office called to see if this office felt that he should lend to this show.

On Dorothy's advice, I called yesterday and said "yes" if convenient.

Marie

asked me to get in touch with someone in the Boston Museum to help them in supporting, as I understood it, the Comite International d'Histoire de l'Art.

As I remember it, they are planning a visit to the United States and want some financial support but I am not too clear as to just what the problem is. Do you know anything about this? If so, what should I do and whom should I talk to in Boston?

I am enclosing a copy of Hahnloser's letter which may refresh your memory on the subject if you are not fully familiar with it yourself.

W. A. M. B.

W. A. M. B.

Enclosure
jm

THE MUSEUM OF MODERN ART

Date September 30, 1955

To: Mr. Alfred H. Barr, Jr.

Re:

From: William A. M. Burden

When I was in Berne, I visited the Hahnloser collection, as you know. At that time Dr. Hahnloser asked me to get in touch with someone in the Boston Museum to help them in supporting, as I understood it, the Comite International d'Histoire de l'Art.

As I remember it, they are planning a visit to the United States and want some financial support but I am not too clear as to just what the problem is. Do you know anything about this? If so, what should I do and whom should I talk to in Boston?

I am enclosing a copy of Hahnloser's letter which may refresh your memory on the subject if you are not fully familiar with it yourself.

W. A. M. B.

W. A. M. B.

Enclosure
jm

COMITÉ INTERNATIONAL D'HISTOIRE DE L'ART

LE TRÉSORIER

COMPTE: UNION DE BANQUES SUISSES - BERNE

Monsieur W.A.M. Burden
630 Fifth Avenue

New York 20

N.Y.

BERNE, 6 septembre 1955
Kollerweg 9

Cher Monsieur Burden,

J'ai regretté que votre visite ait été si brève car j'ai bien vu que vous comptez parmi les connaisseurs. Je suis touché de votre souvenir, en ce qui concerne le Comité International de l'Histoire de l'Art, j'en parlerai à Venise à nos collègues si les américains seront parmi nous et je vous remercie d'avance de tous que vous ferez pour nous.

Avec mes meilleures salutations
votre dévoué

Hans R. Hahnloser

Hans R. Hahnloser

Burden

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

October 5, 1955

Dear Dr. Hahnloser:

Mr. William A. M. Burden has indicated that he would like to talk with Mr. Barr about the Comité International d'Histoire de l'Art and people in Boston who might be of help to the organization. However, we do not have in this office any information about the Comité.

Would you, therefore, at your earliest convenience send Mr. Alfred H. Barr, Jr. any material which you may have available outlining the aims of the Comité, and perhaps an abbreviated list of members? We would appreciate it also if you could briefly describe the Boston problem.

May I thank you on behalf of Mr. Barr for your cooperation. He would like to have the material before he meets with Mr. Burden.

Very sincerely yours,

Marie Alexander
Secretary to Mr. Barr.

Dr. Hans R. Hahnloser
Comité International d'Histoire de l'Art
Kollerweg 9
Berne, Switzerland

Burden

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

August 8, 1955

Mr. Alfred H. Barr, Jr.
Hotel Dolomiti Lavina Bianca
Weisslahnbad
Tires-Bolsano
Italy

Dear Mr. Barr:

We have just had a note from Mr. Burden from Baden-Baden. His trip through Germany with the boys evidently has been very interesting and going fine thus far.

I know you are on vacation, but Mr. Burden wondered whether since you have been in Europe you have seen or heard of any interesting pictures in Paris or London which you think he should see. He expects to be at the Ritz, 15 Place Vendome, Paris on August 16th and 17th and would appreciate it greatly if you could write him a note or cable him there about anything of interest.

Thank you very much for taking time out from your vacation to do this, and with very best wishes for a most enjoyable vacation.

Sincerely,

C. J. O'Brien

Secretary to
William A. M. Burden

ob

cc: D. Miller

Burden

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

22 September 1955

September 13, 1955

Dear Alfred:

Dear Bill:

Thanks for your letter of September 8th. I think we had probably better get something conventional and traditional [illegible] with us are not particularly abstract minded! As far as scale is concerned, I would [illegible] able piece of sculpture. I should think four feet high would be the minimum and about eight feet the maximum.

I am so glad you are feeling better and I look forward to seeing you soon.

As ever,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

jm

Thanks for your letter of September 13th with suggested dimensions for the sculpture. I have your problem in mind, but need to mull over it longer. I will let you know as soon as I feel I can make suggestions.

Sincerely,

William A. M. Burden

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

AHB:ma

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

September 13, 1955

Dear Alfred:

Many thanks for your letter of September 8th. I think we had probably better get something conventional and traditional as the other people who live on the point with us are not particularly abstract minded! As far as scale is concerned, it would have to be a pretty sizeable piece of sculpture. I should think four feet high would be the minimum and about eight feet the maximum.

I am so glad you are feeling better and I look forward to seeing you soon.

As ever,

Bill

William A. M. Burden

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

jm

cc: Mr. d'Harnoncourt
Mr. Wheeler
Miss D. Miller
Mr. Barr- England

August 29, 1955

Dear Mr. Burden:

In Mr. Barr's absence, I am forwarding to you a copy of a letter from Clifton Daniel of the New York Times, Moscow Bureau. I am also sending copies to Mr. d'Harnoncourt and Mr. Wheeler and to Mr. Barr in England.

Very sincerely yours,

Marie Alexander
Secretary to Mr. Barr

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

cc: D. Miller

BURDEN

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

8 September 1955

31, 1955

Dear Bill:

I should have answered your letters before this, but I have scarcely been able to write, since I have been ill with one thing and another between planes. Now I am back in New York recovering from a French sore throat.

First of all, I want to tell you how exited I am by the news that you bought the Gris, the Picasso and the Klee. I think they will make very distinguished additions to your collection. My only fear is that the Picasso may be too tough to be easily digestible in the home. Should that be the case, then of course I can offer a very easy solution, for as you know, I esteem this picture very highly. I do not agree with those who think that the still life with the black bull's head is superior.

However, I shall write Kahnweiler to put him on the watch for the later picture.

I will also try to think up a piece of sculpture for your roadway. Can't you give me some idea of what scale you think would be best? I should think either something conventional and traditional or something abstract would be desirable to something in between. Preferable

I look forward to seeing you as soon as I am out of the house. Meanwhile, my very best to you.

Sincerely,

Alfred H. Barr, Jr.

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

THE MUSEUM OF MODERN ART

Date September 7, 1955

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re: Sculpture for our place in Maine

On the drive that leads to our house in Maine and also the house of a friend of ours (which is a conventional one), we would like to erect a good sized piece of sculpture which can be lit at night and will serve as identification for the place. Our friends are rather conventional so one made of enamel - a seal, bear or something of that sort might do. On the other hand, I thought you might have some excellent ideas for an outstanding piece of sculpture which would be sufficiently bold that it could be recognized from the road as people drive in.

W. A. M. B.

Bill Burden

William A. M. Burden

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

jm

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

August 31, 1955

Dear Alfred:

Just a line to let you know that I saw the Bührle and Hahnloser collections very satisfactorily, thanks to your notes. I thought most of the Bührle pictures rather mediocre though he does have a few very fine ones. The Hahnloser collection I thought nothing special but very charming.

I look forward to talking to you about themwhen I next see you.

Sincerely,

Bill Burden

William A. M. Burden

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

jm

August 31, 1955

Dear Dr. Wehrli:

Just a line to tell you I much appreciated your making it possible for me to see the Bührle collection. Mr. Bührle certainly has some magnificent pictures.

I am glad to hear that our exhibition has been going well at your Museum and trust that we will meet again on my next visit to Zurich.

Sincerely,

William A. M. Burden

Dr. R. Wehrli, Director
The Kunsthaus Zurich
Heimplatz 1
Zurich, Switzerland

jm
cc: Mr. Alfred H. Barr, Jr.

Burden

NEW YORK
HERALD TRIBUNE

230 West 41st Street, New York

June 17, 1955

Dear Bill:

Thank you so much for your letter. I shall see that this gets well displayed at an early date. I agree with you that our perspective needed some correction and I am most grateful to you for having taken this in hand.

With best wishes for the summer,

Sincerely,

/s/ Augie

August Heckscher

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

COPY

cc: Mr. d'Harnoncourt
Mr. Barr
Mr. McCray

June 16, 1955

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

Dear Mr. Burden:

I am enclosing a copy of an editorial which appeared in the Herald Tribune on Wednesday, June 15. Unfortunately, I was unable to speak to Rene before he left, but I have discussed it with Alfred Barr and Porter McCray who both feel that a letter should be sent to the Tribune giving a few more details about the art exhibitions.

I am enclosing a suggested draft. If you have time, we would appreciate it very much if you could get it off to the Tribune, perhaps with a brief covering note to Auggie Heckscher, before you go away.

I think both Alfred and Porter feel it is important to keep the record as clear as possible because ANTA is in the middle of a vigorous fund-raising drive. I think they both also feel that the art world should get credit for its part in the success of the program.

If you do not think such a letter should be sent, please let me know.

Sincerely,

Elizabeth Shaw
Publicity Director

ES:lk
Encs.

To the New York Herald Tribune

We were very glad to see your editorial commending the success of "Salute to France," the series of cultural events being presented in Paris this spring. However, I would like to fill in a few more details about the two art exhibitions which opened the program. The first art show representing America's contribution to painting, sculpture, printmaking, photography, architecture, film and industrial design, was organized by the Museum of Modern Art, New York, and consisted of works of art from its own collection. This show, sent under the Museum's International Exhibitions Program, drew unprecedented crowds at the Musee d'Art Moderne where it was on view from March 30 to May 15. It was reviewed with great interest by dozens of newspapers and magazines, drawing much praise as well as some critical comment and thoughtful appraisal.

The second art exhibition, "From David to Toulouse-Lautrec," was organized by a committee of museum directors and private collectors and consisted of French 19th century masterpieces in American public and private collections. It was intended as a tribute to the importance we place on the great contribution of France to our cultural life and was universally acclaimed. During the first nine weeks it was on view, an extraordinary number of people, 125,000, visited the exhibition. It will remain at the Orangerie until July 3rd.

Sincerely,

William A.M. Burden
Co-Chairman, "Salute to France"
Visual Arts Section.

Burden

cc: D. Miller

June 29, 1955

Dear Bill:

I am not at all up on current London galleries, but you might look in at the following:

Arthur Jeffress, 28, Davies Street - a new gallery, but all recent work.

Arthur Tooth and Sons, Ltd., 31, Bruton Street.

Gimpel Fils, 50, South Molton Street 6 - English pictures, but bootlegs French paintings in the cellar.

Hanover, 32 a, St. George Street

Lefevre, 30, Bruton Street - French pictures

Marlborough Fine Art Ltd., 17-18 Old Bond Street - French Pictures

Mayor Gallery, 14, Brook Street - you know

Redfern, 20, Cork Street

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

Burden

24 August 1953

Dear Bill:

I think you have a letter introducing you to Roland Penrose, but I'm writing you another which I will send on after it has been sent up here for signing.

Roland and his extraordinary American wife, the photographer Lee Miller, are dear friends of ours and very charming. He is a gentleman-farmer building up his land and buildings in Sussex so that he needs occasionally to sell a picture. Don't hesitate to ask him - he'll be frank.

Here are his town and country addresses and phone numbers (Chiddingly is pronounced "lie", not "lee"): 11a Hornton Street, Kensington, London W. 8, Telephone Western 0115; Farley Farm, Muddles Green, Chiddingly, Sussex, Telephone Chiddingly 308. He is head of the board of the Institute of Contemporary Arts, 17-18 Dover Street, Piccadilly, London W. 1.

He does not have very large decorative pictures but has sold from time to time one of his fine Picassos, Miros, Tanguys and de Chiricos.

Look in at the following galleries, too: Alex Reid & Lefevre, Ltd., The Lefevre Gallery, 30 Bruton Street, W. 1 (Mr. Corcoran or Mr. Peplöe), good French and English pictures.

Redfern Gallery, 20 Cork Street, Burlington Gardens, Bond Street, W.1. (Rex de C. Nan Kivell), English, good French, neo-impressionists (Signac, Cross, et cetera). Ask for young painter named Scott.

Hanover Galleries, 32A St. George Street (Mr. Melville), good English, especially Francis Bacon who did our big picture of a dog newly acquired. He'll have a show this fall at Durlacher's at twice or three times the prices. You should look at these especially carefully. Not all are as disturbing as our two big ones.

Gimpel & Fils, 50 South Molton Street, W. 1. Two brothers who have excellent young British sculptors - Armitage, Butler, Chadwich, et cetera at very low prices. Buy two or three.

Is Peggy going too? Bon voyage to you both should I not see you before you fly.

Sincerely yours,

Alfred H. Barr, Jr.

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

ART EXHIBITIONS

GALLERY	MARCH 1953	OPEN	ADMISSION	NEAREST STATION
AGNEW'S 43, OLD BOND STREET, W.1.	1. GIRTIN LOAN EXHIBITION (IN AID OF NATIONAL ART-COLLECTIONS FUND) (CLOSING 21 MARCH) 2. 80TH ANNUAL EXHIBITION OF WATERCOLOUR DRAWINGS	9.30-5.30 SATS. 9.30-1	1. 2/- 2. FREE	GREEN PARK
ARTISTS HOUSE MANETTE STREET (Charing Cross Rd.), W.1.	PAINTINGS AND DRAWINGS BY ELIZABETH MICKLEM (CLOSING 10 MARCH)	11—6 (INC. SATS.)	FREE	TOTTENHAM CT. RD. OR LEICESTER SQUARE
ARTS COUNCIL 4, ST. JAMES'S SQUARE, S.W.1.	DRAWINGS FOR PAINTINGS (CLOSING 7 MARCH)	10—6 TUES. & THURS. 10—8	FREE	PICCADILLY
BEAUX ARTS GALLERY 1, BRUTON PLACE, NEW BOND ST., W.1.	SCULPTURE BY LI HUTCHINSON PAINTINGS BY JOLAN WILLIAMS (5—28 MARCH)	10—5.30 SATS. 10—1	FREE	BOND STREET OR GREEN PARK
FINE ART SOCIETY 148, NEW BOND STREET, W.1.	PAINTINGS AND WATERCOLOURS OLD AND NEW BY BRITISH ARTISTS	9.30-5.30 SATS. 9.30-1	FREE	BOND STREET OR GREEN PARK
FOYLES ART GALLERY 119-125, CHARING CROSS ROAD, W.C.2.	ILLUSTRATIONS BY FRANCIS MARSHALL (CLOSING 7 MARCH) PAINTINGS BY EDMUND NELSON (11 MARCH—4 APRIL)	9—6 (INC. SATS.) THURS. 9—7	FREE	TOTTENHAM COURT ROAD
GUILDHALL E.C.2.	ROYAL SOCIETY OF BRITISH SCULPTORS (10—28 MARCH)	10—5 (INC. SATS.)	FREE	BANK OR MANSION HOUSE
HANOVER GALLERY 32A, ST. GEORGE STREET, HANOVER SQUARE, W.1.	PAINTINGS BY GEORGE CSATO PAINTINGS BY IRENE WYATT (10 MARCH—2 APRIL)	10—5.30 SATS. 10—1	FREE	BOND STREET OR GREEN PARK
IMPERIAL WAR MUSEUM LAMBETH ROAD, S.E.1.	DRAWINGS BY EDWARD BAWDEN, A.R.A.	WEEKDAYS 10—6 SUNS. 2—4	FREE	LAMBETH NORTH
I.C.A. GALLERY INSTITUTE OF CONTEMPORARY ARTS 17/18, DOVER STREET, W.1.	EXHIBITION ILLUSTRATING THE WONDER AND HORROR OF THE HUMAN HEAD (5 MARCH—18 APRIL)	11—6 SATS. 11—5 CLOSED SUNS. & MONS.	1/6 MEMBERS FREE	GREEN PARK
INTERNATIONAL FACULTY OF ARTS PARK LANE HOUSE, 45 PARK LANE, W.1.	SECOND ANNUAL EXHIBITION OF CONTEMPORARY SCULPTURE (4—30 MARCH)	WEEKDAYS 10—7 SUNS. 2—7	1/-	HYDE PARK CORNER
KENSINGTON ART GALLERY 15, ST. MARY ABBOT'S TERRACE, KENSINGTON HIGH STREET, W.14.	RECENT PAINTINGS BY SYLVIA SLEIGH (5—28 MARCH)	10—5 THURS. 10-8 SATS. 10—1	FREE	HIGH STREET, KENSINGTON
LEFEVRE GALLERY 30, BRUTON STREET, W.1.	PAINTINGS BY WILLIAM JOHNSTONE (12 MARCH—3 APRIL)	10—5.30 SATS. 10—1	FREE	GREEN PARK OR OXFORD CIRCUS
LEICESTER GALLERIES LEICESTER SQUARE, W.C.2.	NEW PAINTINGS BY MERLYN EVANS RECENT PAINTINGS BY CHARLES McCALL PAINTINGS AND DRAWINGS OLD AND NEW BY ALBERT RUTHERSTON (6—26 MARCH)	10—5.30 SATS. 10—1	1/-	LEICESTER SQUARE TRAFALGAR SQUARE PICCADILLY
MARLBOROUGH 17-18, OLD BOND STREET, W.1.	IMPORTANT FRENCH MASTERS (CLOSING 11 APRIL)	10—5.30 SATS. 10-12.30	FREE	GREEN PARK OR PICCADILLY
NATIONAL GALLERY TRAFALGAR SQUARE, W.C.2.	1. PERMANENT COLLECTION 2. SELECTION OF PICTURES FROM THE LIECHTENSTEIN COLLECTION	WEEKDAYS 10—6 SUNDAYS 2—6	FREE	TRAFALGAR SQUARE
NATIONAL MARITIME MUSEUM GREENWICH, S.E.10.	1. PERMANENT EXHIBITION 2. "CHANNEL SHIPPING": EXHIBITION OF PHOTOGRAPHS	WEEKDAYS 10—6 SUNDAYS 2.30—6	FREE	MAZE HILL
NATIONAL PORTRAIT GALLERY ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C.2.	FAMOUS BRITISH MEN AND WOMEN OF THE PAST	10—5 SATS. 10—6 SUNS. 2-6	FREE	TRAFALGAR SQUARE OR LEICESTER SQUARE
NEW BURLINGTON GALLERIES ARTS COUNCIL OF GREAT BRITAIN OLD BURLINGTON STREET, W.1.	W.I.A.C. CONTEMPORARY PAINTINGS AND SCULPTURE (CLOSING 10 MARCH) (GALLERY CLOSED UNTIL 2 MAY)	10—6 TUES. & THURS. 10—8	1/-	PICCADILLY OR OXFORD CIRCUS
ROLAND BROWSE & DELBANCO 19, CORK STREET, W.1.	YVES ALIX AND EUGENE BOUDIN (5 MARCH—2 APRIL)	10—5.30 SATS. 10—1	FREE	GREEN PARK OR PICCADILLY
ROYAL ACADEMY OF ARTS BURLINGTON HOUSE, PICCADILLY, W.1.	KINGS AND QUEENS OF ENGLAND (OPENING 12 MARCH)	WEEKDAYS 10—5.30 SUNS. 2-5.30	1/6	GREEN PARK OR PICCADILLY
ROYAL INSTITUTE OF BRITISH ARCHITECTS 66, PORTLAND PLACE, W.1.	BUILDING IN THE NETHERLANDS (CLOSING 28 MARCH)	10—7 SATS. 10—5	FREE	OXFORD CIRCUS REGENTS PARK GT. PORTLAND ST.
R.B.A. GALLERIES SUFFOLK STREET, PALL MALL, S.W.1.	1. YOUNG CONTEMPORARIES EXHIBITION (CLOSING 11 MARCH) 2. UNITED SOCIETY OF ARTISTS: 33RD ANNUAL EXHIBITION (26 MARCH—15 APRIL)	1. 10—5 SUNS. 2—6 2. WEEKDAYS 10—5	1/- STUDENTS 6d.	TRAFALGAR SQUARE OR PICCADILLY
R.I. GALLERIES 195, PICCADILLY, W.1.	141ST ANNUAL EXHIBITION OF THE ROYAL INSTITUTE OF PAINTERS IN WATERCOLOURS (16 MARCH—29 APRIL)	10—5 (INC. SATS.)	1/-	GREEN PARK OR PICCADILLY
R.W.S. GALLERIES 26, CONDUIT STREET, W.1.	ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS (CLOSING 17 MARCH)	10—5 SATS. 10—1	1/-	PICCADILLY OR OXFORD CIRCUS
TATE GALLERY MILLBANK, S.W.1.	1. THE ART OF MEXICO (4 MARCH—26 APRIL) 2. "THE UNKNOWN POLITICAL PRISONER" INTERNATIONAL SCULPTURE COMPETITION—EXHIBITION OF WINNING ENTRIES	10—6 SUNS. 2—6	1. 2/6 2. FREE	WESTMINSTER
VICTORIA & ALBERT MUSEUM SOUTH KENSINGTON, S.W.7.	1. INDIAN DRAWINGS FROM RAJPUTANA: THE GAYER-ANDERSON GIFT (OPENING 19 MARCH) 2. PERMANENT COLLECTIONS	WEEKDAYS 10—6 SUNS. 2.30-6	FREE	SOUTH KENSINGTON
WALLACE COLLECTION HERTFORD HO., MANCHESTER SQ., W.1.	PERMANENT EXHIBITION OF PAINTING, SCULPTURE, FURNITURE, CERAMICS, EUROPEAN AND ORIENTAL ARMOUR	10—5 SUNS. 2—5	FREE	BOND STREET OR BAKER STREET
WHITECHAPEL ART GALLERY HIGH STREET, WHITECHAPEL, E.	J. M. W. TURNER, R.A. 1775–1851 (CLOSING 15 MARCH)	11—6 SUNS. 2—6 CLOSED MONS.	FREE	ALDGATE EAST
WILDENSTEIN 147, NEW BOND STREET, W.1	RECENT PAINTINGS BY JACK B. YEATS (4—28 MARCH)	10—5.30 SATS. 10—1	FREE	BOND STREET OR GREEN PARK

PUBLISHED BY THE ART EXHIBITIONS BUREAU 23, ALBEMARLE ST., LONDON, W.1

ART GALLERY MONTHLY GUIDE

To

PRINTED MATTER.

If not delivered, please return to
ART EXHIBITIONS BUREAU,
23, Albemarle Street,
London, W.1.

ART GALLERY MONTHLY GUIDE

OVERLEAF will be found a small replica of the Poster Guide that is now displayed each month on the Underground Railways, by arrangement with the Galleries concerned.

If you wish to receive this Little Poster Guide at the beginning of each month, please send cheque, or postal order for 3s. 6d. (as a contribution towards the cost of distribution) to

ART EXHIBITIONS BUREAU
23, ALBEMARLE STREET, LONDON, W.1.

THE

To: Mr. J

From: Wil

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pictures ava

jm

THE MUSEUM OF MODERN ART

Date June 14, 1955

To: Mr. Alfred H. Barr, Jr.

From: William A. M. Burden

Re:

Don't forget to let me know what galleries you think I should stop in and see when I am in London. You mentioned that there might be better pictures available there than in Paris.

W. A. B.

jm

Dr. Hahnloser is a distinguished Swiss intellectual, though I am not quite sure what his post or field actually is.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

May 25, 1955

Dear Bill:

In answer to your request for addresses, I have written the enclosed two letters for you to use in July when you are in Switzerland. One is to Dr. Hahnloser who inherited the collection formerly in the possession of his mother; the other to Dr. Wehrli, Director of the Kunsthaus, the big museum in Zurich. You may know him, but the letter asks him to make arrangements so that you may visit the Bührle collection. (Mr. E. Bührle, Zollikerstrasse 178, Zürich)

I am not sure how much of the Hahnloser collection is still intact. There are reports that Dr. Hahnloser has needed to sell from time to time, but one would need to proceed tactfully. Dr. Hahnloser is a distinguished Swiss intellectual, though I am not quite sure what his post or field actually is.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

Burden

Phoned Knoedler (Mr. Ken) who said 7-800 5/14/55

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

April 8, 1955

Dear Miss Ferguson:

I called today and found that you were all holidaying. Congratulations!

I spoke to Mr. Barr about the enquiry from Mr. Shirley Burden re: Andrew Wyeth's In the Harbor, 21 1/2 x 17", and Mr. Barr asked me to phone the following message.

He doesn't himself know anything about prices for Andrew Wyeth watercolors and the MacBeth Gallery has of course gone out of existence. Under the circumstances, he thinks that Knoedler, Wyeth's present dealer, would be the best source of information.

Sincerely,

Marie Alexander
Secretary

Miss Ferguson
Office of William A. M. Burden
630 Fifth Avenue
New York 20, New York

Burden

March 31, 1955

Alfred:

Mr. Burden's office called to say that Mr. Shirley Burden had written from the West Coast for advice on prices of watercolors by Andrew Wyeth. He apparently has a chance to buy one called In the Harbor, about 21 1/2 x 17. It has a MacBeth sticker on the back. They don't have a photo of it.

Miss Fergusen, in Mr. Burden's office, said they could call Knoedler themselves to ask about its value but she wondered if they would do it for a private person or whether it might not be better for someone from the Museum to call.

Betsy

Cir-6

700 x 800 x 1500

college try.

Sincerely,

Bill

William A. M. Burden

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

mr

Burden

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

Ci-6 9300

March 14, 1955

Dear Alfred:

Many thanks for the note about the Rousseau. It is too bad, but you made a good college try.

Sincerely,

Bill

William A. M. Burden

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

mr

Burden

THE MUSEUM OF MODERN ART

NEW YORK 19

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

OFFICE OF THE PRESIDENT
WILLIAM A. M. BURDEN

October 26, 1954

Dear Alfred:

I want to thank you most sincerely for the enormously important part you played in the success of the first stage of the Museum's Twenty-Fifth Anniversary.

The exhibition of the Museum's collection was not only extraordinarily well shown but of outstanding quality. Although most of us knew the individual pictures well, I don't think any of us realized how tremendously high in quality the collection was and how broad in scope. I'm sure it will really enhance the Museum's already high prestige as well as be a great tribute to the work that you have done and are now doing on the Museum's collection.

The book, Masters of Modern Art, is probably the finest publication you ever put out. I also thought the program of the opening ceremonies was first rate.

I know what a tremendous amount of work was involved in getting the book and the show organized on top of your regular duties, and I greatly appreciate all you've done to make this occasion and the rest of the Anniversary Year a success. I hope you feel compensated by the results which, to me, are absolutely top notch.

Sincerely,

Bill

William A. M. Burden

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

Burden

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

February 1, 1955

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

Dear Mr. Barr:

Mr. Burden regrets that having been swamped with work just before leaving for Florida he failed to acknowledge receipt of your letter of January 18th with which you enclosed the minutes of the meeting of the Commission on Art of the National Council of Churches. He was glad to receive them and read them with much interest.

Very truly yours,

A. J. O'Brien

Secretary to
William A. M. Burden

January 18, 1955

Dear Bill:

Here are the minutes of a recent meeting of the Commission on Art of the National Council of Churches. I thought they might be of some interest to you.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

Burden

cc: D. Miller

January 4, 1955

Dear Bill:

Dr. Meyer's son-in-law has written to say he's in Morocco, but that he forwarded my letter to him about the Rousseau.

Sincerely,

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

AHB:ma

DR. CARLO v. CASTELBERG
c/o DESCO de Schulthess
P.O. Box
Zurich 39

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53rd Street

New York 19

Zurich, December 20, 1954 CvC/dn

Dear Mr. Barr,

Referring to your letter of December 7th addressed to my father-in-law, Dr. Franz Meyer in Zurich, I wish to inform you that Dr. Meyer is absent in Morocco until middle of February.

I have past on your letter to Dr. Meyer.

Sincerely,

Carlo Castelberg

WAMB - Bacon

cc: D Miller

October 1, 1953

Dear Bill:

George Dix of the Durlacher Gallery has just phoned to say that the Francis Bacon Shipment has just come in. Would you like to see them before anybody else? If so perhaps you had better act promptly.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma