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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

October 27th, 1941

THE MANHATTAN STORAGE &
WAREHOUSE CO.,
52nd Street and Seventh Avenue,
New York City, N. Y.

Attention: Mr Norman F. MILLER

Dear Sirs,

RE: - Rooms 8L 5 & 8L 7

This is to notify you that as of Friday October 24th, 1941
we vacated the two above mentioned rooms and remitted the keys at
the desk.

Yours very truly,
PAUL ROSENBERG & CO.

Suzanne KATZMAN
Secretary

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	Paul Rosenberg	II.A.18

THE MANHATTAN STORAGE & WAREHOUSE CO.

F 139-500-4-39

Gentlemen:—

Please permit the following:

Paul ROSENBERG

(signs)

Paul Rosenberg

Marguerite ROSENBERG

(signs)

Marguerite Rosenberg

Micheline ROSENBERG

(signs)

Micheline Rosenberg

Suzanne KATZMAN

(signs)

Suzanne Katzman

jointly or individually to have access at any time to property on storage with you belonging to PAUL ROSENBERG & CO. and to remove the whole or any part thereof. Paul ROSENBERG hereby agrees to pay any charges that may be incurred by any of the above on our behalf in connection with said goods. Their signatures noted above.

Dated July 24th 1941

(signed)

Paul Rosenberg

Katzman
Secy

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	Paul Rosenberg	II.A.18

SALLE AVEC LES CASIERS

CASIER DU BAS

1er casier sur la droite:-

No.164 - "Vetheuil" Monet
 No. 20 - "Vase Vert Tabouret" Braque
 No.249 - "Les Paveurs" Van Gogh
 No.130 - "La Sultane" Manet
 No.224 - "La Barque" Renoir
 No.233 - "Les Laveuses" Renoir
 No.248 - "La Pluie" Van Gogh
 No. 88 - "Les Deux Soeurs" Degas
 No.217 - "Le Vert Galant" Pissarro

2ème casier:-

No.247 - "Mairie d'Auvers" Van Gogh
 No.101 - "Le Breton" Gauguin
 No.216 - "Louveciennes" Pissarro
 No. 67 - "La Fabrique" Corot
 No.166 - "La Lecture" Morisot
 No.228 - "La source" (Grand Mu) Renoir

3ème casier:-

No. 70 - "La Grande Toque" Corot
 No.245 - "Les Iris" Van Gogh
 No.168 - "La Réponse" Picasso - *Portland Museum of Art, 14 août 1941*
 No. 99 - "Femmes au Bain" Delacroix
 No.243 - "Joueurs de Foot-Ball" Rousseau
 No.165 - "Les Bateaux Rouges" Monet

4ème casier:-

No. 84 - "Marine" Courbet
 No. 91 - "Cte Lepic & ses Filles" ... Degas
 No. 81 - "Fille aux Mouettes" Courbet
 No. 58 - "Gardame" Cézanne
 No. 73 - "Pont au Change" Corot
 No.162 - "Vernon" Monet
 No.231 - "Couseuse" Renoir

5ème casier:-

No.225 - "La Promenade" Renoir
 No. 92 - "Avant La Course" Degas
 No.163 - "Vareangeville" Monet
 No. 53 - "Comode" Cézanne
 No. 86 - "Madame Boreau" Courbet

6ème casier:-

No. " " Marie Laurencin
 No. " " Braque

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6^{ème} casiers-- (suite)

No.	"P	"	Picasso
No. 10	-	"Loaf of Bread"	Braque
No.	-	"Tableau Goldschmitt"	Cézanne
No.	-	"	Marie Laurencin
No.	-	"	Picasso
No. 103	-	"Mme Ingres"	Ingres
No.	-	"Tableau Gallery"	Matisse
No. 128	-	"Composition avec alés"	Léger
No.	-	"	Picasso
No.	-	"	Picasso

*(Metropolitan Museum)*CASIER DU HAUT1^{er} casier sur la droite--

No. 68	-	"Charrette"	Corot
No. 78	-	"Etretat"	Corot
No. 56	-	"Fleurs & Pommes"	Cézanne
No. 79	-	"Dunkerque"	Corot
No. 55	-	"Usines"	Cézanne
No. 133	-	"Lilas"	Manet
No. 54	-	"Tiroir Ouvert"	Cézanne
No. 241	-	"Fillette au Bas"	Renoir
No. 236	-	"Femme aux Cartes"	Renoir
No. 141	-	"Odalisque Jeune"	Matisse
No. 184	-	"Le Peintre & son Modèle"	Picasso
No. 139	-	"Rue de Berne"	Manet
No. 195	-	"Pichet & Chandelle"	Picasso
No. 57	-	"Le Banquet"	Cézanne
No. 95	-	"Buste de Femme"	Degas
No. 94	-	"Femme Assise"	Degas
No. 74	-	"Marissel"	Corot
No. 71	-	"Vue des Jardins Farnèse"	Corot
No. 76	-	"La Charrette"	Corot
No. 259	-	"Portrait de Choquet"	Cézanne
No. 104	-	"Mme Balze"	Ingres
No. 179	-	"Guéridon"	Picasso
No. 100	-	"Lion Dévorant sa Proie"	Delacroix
No.	-	" (verre rouge) "	Picasso
No. 182	-	"Dinard"	Picasso
No. 98	-	"Danseuse" sketch	Degas
No. 186	-	"Pêcheur" dessin	Picasso
No. 185	-	"Trois Danseurs"	Picasso
No. 180	-	"Quatre Nus"	Picasso
No. 183	-	"Saint Malo"	Picasso
No. 142	-	"Femme Nus"	Matisse
No. 219	-	"erreur)" peut-être 212 ou 213	
No. 75	-	"Cuisine"	Corot

2^{ème} casiers--

No. 89	-	"Danseuses"	Degas
No. 238	-	"Gabrielle"	Renoir

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2^{ème} casier:-

No.258 - "May Balfort" Toulouse-Lautrec
 No. 77 - "Chemin de Méru" Corot
 No.251 - "Les Roses" Vuillard
 No. 80 - "La Zingara" Corot
 No.131 - "Pivoines" Manet
 No. 90 - "Danseuses à la Chaise" Degas
 No.244 - "Rue au Conquet" Utrillo
 No.235 - "Trois Jeunes Filles" Renoir
 No.227 - "Deux Jeunes Filles au Piano" Renoir

3^{ème} casier:-

No. 65 - "Etaines" Corot
 No. 22 - "Barque au Drapau" Braque
 No.119 - "Profil" Lautrec
 No.234 - "Maternité" Renoir
 No. 62 - "Vallier" Cézanne
 No.229 - "Faisan" Renoir
 No. 66 - "Batelier" Corot

4^{ème} casier:-

No.201 - "Le Pot à Lait" Picasso
 No.196 - "Figure" Picasso
 No.198 - "Nature Morte Dessin Bleu" Picasso
 No. 69 - "Portrait d'Officier" Corot
 No.197 - "L'Assiette Jaune & Rose" Picasso
 No.199 - "La Cruche Fleurie" Picasso
 No.223 - "Automne" Pissarro

Dans l'autre pièce:-

No. 72 - "Vue de Naples" Corot
 No.102 - "Mme Moitessier" Ingres

Dans la pièce à casiers, contre le mur:-

No. 97 - "Deux Danseuses", pastel Degas
 No. 83 - "Vallée de la Loue" Courbet
 No. 85 - "Ornans" Courbet
 No.132 - "Portrait de Monsieur Hochede" Manet
 No.164 - "Vetheuil" Monet

Dans le casier tout en haut:-

No. 61 - "Vase de Fleurs" Cézanne
 No. 87 - "Le Liseur" Daubier
 No. 93 - "Dancer" Degas
 No. 96 - "Femme au Bain" Degas
 No.220 - "Boulevard à Pontoise" Pissarro

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Dans le cahier tout en haut:-

No.222 - "Braggy" Pissarro
No.237 - "Leçon d'écriture" Renoir

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THE MANHATTAN STORAGE & WAREHOUSE CO. 52ND STREET AND SEVENTH AVENUE

TELEPHONE CIRCLE 7-1700 PAID October 2nd 1941 CHECK No. 113 PAYABLE IN NEW YORK EXCHANGE

PLEASE DETACH AND RETAIN LOWER PORTION RETURNING ONLY THE BILL HEAD. YOUR CANCELLED CHECK WILL BE YOUR RECEIPT.

DATE		CHARGES	CREDITS	PAY LAST AMOUNT IN THIS COLUMN
10 SEP 8	ACCESS	.38	OCT 2-1941	.38
	RENTAL TO OCT 28 1941		44.00	44.38

BILLS PAYABLE WHEN RENDERED AND ALL CHARGES MUST BE PAID BEFORE DELIVERY OF GOODS.

BILLS PAYABLE WHEN RENDERED AND ALL CHARGES MUST BE PAID BEFORE DELIVERY OF GOODS.

with the same effect as if the foregoing resolution had been made in the name of each deposit.

I, Paul Rosenberg Secretary of the
Paul Rosenberg Co. Company do hereby certify that

I have compared the preceding with the resolution duly adopted at the meeting of the Board of Directors of said Company, duly held at 15 East 58th Street, New York City, on 26th day of July 1941 at New York and I hereby certify the same to be a correct transcript of said resolution and the whole thereof.

Witness my hand and the corporate seal of said Company.

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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	Paul Rosenberg	II.A.18

GEORGE W GERLACH, PRESIDENT
O'DONNELL ISELIN, SECRETARY



52ND STREET BUILDING

ABSOLUTELY FIRE-PROOF



52ND STREET AND SEVENTH AVENUE

ERNEST ISELIN, TREASURER



80TH STREET BUILDING

CABLE ADDRESS TABALEO

FOLIO

318-317

PAUL ROSENBERG & CO.
15 EAST 58TH ST.
CITY

NEW YORK AUG 28 1941

SEP 02 1941

THE MANHATTAN STORAGE & WAREHOUSE CO. 52ND STREET AND SEVENTH AVENUE

TELEPHONE CIRCLE 7-1700 PAID CHECK No. PAYABLE IN NEW YORK EXCHANGE
PLEASE DETACH AND RETAIN LOWER PORTION RETURNING ONLY THE BILL HEAD. YOUR CANCELLED CHECK WILL BE YOUR RECEIPT.

DATE		CHARGES	CREDITS	PAY LAST AMOUNT IN THIS COLUMN
	RENTAL TO SEP 28 1941		44.00	44.00
	<i>pd</i>			

BILLS PAYABLE WHEN RENDERED AND ALL CHARGES MUST BE PAID BEFORE DELIVERY OF GOODS.

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correct transcript of said resolution and the whole thereof.

Witness my hand and the corporate seal of said Company.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

RESOLVED, that any of the property of this Company to be deposited with The Manhattan Storage and Warehouse Company of New York, be stored in the name of this Company, and that

Paul Rosenberg PARTNER
or Marguerite Rosenberg ~~PRESIDENT~~
or Paul Rosenberg PARTNER
~~TREASURER~~
PARTNER
~~SECRETARY~~

be and they are hereby severally designated and authorized to sign any agreement, order or direction, in the name of this Company relating to the storage, access to, or delivery of such property or any part thereof, and they are authorized to have access to said property jointly or severally. The said property may be removed from storage by any of said officers, on the order of any one of them in the name of the Company. No responsibility shall attach to the said The Manhattan Storage and Warehouse Company by reason of access to, or delivery of said property on the order of, or to any one of the above designated officers, until revocation of said resolution by the Board of Directors, and notice thereof to the said depository. A copy of this resolution, certified to by the Secretary, shall be filed with the said The Manhattan Storage and Warehouse Company.

All property heretofore deposited with the said The Manhattan Storage and Warehouse Company shall likewise be subject to access and delivery, on the order or direction of any one of the said officers with the same effect as if the foregoing resolution had been made in the name of each deposit.

I, Paul Rosenberg ~~PARTNER~~ **Secretary** of the
Paul Rosenberg Co. Company do hereby certify that
I have compared the preceding with the resolution duly adopted at the meeting of the Board of Directors of said Company, duly held at
15 East 58th Street, New York City, on 24th day of July 1941
at New York and I hereby certify the same to be a correct transcript of said resolution and the whole thereof.

Witness my hand and the corporate seal of said Company.
the Twenty fourth day of July 1941.

Paul Rosenberg
Secretary.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE
MANHATTAN STORAGE
& WAREHOUSE CO.

AGREEMENT made and entered into between THE MANHATTAN STORAGE & WAREHOUSE CO., hereinafter described as the Lessor, and Paul Rosenberg & Co., hereinafter described as the Lessee,

Witnesseth:

That the Lessor has hereby leased to the Lessee and the Lessee does hereby hire and rent from the Lessor Rooms No. 815 & 817 in its warehouse, 52nd Street & Seventh Avenue New York City, at a monthly rental of \$44.00 payable in advance.

IT IS AGREED as follows:

The said Lessee shall have exclusive control of the room and custody of its contents, and of the keys thereof, and is entitled to access at all reasonable times when the warehouse is open.

No perishable or hazardous goods shall be placed in the said room by the Lessee, and for a breach thereof this lease shall forthwith terminate at the option of the Lessor, and the Lessee shall be responsible for all damages sustained by the Lessor thereby.

In consideration of the rental aforesaid, it shall be the duty of the Lessor to exercise proper diligence in preventing access to said room by unauthorized persons, but beyond the exercise of such due diligence the Lessor assumes no responsibility with reference to the contents of the said room. Goods not placed in the room shall become subject to warehouse charges and rules while remaining in the custody of the Lessor. Every access by the Lessee must be in the presence of an employee of the Lessor and the usual warehouse charge for such access paid.

In the event of the non-payment of the rental, as the same becomes due, it is expressly agreed that access to the said room may be refused to the Lessee until such arrears are paid in full. All property remaining in such room shall be subject to a warehouseman's lien for the amount of rent in arrears and such lien of the lessor may be enforced in the same manner as is provided by the law relating to warehousemen and it is expressly agreed that the Company may have access to said room by breaking into the same or otherwise for the purpose of enforcing its lien against the contents thereof. The Company may, if it see fit, instead of immediately enforcing its warehousemen's lien, store said goods at the expense of the tenant who shall become liable for the usual storage charges and, under such circumstances, the Company's warehouseman's lien shall include such additional storage charges as may accrue.

In consideration of the rental reserved in the foregoing contract, after being given an opportunity by the payment of a higher rental to avoid the limitation of liability on the part of the Lessee, the liability of the Lessor in handling any property contained in the rented room in the warehouse, or to or from any room or rooms rented by the Lessee, in case of loss or damage for any cause for which it may be liable, is limited to fifty dollars for each piece or package and contents thereof, upon which value the rate for such service is based, opportunity having been given to the Lessee to pay a higher rate for liability without limitation as to value.

On termination of this lease, the Lessee shall surrender the keys to the Lessor. This lease may be terminated by either contracting party by giving a thirty days' notice.

Any dispute or claim arising out of or for the breach of this agreement shall be settled by arbitration under the Arbitration Law of the State of New York and under the rules of the American Arbitration Association, provided, however, that upon any such arbitration the arbitrator may not vary, modify or disregard any of the foregoing provisions.

New York July 24th 1941.

THE MANHATTAN STORAGE & WAREHOUSE CO.

Sign Here Paul Rosenberg & Co By Paul Rosenberg
Address 15 East 58th Street Parsons

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS
November 27, 1940

R
29.11.40

Cornwall 68
Landscape 42

Paul Rosenberg, Esq.
Madison Hotel
15 East 58th Street
New York City

Dear Mr. Rosenberg:

I have had a chance to talk this morning with Mr. Constable about the Cezannes which you showed to Mrs. Cunningham and me yesterday. The two pictures which interest us particularly are the large Still Life, Venturi no. 497, and the large landscape of the Houses in Provence, Venturi, no. 436. We should like to have the opportunity to consider these, and if it were possible, to have them sent up here. On the other hand at the present time there are a number of other important matters under consideration, and both Mr. Constable and I feel that it would be unwise to have our Trustees consider the Cezannes before the first of the year. Possibly you may not be taking these pictures with you to California, and in this case you might agree to send them here to the Museum for our consideration. I did, however, wish to make it clear that we should be unable to come to any decision about them until after the first of the year.

Would you also let me know what is the lowest Museum price that you can quote on these two pictures? I have a note on one of them, but I am afraid it may be out of date.

Mrs. Cunningham and I enjoyed so much seeing you yesterday and the wonderful group of things which you showed us. It was very exciting.

With kind regards,

Very sincerely yours,

Charles L. Cunningham

Assistant Curator of Paintings

CCC:GB

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PAUL ROSENBERG & CO.

PARIS
21 RUE LA BOÉTIE

16 EAST 57TH STREET
NEW YORK
TELEPHONE PLAZA 3-5653

LONDON
31 BRUTON STREET

Le 19 Novembre 1941

Chère Madame,

Selon votre demande nous vous remettons ce jour le tableau par Renoir représentant votre portrait en blanc, daté de 1913 et mesurant 36 2/8 x 29 inc. que vous nous aviez confié pour garder pour votre compte. le 28 Avril 1941.

Veillez, je vous prie, nous confirmer le reçu de ce tableau en signant la copie de cette lettre.

Vous remerciant à l'avance nous vous prions d'agrèer, chère Madame, nos sentiments les meilleurs.

PAUL ROSENBERG & CO.

Stephen Bowen
Stephen BOWEN
Directeur

Mme A. J. MERSBACH
Hotel San Jacinto
18 East 60th Street
New York City, N. Y.

Reçu ce jour en bon état

A. G. Mersbach
Mme A. J. MERSBACH

Signé

il manque le verre

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	Paul Rosenberg	II.A.18

Form 3806-S
Receipt for Registered Article No. 32001 Postmaster per J

Fee paid _____ cents. Class postage _____
Declared value 27.20 Surcharges paid, \$ _____
Return Receipt fee _____ Spl. Del'y fee _____
Delivery restricted to addressee:
in person _____ or order _____ Fee paid _____
Accepting employee will place his initials in space
indicating restricted delivery. POSTMARK (MAILING OFFICE)

Mrs. Mersbach

The sender should write the name of the addressee on back hereof as an identification. Preserve and submit this receipt in case of inquiry or application for indemnity.
Registry Fees and Indemnity.—Domestic registry fees range from 15 cents for indemnity not exceeding \$5 up to \$1 for indemnity not exceeding \$1,000. The fee on domestic registered matter without intrinsic value and for which indemnity is not paid is 15 cents. Consult postmaster as to the specific domestic registry fees and surcharges and as to the registry fees chargeable on registered parcel-post packages for foreign countries. Fees on domestic registered C. O. D. mail range from 25 cents to \$1.20. Indemnity claims must be filed within 1 year (C. O. D. 6 months) from date of mailing.

U. S. GOVERNMENT PRINTING OFFICE 16-19433

Le 26 Juin 1941

Mme A. J. MERSBACH,
Hotel Adams,
2 East 86th Street,
New York City, N. Y.

Chère Madame,

Je viens d'être avisé qu'afin de me couvrir complètement en ce qui concerne le tableau que vous m'avez donné à garder il est essentiel que je reçoive de votre compagnie d'assurances une lettre par laquelle dite compagnie ne me tient en aucun cas responsable de tout accident qui pourrait survenir à votre tableau.

Je vous serais donc bien vivement reconnaissant de me faire parvenir ce renoncement au recours qu'ils auraient contre moi le plus rapidement possible.

Vous remerciant à l'avance, veuillez agréer chère Madame, mes sentiments les meilleurs,

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

Le 26 Juin 1941

Mme A. J. MERSBACH,
Hotel Adams,
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PAUL ROSENBERG

& CO.
MADISON HOTEL 11-V

15 EAST 58TH STREET

NEW YORK

PARIS:
21 RUE LA BOÉTIE

TELEPHONE VOLUNTEER 5-5000

LONDON
31 BRUTON STREET

June 26th, 1941

Mrs A. J. MERSBACH
Hotel Adams
2 East 86th Street
New York City, N. Y.

Dear Mrs Mersbach,

In reference to the painting by Renoir which you have entrusted to me I have been advised that in order to cover myself completely it is necessary that I receive from your insurance company a letter in which they shall state the number of the insurance policy covering this painting and informing me that I will not be held responsible for any loss or damage by theft, fire or any other accident which may occur to this picture. I shall, therefore, be very much obliged if you will be good enough to instruct them to forward me same.

Thanking you for your kind cooperation, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

June 26th, 1941

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Thanking you for your kind cooperation, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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

Le 28 Avril 1941

Mrs A. J. MERSBACH,
Hotel Adams,
2 East 86th Street,
New York City, N. Y.

Chère Madame,

Je vous confirme que vous m'avez remis pour garder pour votre compte votre tableau par Renoir représentant votre portrait en blanc, daté de 1913 et mesurant 36 2/8 x 29 inc. Je vous confirme également que j'ai enlevé la vitre qui était devant pour les raisons que je vous ai citées par téléphone. Le cadre en bois sculpté Louis XIII porte quelques éraillures.

Il demeure bien entendu que je ne suis responsable en rien et que votre compagnie d'assurances ne peut me tenir responsable envers vous de quoi que ce soit en cas qu'un accident survienne.

Je vous prie de me le confirmer et dans cette attente veuillez agréer, chère Madame, mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

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	Paul Rosenberg	II.A.18



The Madison
Hotel and Restaurant
MADISON AVENUE AT 58TH STREET
New York
TELEPHONE VOLUNTEER 5-5000

Désolée de n'avoir
manqué tout
deux -

J'espère que votre
tableau est arrivé
sans encombre -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

un petit mot
ou une Téléphone
pour me le dire
serait gentil,
Merci à l'avance
et mille amitiés
A. J. Gerybach

Le tableau est
assuré contre
~~un~~
tout risque.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

New York le 29 Avril 1941

La Compagnie d'assurances doit renoncer
à tout recours qu'elle pourrait avoir contre Monsieur
Paul ROSENBERG en cas de sinistre.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

Le 15 Mai 1941

Mme A. J. MERSBACH,
Hotel Adams,
2 East 86th Street,
New York City, N.Y.

Chère Madame,

Dans ma lettre du 28 Avril je vous ai demandé de me procurer de votre compagnie d'assurances un renoncement au recours qu'ils auraient contre moi au cas où il arriverait un accident à votre tableau.

Ainsi que j'ai eu le plaisir de vous le dire je ne tiens pas à être responsable d'un tableau dont je m'occupe uniquement par risque amical et cette réaission m'est donc absolument nécessaire. Je vous serai donc bien vivement reconnaissant de me la faire parvenir le plus vite possible.

Espérant avoir bientôt le plaisir de vous voir je vous prie de croire, chère Madame, à mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

PAR AVION

16 East 57th Street
New York City, N. Y.

Le 15 Novembre 1941

Cher Monsieur Matisse,

Voilà un temps infini que je n'ai reçu de vos nouvelles et je veux les espérer bonnes. J'ai appris, indirectement, que vous continuez à devenir de plus en plus jeune et que vos dernières œuvres sont magnifiques. Ah! combien j'aimerais les voir. Ne vous serait-il pas possible de m'en envoyer des photographies? Cela me remplirait d'aise, je vous assure.

Vous avez sans doute appris par votre fils que j'ai ouvert une grande galerie à New York. Je me suis installé dans l'ancienne galerie Dudensing qui a déménagé et il m'est maintenant possible de déployer mes activités dans le même sens qu'avant et ainsi soutenir et défendre l'Art Français.

Mais ce qui m'importe le plus serait d'avoir de vos nouvelles, de savoir comment vous allez et recevoir de vous ces délicieuses lettres qui me remplissent d'aise et me font tellement plaisir.

Espérant recevoir bientôt une lettre de vous croyez moi, cher Monsieur Matisse, avec mes meilleures amitiés, votre bien affectueusement,

Monsieur Henri MATISSE
"Le Regina"
Cimiez
NICE (Alpes Maritimes)
FRANCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

PAR AVION

15 East 58th Street
11-V
New York City, N. Y.

Le 31 Juillet 1941

Mon cher Monsieur Matisse et cher grand ami,

Inutile de vous dire combien j'ai été ravi de recevoir de vos nouvelles et de les savoir si bonnes; également d'apprendre que vous continuez à créer et produire des oeuvres qui feront la joie de tous vos admirateurs.

Certes il circule un tas de bobards, aussi bien ici qu'en France et les nouvelles que je reçois sont tellement contradictoires qu'elles ne m'apprennent absolument rien. Il paraîtrait que ma maison à Paris est occupée et que ma bibliothèque et mes clichés photographiques ont été détruits. Je crois cette nouvelle exacte ainsi que celle m'annonçant que les tableaux en garde chez mon chauffeur ont été pris par les autorités occupantes.

Quant à ma santé, rassurez-vous mon cher ami: elle est excellente. Oui, j'ai souffert à un moment donné d'un ulcère au duodénum, provoqué par les divers événements et beaucoup d'autres raisons, mais après des soins énergiques je me suis rétabli complètement à tel point que je mange n'importe quoi, bois n'importe quoi, de l'alcool si besoin en est. Ces bobards ont circulé parce que j'ai écrit à un de mes frères qui est à Cannes que j'avais un ulcère qui a été transformé dans leur esprit par un cancer. D'autres l'ont appris et avec leurs bavardages ont répandu partout que j'étais mortellement atteint. Une preuve que je vais bien c'est que j'ai décidé de m'installer et d'ouvrir une maison afin que mon nom ne meure pas et de continuer ainsi à faire vivre l'art. L'emplacement que j'ai choisi est admirablement bien situé avec une galerie où je pourrai me manifester. Evidemment ce sont de gros soucis que je me colle; de gros frais que je m'occasionne mais je me dois à la cause et à la cause entière. L'esprit et la culture française ne doivent pas mourir et si ils ne peuvent se montrer en France en ce moment pour telle ou telle raison, il m'appartient à moi ayant toute liberté d'agir de ramasser les débris de ce flambeau et d'exhalter jusqu'au bout de mes forces ce qui nous tient tant à coeur.

Ceci est donc une preuve pour vous que ma santé physique et mon esprit n'ont pas changés.

Madame Nelson Rockefeller est absente pour l'été et je lui ai communiqué un extrait de votre lettre se rapportant à votre tableau. Je la verrai en Septembre ou Octobre et je lui dirai verbalement.

Je crois qu'il est inutile de vous dire combien je me réjouis de savoir que vous reprenez vos forces et des nouvelles que vous me donnez. Je sais que vous devez être soigné magnifiquement et je voudrais pouvoir remercier les gens qui agissent ainsi envers vous. Vos lettres sont pour moi comme un délicieux vent de France qui me parvient, aussi cher ami, lorsque vous n'aurez rien à faire, sans vous occasionner un surplus de

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

- 2 -

travail ou une perte de repos, écrivez moi car vos lettres me font du bien. Que ne puis-je voir vos tableaux, que ne puis-je continuer nos relations et vous dire tout le dévouement et l'affection que j'ai pour vous. Vous avez été pour moi le couronnement de ma carrière artistique et un des plus beaux fleurons de ma couronne; aussi vous me manquez énormément car toutes vos toiles sont restées en France.

Mon cher ami, continuez à bien vous porter, continuez à vous ménager; ne pensez qu'à cela et à votre art et recevez de votre ami le plus dévoué et le plus affectueux ses pensées les plus sincères et les meilleures.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

MATISSE

*Le Regina
ma amie*

Le 13 Juin 1941

Mon cher grand ami,

Il y a longtemps que je n'ai pas eu de vos nouvelles. Je m'en plains car vous savez très bien ce que vous représentez pour moi et combien nos relations m'étaient précieuses. Inutile de vous dire qu'elles le sont de plus en plus étant éloigné l' distance. Mes pensées

J'aimerais comment vous vous portez. CARCARO, Ambassadeur remettra cette lettre meilleur souvenir et vous prie de bien vous entretenir de chose intéresser.

* Copy: letter of Henri MATISSE to P.R., 13 June 1941

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

MATISE

*Le Regina
mia Amig*

Le 13 Juin 1941

Mon cher grand ami,

Il y a longtemps que je n'ai pas eu de vos nouvelles. Je m'en plains car vous savez très bien ce que vous représentez pour moi et combien nos relations m'étaient précieuses. Inutile de vous dire qu'elles le sont de plus en plus étant éloigné l'un de l'autre par une telle distance. Mes pensées vont vers vous.

J'aimerais savoir ce que vous faites et comment vous vous portez. Son Excellence, Mr CARICANO, Ambassadeur d'Argentine en France, vous remettra cette lettre et vous transmettra mon meilleur souvenir et mes meilleures amitiés. Je vous prie de bien vouloir le recevoir. Il vous entretiendra de choses qui peuvent peut-être vous intéresser.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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En attendant de vos bonnes nouvelles
croyez-moi, mon cher et grand ami, en vous
embrassent bien sincèrement, votre bien
dévoué,

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VIA RAC

To HENRI MATISSE 97 Boulevard
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sinceres	pour	prompt	complet	tablissement
bonnes	sinceres	amities		
			Rosenberg	

je vais beaucoup mieux; les douleurs ont disparues mais je suis obligé de suivre un régime à la "Matisse":- boire beaucoup de lait, manger des oeufs crus et ne pas me fatiguer. Tout cela ce n'est rien et j'endurerais même plus si je savais avoir bientôt la joie bonheur de vous revoir ainsi que vos compatriotes.

La vie ici pour nous est très monotone. Nous sortons très peu et les affaires ne sont pas même une distraction pour moi car elles sont mauvaises mais l'enthousiasme ici est très grand et la France est très aimée. Espérons, espérons, du reste c'est tout ce que nous pouvons faire.

De tout mon coeur, mon cher et grand ami, je vous embrasse et souhaite ardemment que votre convalescence continue et je forme des vœux pour que vous soyez bientôt complètement remis.

P.S. Si vous avez des oeuvres nouvelles faites m'envoyer le grand plaisir de m'en envoyer des photographies. Ce matin dans les journaux a paru un article sur Picasso disant qu'il est dans un camp de concentration.

♦♦♦♦

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

AIR MAIL

th Street,
ity, N. Y.

941

P.R. to Matisse
6 Mai 1941

Monsieur Henri Matisse
Hotel Regina,
NICE (Alpes Mari
FRANCE

Mon cher et grand ami,

Si je n'avais pas de nouvelles par Pierre je ne saurais pas du tout comment vous allez. Il paraît que vous avez une convalescence merveilleuse et que vous avez retrouvé une seconde jeunesse. Du reste mon expression est fautive car vous avez toujours été jeune et dans vos tableaux que j'ai du, hélas! laisser en France, vous étiez de plus en plus jeune. Toutefois vous ne savez pas combien un mot de vous me ferait plaisir. J'ai tellement d'affection et une profonde amitié pour vous ajoutées à la plus grande admiration que des nouvelles directes de vous me sembleraient comme un rayon de soleil. Je ne veux pas vous ennuyer à ce sujet; je sais à l'avance quel est votre état d'esprit. Je sais que vous devez avoir beaucoup de soucis, beaucoup de préoccupations et que vous devez vous étourdir dans votre travail.

Quant à moi depuis deux mois j'ai été très souffrant ayant eu des ulcères au duodénum compliqués d'une artérite dans la jambe, celle-ci m'empêchant de marcher et me faisant souffrir. Mais heureusement je vais beaucoup mieux; les douleurs ont disparues mais je suis obligé de suivre un régime à la "Matisse":- boire beaucoup de lait, manger des oeufs crus et ne pas me fatiguer. Tout cela ce n'est rien et j'endurerais même plus si je savais avoir bientôt la joie bonheur de vous revoir ainsi que vos compatriotes.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

AIR MAIL

15 East 58th Street,
New York City, N. Y.

Le 6 Mai 1941

Monsieur Henri MATISSE,
Hotel Regina,
NICE (Alpes Maritimes)
FRANCE

Mon cher et grand ami,

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P.S. Si vous avez des oeuvres nouvelles faites ~~me~~ moi le grand plaisir de m'en envoyer des photographies. Ce matin dans les journaux a paru un article sur Picasso disant qu'il est dans un camp de concentration.

....

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Quoique j'en doute je vais faire quelque chose à ce sujet. Je crois que les Etats-Unis interviendraient au cas où cette nouvelle serait exacte.

Léger, Kissling, Masson et Auzenfant sont ici ce qui amène une atmosphère très française. De Léonce j'ai appris qu'il était souffrant et qu'il avait été obligé de se retirer des affaires, pas de bon gré naturellement. Triste époque!

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Personal

October 10th, 1941

Mr W. G. CONSTABLE
Curator of Paintings
MUSEUM OF FINE ARTS
BOSTON, Massachusetts.

Dear Mr Constable,

I am in receipt of your letter of October 9th and appreciate what you tell me. However, I want you to know that as far as I am concerned I have nothing to do whatsoever with the business end of the Renoir Exhibition. As I already told you I am only their artistic adviser and have in no way taken care of the correspondence. Neither Duveen Brothers nor I have had any share of the business side.

However, the committee is not completely to blame for the vagueness of some of its requests as the Exposition had to be postponed on several occasions due to circumstances beyond our control. And then again, they were expecting replies for some very important pictures which were only received quite recently.

From what I have heard I understand that the Committee is ready to insure the paintings which their owners are prepared so generously to lend for this magnificent cause. Please do not forget that the Free French Relief Committee is doing everything in its power to make the show a tremendous success but unfortunately they do not always conduct business matters in the same way as Duveen or myself would do. Therefore, dear Mr Constable, may I ask you to be kind enough to explain all this to the owners so that they will be willing to help us as you have so generously done yourself. If you think that my guarantee for the safeguarding of the pictures is sufficient I am quite willing to take all the responsibility.

.....

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I would hate to think that this manifestation which is going to glorify one of the greatest artists is likely to create an unfortunate misunderstanding towards the organisers of the exhibition and that some would be badly prejudiced against them. This must not be so. If, for my part, I have not looked into the matter as carefully as I should have done, please excuse me. I think I told you verbally that it is impossible for me to mix myself in this affair and consequently you can see that I have no moral or financial interest to achieve. I wish to remain anonymous and act accordingly.

With best thanks for your kind reception, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

OCT 10 1941

October 9, 1941

Personal

Paul Rosenberg, Esq.
The Madison
Madison Avenue at 58th Street
New York, New York

Dear Mr. Rosenberg:

I thought you ought to know that whoever is handling the business side of the Renoir Exhibition is doing it in a somewhat unwise and unbusiness-like way. In the case of at least one owner in Boston the vagueness with which the request for a loan was made and the lack of precision in giving definite information has definitely created a prejudice which may prevent the loan of the picture required. In the interests of the exhibition I should like to suggest that when a request is made it should be made in the same way as in the case of a museum, bringing out exactly when the picture will be required, who will be responsible for the transportation, where and in what conditions the picture will be hung, and so on. In the case of at least one potential lender none of these facts seem to have been made really clear.

Sincerely yours,

W.G. Constable

W. G. Constable
Curator of Paintings

WGC RI

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

October 15th, 1941

Miss SARDE
MARIE HARRIMAN GALLERY
61-63 East 57th Street
New York City, N. Y.

Dear Miss Sardi,

Over the phone this morning I forgot to mention the fact that the four unframed paintings by Braque which we loaned you for exhibition purposes do not belong to us but to Mr Georges Braque himself and that is why they are not for sale.

Mr Paul Rosenberg has received authorisation from the Federal Reserve Bank to take charge of them and keep them in custody for Mr Braque. On the other hand he believes these four paintings are the only ones that the artist has left of this period and would probably not be willing to sell them. As you know, Georges Braque is at present in Paris where it is impossible for us to contact him directly, although we have made several attempts to that effect. Mr Rosenberg want you to know that if there were any possibility whatsoever of finding out if the artist were willing to sell his paintings he would gladly do so, but unfortunately from our past experience this as proved impossible.

We do hope this will not inconvenience you to a too great extent and beg to remain,

Yours very truly,
PAUL ROSENBERG & CO.

Suzanne KATZMAN
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

October 14th, 1941

LEONARD BARKIN GALLERY, INC.
61-63 East 57th Street
New York City, N. Y.

On consignment for review and/ or exhibition purposes:-

Four (4) unframed paintings by Braque.

"Le Village" (1906)

"Le Port" (1906)

"Le Parc" (1906)

"Vue de la Ciotat" (1907)

It is understood that these paintings are not for sale and are to be insured by you for the amount of \$800.00 each.

Yours very truly,
PAUL ROSENBERG & CO.

Suzanne KATZMAN
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MINNEAPOLIS INSTITUTE OF ARTS
MINNEAPOLIS, MINNESOTA

Office of the Director

July 3, 1941

JUL 07 1941

Dear Mr. Rosenberg:

Thank you for your kind letter and the photograph of the Ingres. Although it is very fine, we would not be interested in considering its purchase. I am therefore returning the photograph as you request.

With regards to the work of other artists, I look forward to seeing some of the things which you now have when I am next in New York, or perhaps if you come this way, it will be possible to see you here. I will probably be away during August, but expect to be in Minneapolis most of the rest of the summer.

With renewed thanks and kind regards, I am

Sincerely,

Russell A. Alington

Director

Mr. Paul Rosenberg
15 East 58th Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

AIR MAIL

September 22nd, 1941

Mr Russell A. FLIMPTON
Director
MINNEAPOLIS INSTITUTE OF ART
Minneapolis (Minnesota)

Dear Mr Flimpton,

You have been requested by the Committee of the Centennial Exhibition of Renoir to loan the picture you have in your institute by this great master for the show which will be held at Duveen Brothers in New York at the end of October. It would be a great pleasure for me to see this painting included in the show and thus have all periods represented.

As you know, it is impossible for France under present circumstances to celebrate and glorify one of her most illustrious children and it is indeed a marvelous thing that we should be able to have this exhibition take place in the United States.

I would be most grateful and thankful to you if you could help us in this matter and join your name to those who have already consented to the loan of their pictures.

Thanking you in advance for everything you will be able to do and with best remembrances, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

October 17th, 1941

Mr Russell A. FLIMPTON
Director
MINNEAPOLIS INSTITUTE OF ART
Minneapolis (Minnesota)

Dear Mr Flimpton,

I was delighted to receive your telegram and to have your kind collaboration for the Centennial Exhibition of Renoir which, as you know, will be held at Duveen Brothers.

Naturally, all the expenses will be incurred by us and you only have to let us know as soon as possible what insurance you wish placed and also all the data. Kindly forward this information to Duveen Brothers, Inc. 720 Fifth Avenue, New York City.

It has been very gratifying for us to find such kind cooperation from practically every American Museum and we are much indebted to them all, you included of course. The Free French Committee will give you confirmation of this letter as, personally, I am nothing but the artistic adviser.

Thanking you once more for your kindness and hoping to have the pleasure of seeing you very soon, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

July 1st, 1941

Mr Russell A. PLIMPTON
Director
THE MINNEAPOLIS INSTITUTE OF ARTS
Minneapolis, Minnesota.

Dear Mr Plimpton,

Thanks for your quick and kind reply. I am sorry that you do not often come to New York as I should have been very pleased to see you.

I possess masterpieces by every artist with the exception of Seurat from Ingres up to now- Ingres, Corot, Daumier, Courbet, Manet, Monet, Pissarro, Renoir, Van Gogh, Lautrec and so on as well as Picasso, Matisse and Braque.

At your request I am sending you a photo of the stupendous picture by Ingres which I chose among two of this lady. The second one was bought by the National Gallery in London. This painting has been reproduced in every book and is the last one available. Its price for a museum is \$87,500.00.

Should you be interested in any other artist I will only be too glad to send you photographic reproductions but I will have to ask you to return them as soon as possible as I am very short of them.

Will you be in Minneapolis all summer? It is quite possible that I shall drive through there and I shall indeed be very glad to pay you a visit.

With kindest regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

Le 11 Août, 1941

Mon cher ami,

Je vous informe, et je crois que cela vous fera plaisir, que j'ai loué une grande galerie à New York dans laquelle je m'installe à la rentrée et où je pourrai faire des expositions dans ma tradition. C'est pour cette raison que je suis encore à New York, étant tenu par l'installation de celle-ci.

J'espère que vous passez des vacances agréables loin de la chaleur terrible que nous avons ici et avec mes meilleures amitiés pour vous et Madame Masson, croyez moi votre bien sincèrement,

Paul ROSENBERG

Monsieur André ~~MASSE~~ MASSON
Du Bois House
Washington
Connecticut

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

Le 11 Août, 1941

Mon cher ami,

Je vous informe, et je crois que cela vous fera plaisir, que j'ai loué une grande galerie à New York dans laquelle je m'installe à la rentrée et où je pourrai faire des expositions dans ma tradition. C'est pour cette raison que je suis encore à New York, étant tenu par l'installation de celle-ci.

J'espère que vous vous plaisez toujours où vous êtes où il fait sûrement meilleur qu'ici où la chaleur est torride.

Veillez présenter mes respectueux sentiments à Madame MATTA et croyez moi, bien sincèrement votre,

Paul ROSENBERG

Monsieur MATTA
Lista de Correos
Taxco
Guerrero
MEXICO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

Le 10 Juillet 1941

Mon cher Monsieur Matta,

Je suis très content d'avoir reçu de vos bonnes nouvelles et votre lettre m'a très amusée.

Malgré tous mes efforts et toute la conviction que je mets à placer votre toile, jusqu'à présent je n'ai pas pu. Vous connaissez l'apathie du public pour tout ce qui est nouveau et original. Ne vous en plaignez pas car si vous étiez reconnu et adulé à votre âge c'est que vous n'auriez aucun talent. Laissez le temps s'écouler. La vérité et la sincérité finissent toujours par percer. De plus, le moment est très mal choisi, mais à la rentrée nous tacherons de faire couler une source qui aura comme aboutissement votre poche.

Je dois bientôt partir moi même mais je n'ai pas encore trouvé l'endroit. Vous avez bien fait de fuir la chaleur de New York. Elle est torride.

J'ai vu André Breton et Masson auxquels j'ai parlé de vous. Ils vous estiment; que cela soit une grande satisfaction pour vous. Ecrivez-moi de temps en temps quand vous en aurez le loisir et recevez mes bien sincères amitiés.

Bien à vous,

Paul ROSENBERG

Monsieur MATTÀ,
Lista de Correos,
Taxco,
Guerrero,
MEXICO

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.18

& Co.

Le 19 Mai 1941

Monsieur MATTA,
137 MacDougal Street,
New York City, N. Y.

Cher Monsieur Matta,

J'ai eu l'occasion l'autre après-midi d'avoir la visite de Monsieur Frank CROWNSHIELD, Directeur de Vogue, avec qui j'ai parlé avec chaleur de vos oeuvres et je crois qu'il viendra vous visiter très prochainement.

D'autre part, au cours d'un de mes récents voyages, j'ai parlé de vos oeuvres à deux dames qui, je le pense, viendront vous en acheter également.

Veuillez croire, cher Monsieur, à mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.18

Le 14 Juin 1941

Monsieur METTLER WEBER,
St Gall
Suisse

Cher Monsieur Mettler,

Cette lettre a pour but de vous demander si vous consentiriez à vendre, payable en dollars, votre tableau par Lautrec "La Loge". J'aurai peut-être un client ici qui serait disposé à l'acquérir si le prix n'est pas trop élevé.

En attendant votre réponse et en espérant que vous êtes en bonne santé, veuillez croire, cher Monsieur, en mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

April 30th, 1941

MARIE HARRIMAN GALLERY, INC.,
61-63 East 57th Street,
New York City, N. Y.

For sale or return-

1 picture by Utrillo "Rue au Conquet"

\$3,800.00

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.18

& CO.

July 2nd, 1941

MARIE HARRIMAN GALLERY, INC.
61-63 East 57th Street,
New York City, N. Y.

On consignment for sale or returns;

"La Promenade" by Renoir	\$38,000.00
"Jeune Fille Dans la Serre" by Berthe Morizot	\$11,000.00
"Fleurs" by Manet	\$22,500.00

L. Panagini

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE REGISTRAR

PARIS:
21 RUE LA BOÉTIE

LONDON
1 BRUTON STREET

August 4, 1941

Mr. Paul Rosenberg,
Hotel Madison,
15 East 58th Street, N.Y. City.

1941

Kindly deliver to bearer the

painting, Arbres au Jas de Bouffan, by Cezanne

Ma
61 -
Me

offered to the Museum as a loan by the Baroness de
for which I inclose a temporary receipt. Goldschmidt-Rothschild

of
3

Henry F. Davidson
Registrar

00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

PAUL ROSENBERG

MADISON HOTEL 11-V
15 EAST 58TH STREET
NEW YORK

PARIS:
21 RUE LA BOÉTIE

TELEPHONE VOLUNTEER 5-5000

LONDON
31 BRUTON STREET

New York March 4, 1961

Marie Harriman Gallery
61-63 East 57th Street
New York City, N.Y.

For sale or return a
picture by Léger. Composition
with Keys.

\$ 600.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18



THE ALDEN

APR 22 1941

225 CENTRAL PARK WEST
NEW YORK

21. April, 1941

Sehr geehrter Herr Rosenberg, wie Sie aus beiliegender Copie ersehen hat sich die Renoir-Sache gelöst.

Mr. Henschel sagt er hätte das Bild, es hing in der Mitte meiner Bilder, nicht gesehen, Salz hat mir seine, Henschels, Meinung falsch berichtet, weil er, wie er sagt, nicht genug Englisch versteht.

Ich würde Ihnen gerne die Bilder zeigen. Erlaubt Ihre Gesundheit schon dass Sie sie hier ansehen? Sonst würde ich natürlich auch zu Ihnen kommen.

Dem Herrn in Baltimore habe ich diese Copie auch gesandt und ihn nochmals gebeten den Corot zu besichtigen.

Mit bester Empfehlung

Marica Moser

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

Greenway Apartment
North-Charlesstreet
Baltimore, Maryland

MAR 27 1941

25. März 1941

Sehr geehrter Herr Rosenberg, ich sah bei Ihnen in Paris die Madame Stumpf (vielleicht ist der Name nicht richtig, eine Frau und Kind in einer Landschaft, ein grösseres Bild,) von Corot. Haben Sie vielleicht das Bild hier? Es käme auch eine reine Landschaft, wie man sie häufig sieht mit Bäumen in Frage, in der Art wie mehrere in einem Flur der Frick-Galerie hängen. Falls Sie so etwas haben, bitte ich mir umgehend Photos mit Preisen und Grösse zu senden. Bitte senden Sie Photos ohne Ihre Firma.

Mit bester Empfehlung
Ihr ergebener

Hugo Moser

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.18

LIST OF PAINTINGS BELONGING TO MR MOSER

Renoir: "Femme en Bleu" 1903

Renoir: "Femme" 1888

Van Gogh: "Le Facteur"

Cézanne: "Valabrègue" - "Route Verte" venant de Perls

Renoir: "Fleurs, anémones"

Pissarro très clair

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.18

Telephone: Wickersham 2-0686

Cable Address: Harrigal

MARIE HARRIMAN GALLERY
Incorporated

61-63 East 57th Street
New York City

March 1st, 1941

Received from Mr. Paul Rosenberg

one (1) painting by Fernand Leger



MARIE HARRIMAN GALLERY
By: Stephen Bowen

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.18

Jan. 16, 1941

230 STRADA CORTA ROAD
BEL-AIR, WEST LOS ANGELES
CALIFORNIA

Mr. Paul Rosenberg,
Madison Hotel,
New York City.

Mr. dear Mr. Rosenberg:-

I am most anxious to find a painting for my living room to take the place of a Roualt which I find is too dominant; all of the pictures in this room are very quiet.

Would you be willing to send me approval the Braque, gray, & yellow lemon and 2 figs in dish fine \$2500⁰⁰?; Picasso black shadows, one rose comb \$4500⁰⁰, and Picasso one mantel, black blue with yellow vase \$3200⁰⁰?

The Picasso that I would like next is one between 1914 & 1916, very abstract and very quiet, and not any larger than the ones above mentioned.

Will you let me know as soon as possible if you can send them, I do not need to buy them longer than 3 or 4 days.

My kindest regards to you and Mr. Helft.

Most sincerely,

Paul M. C. Warranda.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

January 10, 1941

Paul Rosenberg, Esq.
The Madison
Madison Avenue at 58th Street
New York, New York

Dear Mr. Rosenberg:

I communicated to my Trustees what you said to me concerning the Cézanne "Still Life" and the reduction in price to \$60,000; and they considered the whole question of its acquisition very carefully at a meeting yesterday. After much doubt and hesitation they finally decided that they could not, as things are at present, take any action with regard to the picture. This, of course, is no reflection on the picture itself, which the Trustees naturally regard as of the highest quality. The simple reason is that the Museum at this time has very heavy commitments in some of the other departments and the Trustees felt that they could not make such a necessarily expensive purchase, especially as in the Department of Paintings itself there is a possibility of certain negotiations coming to a head which may prove a considerable drain on the Department's own funds. Needless to say we all regret having had to make this decision, but I should like you to know how very much we appreciated the opportunity of studying the pictures and of considering them for acquisition; and I know that I am speaking on behalf of the Trustees when I join their thanks to my own.

I am asking the Registrar, who is responsible for such matters, to arrange to have the pictures sent back to you very shortly.

With kindest regards,

Sincerely yours,

W. G. Constable

W. G. Constable
Curator of Paintings

WGC RI

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

June 6, 1941 19

Received from Paul Rosenberg & Co.
Madison Hotel
15 East 58th St.
New York, N.Y.

JUN 11 1941

the objects listed below:

Norothy H. Dudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
<u>EXTENDED LOANS</u> (Originally lent for Picasso Exhibit, 1939)		
E.L.39.411	Picasso Harlequin, si tu veux (The Violinist), oil on canvas	\$15,000.00
E.L.39.714	" Woman with a Mandolin, oil on canvas	10,000.00
E.L.39.715	" Still Life with Bottle of Wine, oil on canvas	15,000.00
E.L.39.718	" The Fish Net, oil on canvas	12,000.00
E.L.39.719	" Still Life with Biscuits, oil and sand on canvas	15,000.00
E.L.39.720	" The Ram's Head, oil on canvas	12,000.00
E.L.39.1768	" The Three Musicians, oil on canvas	25,000.00

Insurance. These paintings will receive the same care as we give to our collections but will not be insured unless exhibited. When exhibited they will be insured under our usual policy which does not include war risk insurance.

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that the loans listed on this receipt may be photographed, sketched and reproduced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
 11 WEST 53 STREET
 NEW YORK CITY

December 3 19 41

Received from Paul Rosenberg and Company

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

EC 4 1941

Date October 1, 1940

Dorothy H. Dudley
 REGISTRAR

To M. Paul Rosenberg
 Madison Hotel
 58th St & Madison Avenue
 New York, N. Y.

INSURANCE
 VALUE

AS BALLETS DESIGNERS

\$ 4000 00

4000 00

STATEMENT

Bill rendered

June
 Feb.

* PR - MoMA exhibits
 1941

\$7.65

ty of Mr. Jacques Helft.

Art to
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 uced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Date October 1, 1940

To M. Paul Rosenberg
Madison Hotel
58th St & Madison Avenue
New York, N. Y.

STATEMENT

<u>Bill rendered</u>		INSURANCE VALUE	
June 4, 1940	8.00		
Feb. 13, 1940 Credit	<u>.35</u>		
		\$ 4000	00
		4000	00

per 3 19 41

H. Dudley

WERS

s Helft.

noted to the contrary, understood that this loan may be photographed, sketched and/or reproduced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

December 3 19 41

Received from Paul Rosenberg and Company
16 East 57th Street
New York, New York

DEC 4 1941

the objects listed below:

Dorothy H. Dudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
	<u>CIRCULATING EXHIBITION: MODERN PAINTERS AS BALLET DESIGNERS</u>	
41.2228	Picasso: Theatre Box - oil on canvas	\$ 4000 00
41.1903	" " " " "	4000 00

The paintings listed above are the property of Mr. Jacques Helft.

Unless the Museum of Modern Art is notified to the contrary, it is understood that this loan may be photographed, sketched and/or reproduced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

November 29th, 1941

Miss Dorothy H. DUDLEY
Registrar
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York City, N. Y.

Dear Miss Dudley,

Considering that the study for curtain ballet "Le
Tricorne" has already been photographed, sketched and/or
reproduced a great many times we would appreciate if it were
no longer photographed, sketched and/or reproduced.

Yours very truly,
PAUL ROSENBERG & CO.

Suzanne DELBENDE
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

NOV 29 1941

November 21 1941

Received from Mr. Paul Rosenberg
16 East 57th Street
New York City

the objects listed below:

Dorothy H. Dudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
	CIRCULATING EXHIBITION: MODERN PAINTERS AS BALLET DESIGNERS	
41.1904	Picasso: Study for Curtain of Ballet "Le Tricorne" oil on canvas	\$ 3,000 00

Unless the Museum of Modern Art is notified to the contrary, it is understood that this loan may be photographed, sketched and/or reproduced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

Mr. Paul Rosenberg
16 East 57th Street
New York City

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET, NEW YORK CITY

Date November 21, 1941

NOV 21 1941

Kindly deliver to bearer, Hahn Bros. the following, which you have kindly consented to lend to our next exhibition: Modern Painters as Ballet Designers:

Picasso: Theatre Box (belonging to Mr. Helft)
Picasso: Study for the Ballet "Le Tricorne" 2nd version

Dorothy H. Dudley
Registrar

EL.41.1402	Picasso	The Chinese Conjuror's Costume gouache	\$500.00
EL.41.1403	"	The Red Tablecloth, oil on canvas	15,000.00

(Insured
only when
exhibited)

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed, sketched and reproduced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

October 24, 1941

Received from Paul Rosenberg & Co.
16 East 57th St.
New York

the objects listed below:

Dorothy H. Dudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
	<u>EXTENDED LOANS</u> (Originally lent for Masterpieces of Picasso Exhibit, July 14, 1941)	
EL.41.1402	Picasso The Chinese Conjuror's Costume gouache	\$500.00
EL.41.1403	" The Red Tablecloth, oil on canvas	15,000.00
		(Insured only when exhibited)
	Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed, sketched and reproduced.	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

March 27th, 1941

Mr Hugo ROSE,
Greenway Apartment,
North-Charlesstreet,
BALTIMORE,
(Maryland)

Dear Mr Moser,

The picture you refer to has remained in France. However, I have here many pictures by Corot, amongst them a very important and celebrated one of the Frick-Gallery kind measuring 65 cm x 85 cm. Unfortunately I do not possess any photos of it. Next to that one I also have several very fine paintings, smaller and representing landscapes, views of towns. I have also a very important one, long and narrow measuring about 1 m 75 x 1 m but I have no photos of it either. Anyway they are all of a very fine quality.

If you come to New York I shall indeed be glad to show them to you.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

Baltimore Md., Greenway Apartment
3. April 1941

APR 4 - 1941

Sehr geehrter Herr Rosenberg, ich danke Ihnen für
Zusendung der Photo. Mein Bekannter hat Interesse
für das Bild. In kurzer Zeit wird er in New York
sein und das Bild sehen. Ich hatte, nachdem Sie mir
die Katalognummer nannten, mir den Katalog besorgt
und meinem Bekannten das Bild gezeigt. Es könnte
eine Schwierigkeit entstehen dadurch, dass ich Ihren
ersten Preis von 18.000 mit einem geringen Zuschlag
für mich weiter gegeben habe. Ich hätte es nicht
richtig gefunden den Preis sofort als ich sein
Interesse merkte, zu erhöhen. Ich hoffe man würde
sich, falls es Ernst würde, darüber einigen können.

Wir bedauern sehr, dass Sie sich nicht wohl
fühlen, hoffen aber dass dieses herrliche Wetter
im Verein mit den guten Kriegsnachrichten Ihren
Gesundheitszustand günstig beeinflussen wird.

Ich habe das Gefühl ich müsste mich bei
Ihnen entschuldigen, dass ich Ihnen in der Ihnen
sicher verhassten Sprache schreibe, fürchte jedoch
mein Englisch würde Ihnen jetzt noch schwer verständ-
lich sein: Ich bin bestrebt, das so bald als möglich
zu ändern.

Ich bin mit den besten Empfehlungen
Ihr sehr ergebener .

H. Moser

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

April 4th, 1941

Mr H. MOSEK,
Greenway Apartment,
North-Charlesstreet,
BALTIMORE (Maryland)

Dear Mr Moser,

I thank you for your letter of April 3rd. As I told you I made a mistake in the price when I quoted you \$18,000.00. However, as you have already mentioned the price to your buyer I have to stick to my word as usual, but please keep in mind that it is the very lowest I can take.

I am still not well and confined to my bed, for a period which I cannot determine.

Very sincerely yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

APR 22 1941

Maria Meser
Hotel Alden, 225 Central Park West
April 18th, 1941

Mr. Henschel,
c/o Messrs. Kneeder
14 East 57th Street N.Y.C.

Dear Mr. Henschel:

With further reference to the affaire of my paintings of Renoir I have to state:

You know that two of my Renoirs have been sold by Messrs. Durand-Ruel and are now my property.

You have visited these paintings in Baltimore without my special permission. Afterwards you have declared to Mr. Salz, he reported this to me, that these paintings are falsified.

When I heard this, I went in touch with messrs. Durand-Ruel and the Manager of Messrs. Durand-Ruel, Mr. Elfers, showed you and Mr. Salz one of these paintings which you declared false, and it was easy on hand of documents to prove the authenticity of all the paintings coming from Messrs. Durand-Ruel.

Thereupon you stated you have not seen the painting before and Mr. Salz assured to have misunderstood your statement an account of his poor knowledge of the English language.

I emphasize these true facts for my own reputation.

There is no disputing ^{the} taste and the fact you don't like my Renoirs is a matter for itself. The greatest part of the paintings you bought for the Epstein Collection I don't like either. The charm collecting paintings lies in the different kinds of taste. Don't you think so?

It is my intention to do some business with Mr. Davidson, that is why I don't make too much fuss about the fact that besides requesting Mr. Davidson (and there are some witnesses present) not to show my collection to anyone without my presence and permit, he failed in this matter.

Our common acquaintance from Baltimore bought some time ago a painting by Wynants for 1000 \$. Mr. X. told me that Mr. Davidson offered \$ 4000 for this Wynants, for he says he knows an amateur who is interested in it.

I am in possession of a magnificent Wynants. I would like to sell it for 1500 \$ or less. Of course the mediator of a business like this gets the usual commission.

You see, in this case, the difference of taste may have some advantage.

To avoid other misunderstandings and gossips about my paintings, I forward copies of this letter to

Mr. X. in Baltimore
Museum of Art in Baltimore
Mr. Elfers (Messrs. Durand-Ruel)

Yours truly

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

* PR - to AH BARR / MoMA
Oct. 11, 1941

th, 1941

Mr Alfred
MUSEUM OF MODERN ART
11 West 53rd Street
New York City, N. Y.

Dear Mr Barr,

As you have been informed, the Centennial Exhibition of Renoir is going to be held at Duveen Brothers and will open on the 7th of November.

We were fortunate enough to secure, after many difficulties, the most famous "Déjeuner des Canotiers à Bougival" from the Luncan Phillips Memorial Collection. However, Mr Phillips is letting us have it on condition that I lend him my painting by Picasso "The Three Musicians". Therefore, I would be much obliged if you would be kind enough to release this picture for the duration of the Renoir show and thus enable us to have this most stupendous Renoir which is indispensable for our manifestation. Naturally "The Three Musicians" will be returned to you immediately afterwards.

I do hope this will not prove of too great an inconvenience and I am sure you understand the whole situation. I will indeed appreciate deeply your kind cooperation in authorising me to withdraw temporarily this picture.

Hoping to receive by telephone or otherwise your kind reply and thanking you in advance for everything you will be able to do in this matter, believe me dear Mr Barr,

Very faithfully yours,
PAUL ROSENBERG & CO.

PAUL ROSENBERG

PR/AK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

October 11th, 1941

Mr Alfred H. BARR, Jr.,
MUSEUM OF MODERN ART
11 West 53rd Street
New York City, N. Y.

Dear Mr Barr,

As you have been informed, the Centennial Exhibition of Renoir is going to be held at Duveen Brothers and will open on the 7th of November.

We were fortunate enough to secure, after many difficulties, the most famous "Déjeuner des Canotiers à Bougival" from the Duncan Phillips Memorial Collection. However, Mr Phillips is letting us have it on condition that I lend him my painting by Picasso "The Three Musicians". Therefore, I would be much obliged if you would be kind enough to release this picture for the duration of the Renoir show and thus enable us to have this most stupendous Renoir which is indispensable for our manifestation. Naturally "The Three Musicians" will be returned to you immediately afterwards.

I do hope this will not prove of too great an inconvenience and I am sure you understand the whole situation. I will indeed appreciate deeply your kind cooperation in authorising me to withdraw temporarily this picture.

Hoping to receive by telephone or otherwise your kind reply and thanking you in advance for everything you will be able to do in this matter, believe me dear Mr Barr,

Very faithfully yours,
PAUL ROSENBERG & CO.

PAUL ROSENBERG

PR/AK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

JUL 24 1941
July 23, 1941

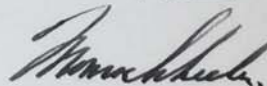
Mr. Paul Rosenberg
Hotel Madison
15 East 58 Street
New York City

Dear Mr. Rosenberg:

I am writing to you on behalf of our Trustees to express our very great appreciation of your generosity in lending us your Picasso paintings for the Masterpieces of Picasso exhibition now being shown on the ground floor of the Museum. I am sorry that we did not have more space for this show, but it may be possible to amplify it later, when we may be able to take over more of the space now devoted to the National Defense posters.

As you see, we have re-hung some of the pictures in accordance with your suggestions, and we shall doubtless make further changes presently. I want you to know that we are all deeply appreciative of your many kindnesses.

Sincerely yours,



MW:CH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

JUL 18 1941

July 16 19 41

Received from Mr. Paul Rosenberg
The Madison Hotel
Madison Avenue at 58th Street
New York, New York

the objects listed below:

Marion H. Dudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
	<u>EXHIBITION: MASTERPIECES OF PICASSO</u>	
41.1403	Picasso: The Red Tablecloth, oil on canvas	\$15,000 00
41.1402	Picasso: Chinese Conjurer's Costume (Le Chinois), gouache	500 00

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed, sketched and reproduced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

DOROTHY DUDLEY, REGISTRAR

JUN 11 1941

June 9, 1941

Dear Mr. Rosenberg:

Enclosed is a receipt for the seven Picasso paintings which we are holding here. When these paintings are not on exhibition they will be stored in the Museum and given the same care that we give our collections, but we cannot maintain insurance on them.

When they are exhibited they will be covered by our usual insurance for fine arts which covers from wall to wall against each and every risk except war and confiscation. These arrangements have already been made with many of our lenders including Mrs. Meric Gallery, and several European collectors and museums.

We shall appreciate your letting us know as soon as possible if you agree with these arrangements.

Sincerely,

Dorothy H. Dudley

Mr. Paul Rosenberg
The Madison Hotel
15 East 58th Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

June 4th, 1941

SPECIAL DELIVERY

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York City, N. Y.

Dear Mr Barr,

The picture "La Nuit" by Van Gogh which I had the pleasure to send you costs me exactly, including the commission to Mr De La Faille, \$35,500.00. Please note that this information is confidential. I am willing to take in payment "Le Portrait de Mr Choquet" by Cézanne, "Still Life With a Bottle" also by Cézanne and "Miss May Belfort" by Toulouse-Lautrec.

It gives me great pleasure to think that this sumptuous picture, which is unique in the work of Van Gogh, shall perhaps enrich the collection of the Museum of Modern Art.

I had lunch yesterday with André MASSON who gave me some very interesting news about France.

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

* PR sells V.G. La Nuit
to MoMA - June 1941

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

June 4th, 1941

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THE MUSEUM OF MODERN ART,
11 West 53rd Street,
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PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

May 24th, 1941

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York City, N. Y.

Dear Mr Barr,

I have just returned from a trip and find your letter of May 19th. That is the reason why I have not yet answered it.

I do not recall having said to Miss DULLEY that the picture could be restored as I am not entitled to give such an order without previously obtaining authorization from the owner. One thing is certain and that is if a painting sustains an accident the owner should immediately be advised of it in order that he can put in a claim from the insurance company. As the painting now stands it will be very difficult for the insurance company to realize exactly what the damage was. I am sure you will be able to understand the difficulty of my position in this case. I really do not know if Mr KANE will accept the fact that his painting has suffered an accident and he may claim the total value of the insurance price especially as he is now in England and cannot see for himself the damage done to his picture. I am very sorry to be in between you two. You know that I am not acting for myself and I do hope you will understand this and arrange this matter to Mr KANE's complete satisfaction. Even if the damage is scarcely perceptible it does not mean that it has not occurred.

Mr RICH has just informed me that the "Still Life With a Bottle of Wine" by Picasso is going to be returned to you. I should very much like to know when my paintings will be on your walls as I am anxious to come over and see them.

Yours sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

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

Temporary Receipt

JUN 06 1941

Date: June 4, 1941

The objects described below, offered to The Museum of Modern Art for purchase by:

Mr. Paul Rosenberg
Madison Hotel, 15 East 58th St., New York, N.Y.

have been received and will be retained pending action by the Trustees, subject to the conditions noted on this receipt.

Dorothy H. Dudley
Registrar

Number Description Price

Oil painting, La Nuit, by Van Gogh

Purchases approved: If the purchase in whole or in part is approved, the vendor will be notified and this receipt shall become null and void as respects the whole or part to be purchased.

Purchases not approved: Should the material offered for purchase be rejected in whole or in part, the vendor will be notified and the objects rejected will be released to the vendor only upon surrender of this receipt. It is requested that such objects be called for promptly.

Note: The Museum will not be responsible for the safekeeping of objects intrusted to it under this receipt beyond the exercise of such precautions as are taken for the safekeeping of the property of the Museum itself. Unless special arrangement is made in writing, the Museum will not carry insurance on objects offered for purchase nor provide carriage for such objects.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

JUN 17 1941

June 16, 1941

Dear Mr. Rosenberg:

This is to confirm our acceptance of the proposal made in your letter of June 4th, namely that you would accept in payment for the van Gogh La Nuit three works from our collection: Cézanne's Portrait of Chocquet, Still Life with a Bottle, and Toulouse-Lautrec's May Belfort.

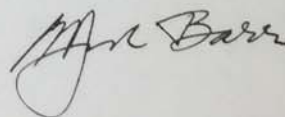
I brought your proposal before our Acquisitions Committee which has approved the exchange.

You may collect the three paintings at any time, letting us know by telephone one half hour beforehand.

May we have your confirmation of this exchange? We shall not announce the van Gogh in the near future, so that we will appreciate your keeping the exchange confidential.

May I say that our Committee is most happy to have added to our collection so distinguished a picture as the van Gogh?

Sincerely yours,



Mr. Paul Rosenberg
Madison Hotel
15 East 58 Street
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

June 17th, 1941

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York City, N. Y.

Dear Mr Barr,

I beg to acknowledge receipt of your letter of June 16th referring to the trade agreement we made concerning "La Nuit" by Van Gogh.

I hereby wish to confirm that I accept in payment for this picture three works from your collection: "Portrait of Choquet" and "Still Life With a Bottle" by Cézanne together with "May Belfort" by Toulouse-Lautrec. These paintings were delivered to me today.

At your request I will not mention the exchange and will keep it confidential.

I am indeed glad that your Museum has now in its possession this most marvelous picture which will add greatly to your already important collection.

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

May 15th, 1941

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York City, N.Y.

Dear Mr Barr,

I have just learned that you have given the picture belonging to Mr KANN to be relined. I want to call your attention to the fact that this cannot be done without Mr KANN's authorization and without his receiving first the indemnity to which he is entitled for the accident incurred by his painting. I have in hand your letter of April 26th wherein you state that you understand that I have given permission to have the painting repaired. You will note that in my answer to this letter I said that I thought it might be advisable to first make him an offer before informing him of the damage. You have not as yet given me an answer therefore I would appreciate, as Mr KANN's representative, that you give orders for the picture not to be relined and wait for instructions and acknowledgement of the owner.

I have not yet written to him about it and I would very much like to talk this matter over with you beforehand. Please remember that this painting was entrusted to my care and that I am responsible towards Mr KANN for anything that may happen to it. Mr KANN is an English citizen and I feel that I cannot hide from him the fact that his picture has suffered a serious accident. I hope you will understand my position and that you will let me know what you have decided on the subject.

With best personal regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

DOROTHY DUDLEY, REGISTRAR

MAY 9 - 1941

May 8, 1941

Dear Miss Katzman:

Thank you for your letter of May 3rd notifying us that the "Actor" by Picasso was received by Budworth on April 29th. Will you please ask Mr. Rosenberg to sign and return to us the enclosed receipt so that we may complete our records.

Sincerely yours,

Dorothy H. Dudley
Registrar

Miss Suzanne Katzman
Paul Rosenberg & Co.
Madison Hotel
Madison Avenue at 58th St.
New York, New York

Encl.

DD:ma

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	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

MAY 22 1941

May 19, 1941

Dear Mr. Rosenberg:

I have received your letter of May 15th and regret to inform you that Mr. Kann's picture has already been repaired.

We supposed that in making this repair we were acting with your knowledge and approval. When you came to inspect the picture Miss Dudley, our Registrar, tells me that she asked you whether we should proceed to have it repaired and that you agreed to this. This understanding I confirmed in my letter of April 26th, as follows: "I understand that you have given permission to have the painting repaired." In your reply of April 28th to this letter you made no reference to the repair of the picture, but suggested merely that we "make him an offer before informing him of the damage incurred by his painting." Had you specifically suggested that we should not have the picture repaired we would, of course, not have done so.

Because the picture has been at the restorer's it is ~~not~~ impossible to show it to our Committee. I hope to do so shortly, but cannot be at all certain that they will be able to act on it.

If you wish to inform Mr. Kann of the damage, let me say that it consisted of a scratch and dent about six inches long near the lower right hand corner of the canvas. There were two small holes at one end of the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

To: Paul Rosenberg, Esq.

-2-

May 19, 1941

scratch and the injury was confined to flat areas of painting, rather than to modelled areas.

Sincerely,

Arthur Barr

Paul Rosenberg, Esq.
The Madison
15 East 58 Street
New York, N. Y.

P.S. The painting has now come back from the restorer - the damage is scarcely perceptible
Art B.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

& CO.

April 28th, 1941

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
New York City, N. Y.

Dear Mr Barr,

Thanks for your kind letter of April 26th. Concerning Mr KANN's picture I think it might be advisable to first make him an offer before informing him of the damage incurred by his painting.

Thank you also for keeping "Harlequin Si Tu Veux" for me. Please let me know when these paintings will be exhibited as I should very much like to see them.

Yours sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM
NEW YORK

ALFRED H. BARR, JR., DIRECTOR

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

* Re damage to A. KANN
Picasso ... 1941

8 1941
1941

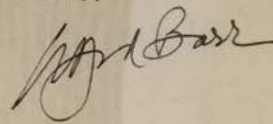
Dear Mr. Rosenberg:

We are glad to keep the Harlequin, si tu veux, adding it to the six other paintings which we already have.

I am most unhappy about the damage done to Mr. Kann's picture. It was, in fact, the only picture which received any but very minor injuries during the whole two years' tour. I understand that you have given permission to have the painting repaired.

I hope to let you know shortly about our interest in the picture, though the price of £2,000 seems to us very high. I take it from your letter you would prefer that we make some kind of offer.

Sincerely,



Mr. Paul Rosenberg
15 East 58 Street
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

APR 28 1941

April 26, 1941

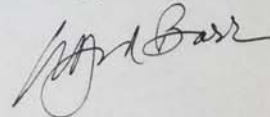
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I hope to let you know shortly about our interest in the picture, though the price of £2,000 seems to us very high. I take it from your letter you would prefer that we make some kind of offer.

Sincerely,



Mr. Paul Rosenberg
15 East 58 Street
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART

11 WEST 53rd STREET, NEW YORK, N. Y.

Date April 7, 1941

To: Mr. Paul Rosenberg
The Madison
Madison Avenue at 58th St.
New York, New York

Terms

APR 9 - 1941

Via

Order No.

For duty due on frames of Picasso paintings

\$ 43.97

pd 4/9/41
5th bar # 48

"Blue and Red Mangleline"
"Still Life Cristal Vase" (The one you
already had)
"Still Life With Out Pear"
"Still Life Anémoines 1925"
"Still Life Pichet, Bol, Couteau"

The "Blue Cloth" and "Anémoines" which originally were in the South American show are going to Chicago. On their return, if you agree, they will be handed to you. All these paintings would be loaned anonymously and are not for sale at any price.

I will indeed be delighted if these pictures can fill one of your rooms and thus give to the students a splendid opportunity to see the works of two of the greatest living artists.

Very sincerely yours,

Paul ROSENBERG

PR/AK

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.18

& CO.

March 15, 1941

Mr Alfred H. BARR, Jr.,
Director,
THE MUSEUM OF MODERN ART,
11 West 53rd Street,
New York City, N. Y.

Dear Mr Barr,

The pictures I am willing to lend to the MUSEUM OF MODERN ART are:-

PICASSO

- "Trois Musiciens"
- "Still Life With Biscuits"
- "Still Life Ram's Head"
- "Still Life The Net"
- "Still Life Bottle of Wine"
- "Woman With Mandoline"

I hereby agree that the still life "Bottle of Wine" goes to Chicago and after is returned to you.

BRAGUE

- "Pink Cloth"
- "Blue Cloth"
- "Blue and Red Mandoline"
- "Still Life Cristal Vase" (The one you already had)
- "Still Life With Cut Pear"
- "Still Life Anéaones 1925"
- "Still Life Pichet, Bol, Couteau"

The "Blue Cloth" and "Anéaones" which originally were in the South American show are going to Chicago. On their return, if you agree, they will be handed to you. All these paintings would be loaned anonymously and are not for sale at any price.

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THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

March 14, 1941

Dear Mr. Rosenberg:

We are very much interested in the possibility of keeping and showing some of your Picassos. Won't you let me know which pictures you think you would want to let us have? It is a most generous thought on your part.

Sincerely,

Alfred H. Barr

Mr. Paul Rosenberg
Madison Hotel
15 East 58 Street
New York, N. Y.

Picasso

3. Picasso
still life with basket
Rams head
to fill
with bottle of wine
woman with mirror

Brazo

Paper vase
blue
Nanshi blue & red
H. Paul Van Gogh
Paul Van Gogh
Anonymous 1925
pencil, oil, water

all loaned anonymously

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53 STREET
TELEPHONE: CIRCLE 5-8900
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ALFRED H. BARR, JR., DIRECTOR

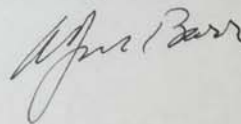
January 2, 1941

Dear Mr. Rosenberg:

I can't thank you enough for your generous permission to keep your pictures in the Picasso exhibition for its showings in Minneapolis and Pittsburgh. We realize that we are really depriving you but you must understand that we would not have done so if we had not made commitments before your arrival in this country - commitments which you yourself confirmed in September when we asked you about the tour. Had we not been under this definite obligation to the museums in Minneapolis and Pittsburgh we should not have questioned your wish to withdraw your loans.

Of course we shall follow your request not to make any more engagements after the close of the exhibition in Pittsburgh. We sympathize with your desire to rebuild the atmosphere in which you lived for so long in Paris.

Sincerely,



Mr. Paul Rosenberg
The Madison
Madison Av. at 58 Street
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
 11 WEST 53 STREET
 NEW YORK CITY

October 30, 1940 19

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Date October 31, 1940

To M. Paul Rosenberg
 Madison Hotel
 58th St. & Madison Avenue
 New York, N. Y.

Martha S. Dudley
 REGISTRAR

STATEMENT

Bill rendered

June 4, 1940	8.00	
Feb. 13 (Credit)	<u>.35</u>	\$7.65

OF HIS ART

INSURANCE
VALUE

\$3,800.00

RECEIVED PAYMENT

11/7/40

MUSEUM OF MODERN ART

BY *J. L. S. [Signature]*

REC'D NOV 6 1940

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

October 30, 1940 19

Received from
Mr. Paul Rosenberg
The Madison Hotel
58th St. and Madison Ave.
New York, N.Y.

the objects listed below:

Marjorie S. Rudley
REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
	<u>FOR CIRCULATING EXHIBIT: PICASSO, 40 YEARS OF HIS ART</u>	
40.4468	Picasso Le Chien et le Coq, oil on canvas	\$3,800.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

OFFICE OF THE REGISTRAR
DOROTHY DUDLEY

October 30, 1940

Dear Mr. Rosenberg:

Miss Courter tells me that you wish to withdraw your painting "The Actor" by Picasso from the circulating exhibition. She has arranged to have it returned to the Museum.

I believe you know that all of your paintings in the United States are under our bond since no duty was paid on the frames. Therefore, any painting withdrawn from our custody must first be reported to the United States Customs and can not be released until the duty due on the frame has been paid.

We have just written the Collector of Customs about "The Actor" and hope we will be able to release it soon. Shall we send the bill for duty to you?

Sincerely yours,

Dorothy H. Dudley
Registrar

DD:ma

Mr. Paul Rosenberg
The Madison
Madison Avenue at 58th Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART

NEW YORK

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

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

October 29, 1940

Dear Mr. Rosenberg:

Mr. Barr has told me that you would like to have a copy of the Picasso itinerary. The dates of the present schedule are as follows:

1940	Sept. 28 to Oct. 27	Cincinnati Art Museum, Cincinnati, Ohio
	Nov. 7 to Dec. 8	Cleveland Museum of Art, Cleveland, Ohio
	Dec. 20 to Jan. 17	Arts & Crafts Club, New Orleans, La. <i>Mr. Souther</i>
1941	Feb. 1 to Mar. 1	The Grand Rapids Art Gallery, Grand Rapids, Mich.
	Mar. 15 to Apr. 13	Carnegie Institute, Pittsburgh, Pa.
	Apr. 23 to May 21	Open

Before making final arrangements with the Museum in Minneapolis for the last period on the itinerary which I have indicated is open, we want to check the space available for the exhibition. They are very anxious to have the show and are not sure that it is possible for them to exhibit the pictures in the gallery which is available. I think the period probably will be confirmed which means that the loans will be back in New York around the first of June.

We have asked the Cincinnati Museum to ship "The Actor" to you immediately in care of Knoedler's. Will you be good enough to let me know when you have received it?

At your suggestion we have asked Mr. McIlhenny to ship the big still life "Pitcher and Bowl of Fruit" to the Cleveland Museum of Art. I understand that you are willing to let us keep this painting for the duration of the tour, the extent of which I have indicated above. It is also my understanding that you have offered as a substitute for "The Actor" for the duration of the tour the large canvas of 1921 which you described to me over the telephone. We should like very much to send this painting to the Cleveland Museum and I should be glad to make arrangements to have it picked up for shipment to our Museum if you will telephone me. The Cleveland exhibition opens on November 7th. Therefore, we ought to make arrangements to ship the painting toward the end of this week.

Very sincerely yours,

Elodie Courter

Paul Rosenberg, Esq.
The Madison
Madison Avenue at 58th Street
New York City

ec:a

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	Paul Rosenberg	II.A.18

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

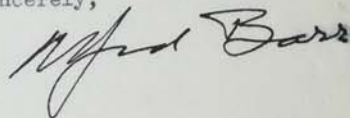
October 22, 1940

Dear Mr. Rosenberg:

We are sorry to know that you want to withdraw The Actor from the Picasso exhibition but of course if you insist we have no choice and will have it returned to you at the close of the exhibition in Cincinnati on October 27th.

We are, of course, very much in your debt for your generous loans to the touring exhibition and I want to thank you again. Nevertheless the withdrawal of The Actor greatly weakens the representation of Picasso's early works. Have you or Knoedlers by any chance a Blue picture which we could put in the exhibition?

Sincerely,



Mr. Paul Rosenberg
The Madison
Madison Avenue at 58th St.
New York, N. Y.