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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

Dear Mr. Rosenberg -  
 I must thank  
 you again for the  
 beautiful box of candy  
 you so generously  
 bestowed upon me  
 and I shall treasure  
 it -

Mr. Er  
 1050  
 West  
 West  
 Dear  
 advis  
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 conno  
 and  
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 by Mo

We have enjoyed  
 knowing you and  
 being with you in  
 New York and Hollywood  
 and I hope we shall  
 be together soon again.  
 Thank you again for  
 your many kindnesses  
 and do try to get to get  
 out as soon as possible.

Thank you for  
 you would like  
 in such a fine  
 vince both Mr  
 the Money although  
 greatest painting

I think it will interest you to know that I have rented a building at 16 East 57th Street where I shall open a gallery in the early fall. I intend to hold important and fine art exhibitions. As I have many alterations to make I am detained here but as soon as everything gets under way I may come to California and you may rest assured that I will call on you. Please let me know when you come to New York. I have other plans in mind of which I already spoke to you about. They are beginning to materialize and you will be of great help towards furthering them.

With renewed thanks and with my best regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

Our best regards  
to your wife and  
I hope Chicago was  
a grand success.  
Yours cordially,  
Paul Rosenberg

Mr Erich  
1050 Hill  
Westwood  
West Los

Dear Mr E

advising  
this man  
connoisse  
and Mrs

I advised  
by Money

Mrs. Edward G. Robinson

you for  
ould like  
uch a fine  
be both Mr

Money although  
best painting

I have rented a building at 16 East 57th Street where I shall open a gallery in the early fall. I intend to hold important and fine art exhibitions. As I have many alterations to make I am detained here but as soon as everything gets under way I may come to California and you may rest assured that I will call on you. Please let me know when you come to New York. I have other plans in mind of which I already spoke to you about. They are beginning to materialize and you will be of great help towards furthering them.

With renewed thanks and with my best regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

August 26th, 1941

Mr Erich Maria REMARQUE  
1050 Hills Avenue  
Westwood  
West Los Angeles

Dear Mr Remarque,

I have received your letter and want to thank you for advising Mr Selznick to buy the Cézanne. I knew they would like this marvelous picture but naturally a good word from such a fine connoisseur as you might have been sufficient to convince both Mr and Mrs Selznick.

They have bought the Cézanne and returned the Money although I advised them strongly to acquire it as it is the greatest painting by Money in existence.

I think it will interest you to know that I have rented a building at 16 East 57th Street where I shall open a gallery in the early fall. I intend to hold important and fine art exhibitions. As I have many alterations to make I am detained here but as soon as everything gets under way I may come to California and you may rest assured that I will call on you. Please let me know when you come to New York. I have other plans in mind of which I already spoke to you about. They are beginning to materialize and you will be of great help towards furthering them.

With renewed thanks and with my best regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.25

E.M. Remarque, 18<sup>th</sup> Aug. 1941

AUG 23 1941

Dear Mr. Rosenberg,

I hope I did a good job for you. About two weeks ago I saw your Cézanne Stillife at David Selznick's house. I told him how much what a masterpiece it is - and that it is worth about \$40,000. - I insisted he should buy it at once.

And I told him too, the Monet is one of the finest, - not to find anymore, - except in your collection.

It seemed to me, David was convinced - at least to buying the Cézanne -

I hope he did.

And I hope I did you a favor - it was easy - it is a beautiful painting -

I'll come to New-York in 6 weeks and hope to see you -

Yours faithfully  
E.M. Remarque



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

NOV 7

Dec 12 1941

RECEIVED from Paul Rosenberg Co.

In good order the following articles:

1 painting by Derain

Le Bohémien

returned

Addressed to Baron de Rochemont

63 E 15th

Retain this slip to compare with Invoice.

Per *[Signature]*

Cher Monsieur,

Après votre départ je me suis informée au sujet de la lampe appartenant à votre tableau et j'ai appris par la personne qui m'a répondu au téléphone au 63 East 57 que la lampe se trouve dans l'appartement.

Veillez agréer, cher Monsieur, mes salutations distinguées.

Suzanne DELBENDE  
Secrétaire.

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	Paul Rosenberg	II.A.25

Le 19 Décembre 1941.

Monsieur Robert de ROTHSCHILD  
Bel Caro  
Sands Point  
Port Washington, L. I.

Cher Monsieur,

Après votre départ je me suis informée au sujet de la  
lampe appartenant à votre tableau et j'ai appris par la personne  
qui m'a répondu au téléphone au 63 East 57 que la lampe se trouve  
dans l'appartement.

Veuillez agréer, cher Monsieur, mes salutations  
distinguées.

Suzanne DELBENDE  
Secrétaire.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

Le 3 Décembre 1941

Cher Baron,

Je regrette vivement d'avoir été absent lorsque vous êtes venu hier à ma galerie. Je crois comprendre que vous avez un tableau à faire nettoyer. Si vous voulez être assez aimable de me le faire envoyer je ferai le nécessaire.

Veuillez croire, cher Baron, à mes sentiments les plus distingués.

Paul ROSENBERG

Baron Robert de ROTHSCHILD  
Bel Caro  
Sands Point, Fort Washington  
Long Island



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

S.P.R.

NOV 4 1941

Oct. 29, 1941.

Dear Mr. Rosenberg:

My congratulations  
on the opening of your new art gallery.

You have my sincere  
wishes for much good luck.

Yours very sincerely,

Edward G. Robinson  
Edward G. Robinson.

Mr. Paul Rosenberg  
16 East 57th St.  
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

PHONE GRAMERCY 5-3867

# ROSS SIGN CO.

INC.

## BRASS - BRONZE - ELECTRIC SIGNS

60 WEST 24TH STREET  
COR. 6th AVENUE

NEW YORK

OCT 31 1941

LETTERING ON  
OFFICE DOORS

GILDING  
ON GLASS

*C. D. K.*

*M. Paul Rosenberg & Co.*

*Oct 28 1941*

*16 E. 57 St.*

TERMS NET LABOR ONLY

	1 Bronze sign	28.00	
	1 set of Bronze letters	18.00	pd 11/18/41
	1 set of Bronze letters	8.00	5th Ave
	<i>gilded with w/1/2 let</i>	126.00	<i>gold</i>
<i>OK to pay</i>	<i>sales tax</i>	1.26	<i>\$206</i>
<i>Katzman</i>		127.26	

... and a while it is a great thing to have it in the United States, land of liberty, for the benefit of the Free French. It may even have repercussions in France when they see how great artists are honored in this country.

Your picture is a view of Paris, now invaded by the oppressor. It will be a symbol and will help feel the misery of the parisian people now under the heels of the invaders. May I ask you, Mr Robinson, to reconsider the question and join us by bringing your kind help to further the cause. I want you to know that, personally, I am nothing in this exhibition and seek no advantage except to glorify Renoir who represents the greatest liberty in art. You know yourself how much I am devoted to art and you can well imagine how I would like to see the necessary pictures included in the exhibition.

I beseech you to think it over and to let us have very soon a favourable reply. I can assure you that I would be most grateful.

.....



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

S.P.R.

July 19, 1941.

Dear Mr. Rosenberg:

It was very kind and thoughtful of you to write me on my recent contribution to the "U.S.O." There is little left for us on the sidelines to do except to comfort those on the march. Thus, in a measure, we may express the democracy we so ardently believe in.

Mrs. Robinson joins with me in sending you and your family our warm regards.

Very sincerely yours,

Edward G. Robinson  
Edward G. Robinson.

Mr. Paul Rosenberg  
15 E. 58th St.,  
New York City.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

September 11th, 1941

AIR MAIL

Mr Edward C. ROBINSON  
910 North Rexford Drive  
Beverly Hills  
CALIFORNIA

Dear Mr Robinson,

Allow me to interfere in a matter which is very close to my heart. You have been requested to lend your painting by Renoir "La Trinite" to be shown at the Centennial Exhibition of this great artist.

I think I do not need to appeal to your feelings of liberty but let me state that the Free French are represented by most valorous and marvelous boys who have left everything they had and maybe will be called upon to give their lives for the cause of freedom.

I want to call your attention to the fact that, owing to present circumstances it is impossible to celebrate this great Centennial in France, and I think it is a great thing to have it in the United States, land of liberty, for the benefit of the Free French. It may even have repercussions in France when they see how great artists are honored in this country.

Your picture is a view of Paris, now invaded by the oppressor. It will be a symbol and will help feel the misery of the parisian people now under the heels of the invaders. May I askyou, Mr Robinson, to reconsider the question and join us by bringing your kind help to further the cause. I want you to know that, personally, I am nothing in this exhibition and seek no advantage except to glorify Renoir who represents the greatest liberty in art. You know yourself how much I am devoted to art and you can well imagine how I would like to see the necessary pictures included in the exhibition.

I beseech you to think it over and to let us have very soon a favourable reply. I can assure you that I would be most grateful.

.....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

- 2 -

Please accept my best regards for you and Mrs Robinson  
and believe me,

Sincerely yours,

Paul ROSENBERG

PR/MK



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# WESTERN UNION

1201

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DL	= Day Letter
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Ship Radiogram	

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

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SAB1 28 NT=TDS BEVERLYHILLS CALIF 14

1941 APR 15 AM 4 08

PAUL ROSENBERG= *NBN*

APR 15 1941

MADISON HOTEL 15 EAST 58 ST NYK=

PAINTINGS SHIPPED LAST WEEK THROUGH BEKINS IN CALIFORNIA TO  
 BUDWORTH AND SON IN NEWYORK. SHOULD HAVE ARRIVED IN NEWYORK

LAST SATURDAY PLEASE INFORM ME WHEN YOU RECEIVE THEM=  
 ST

EDWARD G. ROBINSON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

send them to California if you were not ready to meet me? Though having had a most serious inquiry concerning the "Barque" did I refuse to send it to you and leave the pictures over one month? These are facts that cannot be denied and which are quite clear. Therefore where am I stubborn and unconciliatory? For my part, I am not at all furious because you did not buy them and neither insult nor menace you because you do not agree with me. Do you really think that if it had been possible for me to accept I would not have done so with great pleasure? As it is, I am the only one, and you are obliged to acknowledge it, that have done the most to come to an understanding. You cannot ask me to bend according to your wish when I am not in a position to do so. I have acted throughout in a genteel manner and you have nothing to reproach me. I acted for you as I have never acted for any customer in any country in the world, even if they had already bought something from me.

I want to remain on friendly terms with you, not because you are a buyer but because you are an artist which I greatly admire and a man for whom I have the highest esteem and for these reasons only do I excuse you.

\*\*\*\*\*



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# WESTERN UNION

R. B. WHITE PRESIDENT      NEWCOMB CARLTON CHAIRMAN OF THE BOARD      J. C. WILLEVER FIRST VICE-PRESIDENT

1201

(03)

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Ship Radiogram	

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NT290 74 DL=TDS BEVERLYHILLS CALIF 4 947A  
 PAUL ROSENBERG=  
 MADISON HOTEL=

1941 APR 4 PM 2 04  
 APR 4 - 1941

WE ARE RETURNING PICTURES AT ONCE. IN CONSIDERATION OF THESE  
 PRECARIOUS DAYS AND THOSE POSSIBLY TO FOLLOW THINK I HAVE  
 BEEN MORE THAN FAIR IN TRYING TO MEET YOUR FIGURE. I HAVE  
 STRESSED EVERY AVAILABLE MEANS AND HAVE BEEN MORE GENEROUS  
 WITH YOU THAN WITH ANY DEALER IN AMERICA YOUR ATTITUDE HAS  
 BEEN MOST UNCONCILIATORY AND THIS UNREASONABLE STUBBORNESS  
 ON YOUR PART ABSOLUTELY PRECLUDES THE POSSIBILITY OF ANY  
 FUTURE DEALS WITH YOU WHATSOEVER REGARDS=

EDWARD G. ROBINSON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

send them to California if you were not ready to meet me? Though having had a most serious inquiry concerning the "Barque" did I refuse to send it to you and leave the pictures over one month? These are facts that cannot be denied and which are quite clear. Therefore where am I stubborn and unconciliatory? For my part, I am not at all furious because you did not buy them and neither insult nor menace you because you do not agree with me. Do you really think that if it had been possible for me to accept I would not have done so with great pleasure? As it is, I am the only one, and you are obliged to acknowledge it, that have done the most to come to an understanding. You cannot ask me to bend according to your wish when I am not in a position to do so. I have acted throughout in a genteel manner and you have nothing to reproach me. I acted for you as I have never acted for any customer in any count. The world, even if they had already bought something from me.

I want to remain on friendly terms with you, not because you are a buyer but because you are an artist which I greatly admire and a man for whom I have the highest esteem and for these reasons only do I excuse you.

\*\*\*\*\*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.25

& CO.

AIR MAIL

April 5th, 1941

Mr Edward G. ROBINSON,  
910 North Roxford Drive  
Beverly Hills,  
California

Dear Mr Robinson,

I cannot hide that I was extremely surprised to have received from a man like you such a virulent cable.

If the fact to have raised your very first low offer by 13% is called by you generosity, should I not be entitled to call my reduction of 40% a gift? You knew the price of the pictures before they went to California. You knew that after a first reduction I left you one of them for the amount of your offer for two. Why then did you ask me to send them to California if you were not ready to meet me? Though having had a most serious inquiry concerning the "Barque" did I refuse to send it to you and leave the pictures over one month? These are facts that cannot be denied and which are quite clear. Therefore where am I stubborn and unconciliatory? For my part, I am not at all furious because you did not buy them and neither insult nor menace you because you do not agree with me. Do you really think that if it had been possible for me to accept I would not have done so with great pleasure? As it is, I am the only one, and you are obliged to acknowledge it, that have done the most to come to an understanding. You cannot ask me to bend according to your wish when I am not in a position to do so. I have acted throughout in a genteel manner and you have nothing to reproach me. I acted for you as I have never acted for any customer in any count. In the world, even if they had already bought something from me.

I want to remain on friendly terms with you, not because you are a buyer but because you are an artist which I greatly admire and a man for whom I have the highest esteem and for these reasons only do I excuse you.

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 25

& CO.

AIR MAIL

April 5th, 1941

Mr Edward G. ROBINSON,  
910 North Rexford Drive  
Beverly Hills,  
California

Dear Mr Robinson,

I cannot hide that I was extremely surprised to have received from a man like you such a virulent cable.

If the fact to have raised your very first low offer by 13% is called by you generosity, should I not be entitled to call my reduction of 40% a gift? You knew the price of the pictures before they went to California. You knew that after a first reduction I left you one of them for the amount of your offer for two. Why then did you ask me to send them to California if you were not ready to meet me? Though having had a most serious inquiry concerning the "Barque" did I refuse to send it to you and leave the pictures over one month? These are facts that cannot be denied and which are quite clear. Therefore where am I stubborn and unconciliatory? For my part, I am not at all furious because you did not buy them and neither insult nor menace you because you do not agree with me. Do you really think that if it had been possible for me to accept I would not have done so with great pleasure? As it is, I am the only one, and you are obliged to acknowledge it, that have done the most to come to an understanding. You cannot ask me to bend according to your wish when I am not in a position to do so. I have acted throughout in a genteel manner and you have nothing to reproach me. I have acted for you as I have never acted for any customer in any country in the world, even if they had already bought something from me.

I want to remain on friendly terms with you, not because you are a buyer but because you are an artist which I greatly admire and a man for whom I have the highest esteem and for these reasons only do I excuse you.

\*\*\*\*\*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

- 2 -

Believe me or do not believe me, no dealer in any part of the world would have accepted such a small profit as the one asked by me from you in this proposal for two such stupendous and important paintings.

With kindest regards to both of you, I am,

Very sincerely yours,  
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

& CO.

April 3rd, 1941

AIR MAIL

Mr Edward G. ROBINSON,  
910 North Roxford Drive,  
Beverly Hills,  
California

Dear Mr Robinson,

You most certainly cannot imagine how sorry I am to think that you may believe that in not accepting your last proposition I am trying to gamble on your desire to acquire the two pictures.

What prevents me from accepting your \$5,000 increase is my cost price and you must realize that. Without coming back on the already very important reduction I made when I first quoted you I have again in my last proposal of today given you another \$2,000 reduction. I certainly appreciate your offer but there are still \$5,000 missing and I, therefore, find it impossible to close the deal. I do hope that you will realize that I have done everything in my power to meet you and I am really very sorry to have to ask you to return the paintings by express to the address mentioned in my previous letters. I hope that I will have better luck another time.

I am still suffering considerably and I am confined to my bed, eating practically nothing. What annoys me most is that my doctor has implied that my illness may take quite a long time to cure.

With kindest personal regards, I am,

Very sincerely yours,  
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK



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	Paul Rosenberg	II.A.25

& CO.

AIR MAIL

March 31st, 1941

Mr Edward G. ROBINSON,  
910 North Roxford Drive,  
Beverly Hills,  
California

Dear Mr Robinson,

I have received your wire and am very sorry that we could not agree about the "Barque". You must really believe that I have done my utmost. From everybody else I have asked \$125,000.00 and to please you, impressed by everything you said, I offered you the picture without any profit for me. You must understand that I cannot really go under this price. I am also very sorry not to be able to leave you the paintings any longer. As I have told you I have a buyer who calls me up every second day and I have delayed giving him a definite answer awaiting for yours. As the journey takes nearly five days to reach here I have found myself obliged to ask you to return them immediately to W. S. BURNORTH 424 West 52nd Street, New York City, N. Y.

My health is still in the same condition. I suffer quite a lot. I am obliged to rest all the time as this kind of illness takes a long time to cure. I thank you for enquiring about my health and again with all my best regards, believe me,

Yours very sincerely,  
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK



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TELEGRAM	FULL RATE CABLE
DAY LETTER	DEFERRED CABLE
NIGHT MESSAGE	NIGHT CABLE LETTER
NIGHT LETTER	WEEK-END CABLE LETTER
SHIP RADIOGRAM	RADIOGRAM

Patrons should check class of service desired, otherwise message will be transmitted in a full-rate communication

# Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables



All America Cables

Mackay Radio

RECEIVER'S NUMBER
CHECK
TIME FILED
STANDARD TIME

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 5

To EDWARD G. ROBINSON APRIL 3rd 1941 193  
910 NORTH REXFORD DRIVE BEVERLY HILLS CALIFORNIA

APPRECIATE	YOUR	EFFORT	BUT
DEEPLY	REGRET	THAT	TO
CLOSE	DEAL	FIVE	THOUSAND
STILL	NEEDED	HAVE	DONE
UTMOST	TO MEET	YOU	PLEASE
RECOGNIZE	IT	AND	RETURN
PICTURES	REGARDS		
		PAUL	ROSENBERG

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

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	Paul Rosenberg	II.A.25

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SD74 32 NT=TDS BEVERLYHILLS CALIF 2  
 PAUL ROSENBERG=MADISON HOTEL  
 15 EAST 58 ST NYK=

*NBAW*

APR 3 AM 5 13  
 APR 3 - 1941

AFTER MUCH CONSIDERATION AM WILLING TO GO TO VERY EXTREME AND INCREASE MY OFFER BY ADDITIONAL FIVE THOUSAND WHICH IS FINAL FIGURE. WAS READY TO FORWARD PAINTINGS WHEN YOUR WIRE INTERRUPTED. REGARDS=

EDWARD G ROBINSON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

than I am asking for it now. However, I find it impossible to reduce it anymore as I cannot, for many reasons, let such a stupendous work go at a loss. You may rest assured that it is only my great friendship for you that impels me to give you the opportunity of acquiring it. Do not believe for a moment that I am saying all this to induce you to buy it. I am certain that it will be one of your most outstanding and sensational pictures if not the most important one.

As regards the "Fillettes au Piano" I am afraid we are too far apart although I did my very best to meet you. As I already told you I have sold the small nude, of which you will soon hear about, at a much higher figure than what you offered for this picture.

In case you should decide not to acquire the paintings please be kind enough to return them at once to W. S. BUDWORTH & SON, 424 West 52nd Street, New York City, N. Y. as I am in urgent need of them. I think I already told you that I have a very serious demand for the pictures and with a quasi certainty of selling them at a higher figure.

I am still not well at all, suffering and most of the time in bed. I have to be very careful. Besides having to suffer like I do I have to stop practically all my activities which is very annoying for a person like I who does not like to remain idle.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 25

& CO.

March 29, 1941

AIR MAIL  
SPECIAL DELIVERY

Mr Edward G. ROBINSON,  
910 North Roxford Drive,  
Beverly Hills,  
California

Dear Mr Robinson,

This is to confirm our phone conversation of yesterday by which I gave you the lowest price I could accept for the "Barque" by Renoir. Impressed by your arguments I have accepted to reduce my asking price which was much higher for other people. If, at the time I showed it to a few people I had asked the price I gave you I am sure I would have sold it at a much higher price than I am asking for it now. However, I find it impossible to reduce it anymore as I cannot, for many reasons, let such a stupendous work go at a loss. You may rest assured that it is only my great friendship for you that impels me to give you the opportunity of acquiring it. Do not believe for a moment that I am saying all this to induce you to buy it. I am certain that it will be one of your most outstanding and sensational pictures if not the most important one.

As regards the "Fillettes au Piano" I am afraid we are too far apart although I did my very best to meet you. As I already told you I have sold the small nude, of which you will soon hear about, at a much higher figure than what you offered for this picture.

In case you should decide not to acquire the paintings please be kind enough to return them at once to W. S. BUDWORTH & SON, 424 West 52nd Street, New York City, N. Y. as I am in urgent need of them. I think I already told you that I have a very serious demand for the pictures and with a quasi certainty of selling them at a higher figure.

I am still not well at all, suffering and most of the time in bed. I have to be very careful. Besides having to suffer like I do I have to stop practically all my activities which is very annoying for a person like I who does not like to remain idle.

\*\*\*\*\*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. A. 25

- 2 -

I have just received a new shipment from England. Amongst others I have landscapes and figures by Corot; also one of the finest figures of a woman holding flowers by Courbet and above all a glorious and very important late pastel byegas which does not come from the sale. It represents a pink and yellow dancer. This picture measures 44 7/8 inches in width and 43 inches in height. I think it would really look stupendous on the panel of the mantle of your dining-room. Apart from that I have a new and most extraordinary picture by Van Gogh and a few less important things.

Please remember me to Mrs Robinson and believe me,

Very sincerely yours  
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

P.S. I also wish to confirm my cable of this morning by which I inform you that if there is any sales tax to be paid you will have to bear the cost of it as the price I mentioned is net for me.

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# WESTERN UNION

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FIRST VICE-PRESIDENT

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ACCOUNTING INFORMATION
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Send the following message, subject to the terms on back hereof, which are hereby agreed to

To \_\_\_\_\_ 19\_\_

Street and No.

EDWARD G. ROBINSON  
10 NORTH REXFORD DRIVE  
BEVERLY HILLS  
CALIFORNIA

New York March 31 1941

REGRET SINCERELY WE COULDN'T AGREE HAVE GONE ALL WAY DOWN

SORRY NOT ABLE LEAVE PAINTINGS LONGER NEED THEM URGENTLY

BEST REGARDS

PAUL ROSENBERG

WHEN YOU  
*Travel*  
SEND  
WESTERN UNION  
**TOURATE**  
TELEGRAMS  
Only  
**35¢ ANYWHERE**  
FOR FIRST 15 WORDS  
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Sender's address  
for reference

Mr Paul ROSENBERG 15 East 56th Street, New York City, N. Y.

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SYMBOLS
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SA712 38 NT=TD LOSANGELES CALIF 30  
PAUL ROSENBERG= MADISON HOTEL  
15 EAST 58 ST NYK=

1941 MAR 31 AM 2 42  
MAR 31 1941

REGRET WE COULDNT REACH UNDERSTANDING. WOULD IT BE CONVENIENT TO SHIP YOUR PAINTINGS IN A FEW DAYS WHEN I EXPECT THE RETURN OF MY SEURAT AND DELACROIX FROM THE METROPOLITAN MUSEUM. HOPE YOU HEALTH IS IMPROVING BEST REGARDS=

EDWARD G ROBINSON.

SEURAT AND DELACROIX.

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TOUR-RATE	SHIP RADIO

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Form 2-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

EDWARD G. ROBINSON  
910 NORTH REXFORD DRIVE  
BEVERLY HILLS  
CALIFORNIA

New York March 29th 1941

CALL YOUR ATTENTION THAT PRICE I NAMED LAST NIGHT MEANS AMOUNT  
NET FOR ME EXCLUSIVE OF SALE TAX IF ANY STOP MY STATE STILL VERY  
BAD REGARDS

PAUL ROSENBERG

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

aside any net monies.

It is impossible for me to go beyond the prices I quoted to you, which I feel are fair and reasonable under ordinary circumstances, which you should find acceptable under the prevailing unusual circumstances. I have taken the realistic attitude in the matter and trust that you will find it equally consistent to do so.

In discussing the financial aspects involved in the purchase of paintings I might have added the 3% "Use Tax" imposed by the State of California on the purchase price of the painting and the annual "Personal Property Tax" for its possession.



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	Paul Rosenberg	II.A.25

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NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
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CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

MR EDWARD G. ROBINSON  
910 NORTH REXFORD DRIVE  
BEVERLY HILLS  
CALIFORNIA

March 27th, 1941

STILL SICK AND MOST OF TIME IN BED STOP IF NOT ASKING TOO MUCH CAN  
YOU PHONE ELDORADO 5 5089 PRIVATE PHONE NEAR MY BED AFTER SEVEN  
REGARDS TO BOTH

PAUL ROSENBERG

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

aside any net monies.

It is impossible for me to go beyond the prices I quoted to you, which I feel are fair and reasonable under ordinary circumstances, which you should find acceptable under the prevailing unusual circumstances. I have taken the realistic attitude in the matter and trust that you will find it equally consistent to do so.

In discussing the financial aspects involved in the purchase of paintings I might have added the 3% "Use Tax" imposed by the State of California on the purchase price of the painting and the annual "Personal Property Tax" for its possession.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

*S.R.K.*

MAR 27 1941

March 25, 1941

Dear Mr. Rosenberg:

Your telegram and letter arrived while I was in San Francisco...I am sorry to learn of your illness. I trust it is not serious, that you will soon be back to good health.

*Leah  
6/5/11*

It is unfortunate that your doctor forbids you to travel, for spring is now here and nature is rich in its beauty and glow.

I looked forward to your coming, which among other things, would have permitted us to further discuss the Renoirs. To acquire them on the basis of my offer would entail a great sacrifice. With the increased tax burden, which our Defense Program has necessarily imposed upon all of us, in addition to the unusually high normal taxes, it is difficult and trying for anyone, irrespective of his gross earnings, to set aside any net monies.

It is impossible for me to go beyond the prices I quoted to you, which I feel are fair and reasonable under ordinary circumstances, which you should find acceptable under the prevailing unusual circumstances. I have taken the realistic attitude in the matter and trust that you will find it equally consistent to do so.

In discussing the financial aspects involved in the purchase of paintings I might have added the 3% "Use Tax" imposed by the State of California on the purchase price of the painting and the annual "Personal Property Tax" for its possession.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

*P.R.*

One's liability does not cease on mere acquisition but it is a continuing one which must be taken into consideration.

I have written you at some length in order that you might thoroughly understand my position. I do not believe it to be applicable solely to me. You would be confronted by the same conditions with another. In the appreciation of all these factors, I truly believe that my offer would be as advantageous to you. So convinced am I of it, that I would propose a sale whereby you could, within a period of one year, repurchase the paintings from me at the same price plus reasonable interest.

Mrs. Robinson joins me in sending our best wishes for your good health.

Sincerely,

*Edward G. Robinson*  
Edward G. Robinson

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

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SA892 27 NT=TDS BEVERLYHILLS CALIF 6  
PAUL ROSENBERG= *NBN*  
MADISON HOTEL 58 AND MADISON AVE NYK=  
1941 MAR 6 PM 10 30

LOOKING FORWARD TO SEEING YOU HERE PERHAPS IF YOU ALLOWED YOURSELF SUFFICIENT TIME TO ORGANIZE AND ANNOUNCE AN EXHIBITION IT MIGHT BE WORTH YOUR WHILE BEST REGARDS=  
EDWARD G. ROBINSON.

*Wm. J. ...*

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SC137 53 NT=TDS BEVERLYHILLS CALIF 24  
PAUL ROSENBERG=  
MADISON HOTEL 15 EAST 58 ST NYK=

YOUR GENEROUS GIFT OF CIGARS JUST RECEIVED TODAY FOR WHICH I BELATED THANKS. VILMORIM CHARMING GUEST AND DELIGHTED TO ENTERTAIN HIM. FIVE OF MY PAINTINGS BEING RETURNED FROM EXHIBITION SATURDAY AND WOULD THEREFORE APPRECIATE RECEIPT OF RENORIRS HERE BY NO LATER THAN NEXT MONDAY TO ALLOW FOR APPROPRIATE REHANGING WITH OTHER BEST REGARDS=  
EDWARD G. ROBINSON.

VILMORIM RENORIRS.

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1213-B

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

MARCH 6,

19 41

To EDWARD G ROBINSON

Street and No. 910 NORTH REXFORD DRIVE

Place BEVERLY HILLS CALIFORNIA

WILL BE NEXT WEEK BEVERLY HILLS ON MY WAY TO SAN DIEGO

DO YOU ADVISE ME TO BRING SOME PICTURES TO SHOW TO  
CALIFORNIAN AMATEURS

THANKS AND BEST REGARDS

PAUL ROSENBERG

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



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THE RIVERSIDE MUSEUM

VERNON C. PORTER, Director

MASTER INSTITUTE OF UNITED ARTS, INC.  
310 RIVERSIDE DRIVE, NEW YORK CITY  
ACademy 2-9180 - ACademy 4-1700

January 7, 1941

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

Dear Mr. Rosenberg:

We wish to acknowledge your letter of January 6th requesting us to deliver the following pictures to Mr. Valentine Dudensing:

GEORGES BRAQUE  
Cat. #19, Guitar, Score, Apples, Glass, etc...\$3000.  
Cat. #20, Bowl of Grapes.....\$2400.

Delivery will be made, at their risk and expense January 10th, 1941. We have instructed our insurance brokers to cancel these two items from our policy as of this date.

On behalf of the President and Trustees of the Museum, please accept our sincere thanks for this generous loan.

Yours very truly,

*Vernon C. Porter*

Director.

VCP/m

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

C.P.R.

March 3, 41 -

My dear Mr. Rosenberg -

- Just a hasty note  
 to let you know that the two  
 Remains arrived this morning -  
 and the Ingres several days ago,  
 for which my thanks. If you are  
 coming out for the San Diego show,  
 I wish you could arrange to stop  
 off here, and resume our negotiations.

With every good wish

Sincerely,

Edward J. Reburn.





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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

*C.R.K.*

January 3, 1941

Dear Mr. Rosenberg:

Thank you for your letter of December 30th, and thank you in advance for loaning me the Corot and the Ingres, which of course have not yet arrived.

I have not yet heard from the Metropolitan Museum as to when they want the Delacroix but have left instructions to send it to them immediately upon receiving notice.

Permit me, at this time, to express the pleasure I had in ~~me~~ meeting with you and your Brother-in-law, Mr. Helft. I hope that I may soon have the opportunity of another chat.

Mrs. Robinson joins me in sending you our warmest greetings and best wishes for the New Year.

Yours very sincerely,

*Edward G. Robinson*  
Edward G. Robinson

Mr. Paul Rosenberg  
The Madison  
New York City, N. Y.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

Draft of speech by Paul Rosenberg  
about Picasso.

on stationery of Madism  
Hotel before he moved to  
16 E. 57 street.

Probably 1941 - in support  
of "Franca Forever"





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Je demandais ce qu'il y avait de changé dans la façon  
de penser qui admettait et rendait possible ces faits si  
de légères. Van fork, et ceux qui les racontaient dans le  
temps. C'est <sup>qui est changé</sup> ~~un autre~~ secret. Je vais vers le sud.  
C'est <sup>une</sup> ~~une~~ <sup>connaissance</sup> ~~connaissance~~ <sup>de l'art</sup> ~~de l'art~~, dans une d.  
les ~~paroles~~ <sup>paroles</sup>, en suite les vers, ce qui devrait faire  
comprendre bien des choses, bien des idées.

d'accoutumance nous rend tout familier

Ce qui paraît lointain et inconnu

L'oppression à notre vue

dors que cela veut à la grande vue.

Oui, il faut regarder, <sup>comme les autres</sup> ~~comme les autres~~ ce qui s'en connaît,  
les conventions passées, et surtout ne pas chercher  
dans un artiste nouveau un rapport, une ressemblance  
avec l'aspect d'une époque antérieure. Pour faire  
partie de la même famille picturale, c'est par l'esprit  
d'œuvre que l'on y arrive et non par le même  
aspect. Les religions des hommes ont un <sup>caractère</sup> ~~caractère~~  
elles sont toutes pareilles dans l'esprit, puis si elles  
sont toutes à vénérer un dieu à l'autre, un dieu  
à charité, à fraternité.

Il ne faut jamais prendre en ~~un~~ <sup>un</sup> des argu-  
ments ~~en~~ <sup>en</sup>, comme l'œuvre d'artiste, mais  
trouver dans celle-ci, des arguments contre ~~un~~ <sup>un</sup>.

On veut dire, je n'aime pas ce tableau, ou cet  
artiste: J'ai <sup>souvent</sup> ~~souvent~~ demandé à M. <sup>à dire que</sup> ~~à dire que~~ <sup>à dire que</sup>  
vraie ~~potentiel~~ que ce qu'il a sur cela voulait  
dire, et sur qui était basé ce jugement, si vite  
prononcé. Permettez-moi de vous dire, ~~vous voulez~~  
parade être un professeur, ou un ~~rechercheur~~ <sup>rechercheur</sup>  
tant, que ces critiques, étaient toujours basées  
sur une opinion personnelle, un point personnel,  
sur un aspect ~~laissant~~ <sup>laissant</sup> ~~mais~~ <sup>mais</sup> ~~jamais~~ <sup>jamais</sup> sur les qualités  
picturales d'un tableau. Jamais je n'ai entendu  
dans ~~les~~ <sup>les</sup> ~~paroles~~ <sup>paroles</sup> ~~ou~~ <sup>ou</sup> ~~à~~ <sup>à</sup> ~~toutes~~ <sup>toutes</sup> ~~les~~ <sup>les</sup> ~~épisodes~~ <sup>épisodes</sup> ~~de~~ <sup>de</sup> ~~ma~~ <sup>de</sup> ~~déjà~~ <sup>déjà</sup>  
l'œuvre ~~critique~~ <sup>critique</sup> ~~par~~ <sup>par</sup> ~~les~~ <sup>les</sup> ~~docteurs~~ <sup>docteurs</sup>. ~~Je~~ <sup>Je</sup> ~~crois~~ <sup>crois</sup>  
certainement pour mon temps à l'art. ~~Je~~ <sup>Je</sup> ~~crois~~ <sup>crois</sup>



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de ~~son~~ exprimer non seulement son ~~propre~~  
 appréciation, toutes les opinions, sous les aspects de l'art, et <sup>3</sup>  
 d'avis de, que le tableau d'un artiste est mal vu  
 et ce sera, que le rapport des couleurs, des volumes, les  
 lignes, et la construction de l'œuvre ~~est~~ en avant etc.  
 leur jugement est basé sur l'ignorance, cette pré-méconnaissance  
 qui vous permet de soutenir avec assurance les cas  
 avec un semblant de sincérité des choses qui font tourner  
 les cheveux sur la tête des vrais artistes. ~~Représentant~~  
 Aron j'ai connu une ~~personne~~ <sup>personne</sup> qui ~~travaillait~~ <sup>travaillait</sup>  
 tout tableau ~~de~~ <sup>de</sup> un ~~bon~~ <sup>bon</sup> ~~homme~~ <sup>homme</sup>. ~~Un autre, un tableau~~  
~~représentait de la tête d'un homme, et c'est un~~  
~~propre dans leur esprit par un vrai bon homme~~  
~~d'œuvre d'art la plupart de ceux qui en ont vu~~  
~~étaient les gens, et j'ai aimé pas ce tableau.~~  
 chose fait, il paraît confus, il paraît être un  
 préconçu, et voudrait donner son ~~propre~~ <sup>propre</sup> ~~contenance~~  
 quelque chose sur laquelle il faut s'appuyer et se  
 reposer. La vérité est qu'il faut chercher dans l'œuvre  
 d'un artiste des arguments contre soi et ~~pour~~ <sup>non</sup> soi.  
 Il faut chercher à comprendre l'œuvre d'un artiste  
 qui, plus qu'il est sincère s'exprime, comme il  
 peut ~~le~~, et non comme il veut ~~comme~~ <sup>comme</sup> ~~un~~ <sup>un</sup> ~~semblant~~  
~~de~~ <sup>de</sup> ~~soi~~. Il n'est pas bien, il ne peut représenter  
 sur un simple plan, par des lignes, d'aspect  
 objectif des ~~objets~~, des personnes, des objets, des paysages  
 qui nous sont familiers. Et tout, les choses, il  
~~peut~~ <sup>peut</sup> ~~s'exprimer~~ <sup>s'exprimer</sup> ~~en~~ <sup>en</sup> ~~contours~~ <sup>contours</sup>. ~~elles sont~~  
~~ments.~~ <sup>non</sup> ~~On~~ <sup>On</sup> ~~ne~~ <sup>ne</sup> ~~peut~~ <sup>peut</sup> ~~jamais~~ <sup>jamais</sup> ~~obtenir~~ <sup>obtenir</sup>, que le ~~processus~~  
 est l'instrument intermédiaire entre la tête et le  
 cerveau, comme le porte plume pour l'écrivain.  
 Il s'agit donc pas d'exercer d'écriture pour imiter  
 pour saisir l'aspect d'un objet, le corps du ~~processus~~  
 l'expression est bien, c'est ~~précisément~~ <sup>précisément</sup> ~~exprimer~~  
 est tout à fait ~~inapplicable~~ <sup>inapplicable</sup> à la peinture.  
 Ainsi, Chardin, ce grand peintre modeste, qui dans  
 un siècle de confusion, à Malherbe pour les  
 grands, la noble, a peint de véritables tableaux















The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

2

Prenons ces objets qui lui sont familiers, le verre, le cristal, la carote, la friture, la pipe, la solette, cela c'est, sont vivants pour lui, et sera accueilli pour les spectateurs. Bien que créés pour le tableau, qui en commande la forme, ils pourraient carote excellent. Nous comparons tous ces objets de pareille sorte, que si nous les regardons attentivement nous les considérons aussi vivants que les objets chez Picasso. En fait ils le sont, mais ils deviennent, perçus par lui absolument réels, puis en ils ont pu ~~être~~ ~~tel~~ ~~ou~~ ~~tel~~ ~~tableau~~, l'aspect pictural qui était vicieux. N'oublions pas surtout, et pour toujours, ~~que~~ ~~chaque~~ ~~objet~~, ~~malgré~~ ~~le~~ ~~fait~~, chaque personne, chaque objet, chaque objet, ont un aspect objectif, c'est à dire tel que nous le voyons, ~~par~~ ~~la~~ ~~comparaison~~. même si nous en apercevons qu'une partie, notre comparaison de l'objet le complétant, les objets ont un aspect pictural qui lui font perdre pour l'harmonie des formes, des volumes, l'aspect qui nous est familier. Mais, sans en l'objet que objectivement, nous complétons, nous pouvons compléter le même objet. Lorsque nous est suggéré, indéfini, récréé par un artiste tel que Picasso. Il serait trop long, cela serait l'objet d'un livre que je devrais écrire à ce que je n'écris jamais, pour chacun en détail et par des exemples typiques, que tous les artistes, quelque ils soient, ont toujours définies et souvent d'une façon aussi qui pourrait sembler <sup>être</sup> choquer que celle de Picasso, si le public savait regarder.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.25

Picasso, à crée sa terre, il la seconde la culture<sup>sp</sup>  
 et la possède bien, ~~cette est bien à lui~~, il sait  
 quelle peut produire ceci et non cela, et cette  
 terre est à lui à lui seul, & non à la terre  
 immortels ou espérans, qui font contondre  
 Picasso une cene-ci.

Picasso est un magicien, il croage tout,  
 au seu moins il croit essayer, lorsque c'est dans  
 son caractère de le faire. Qu'il le veut ou  
 non Picasso reste lui même, il ne peut  
 ni s'échapper ni s'évader, il est son propre  
 prisonnier, il a des desespoirs, et chaque  
 fois sa destinée est de continuer son chemin,  
 de se consacrer lui même, de se être jamais  
 compris, de n'être jamais satisfait.

Il a peur de la gloire, il a peur de l'argent,  
 et pourrait craindre s'il n'était pas Picasso,  
 d'être poussé à l'exploiter, mais, je le vois  
 encore, chez moi dans ma galerie, appuyé  
 contre une colonne en bois. Lorsque en  
 regardant ses tableaux accrochés en une  
 à une exposition: Rosenberg, j'ai vendu mes  
 droits sur les futures, je les laisse à l'autre  
 car je ne puis me copier. Si je le faisais  
 je n'aurais plus rien à dire, & j'aimerais  
 mieux copier les autres, car au moins je  
 leur apporterais quelque chose d'autre.

N'oublions pas qu'il s'exprime toujours en  
 trois dimensions, pour ce faire, il doit le rendre  
 le plus intellectuellement possible sans être de  
 perspective. Qui a été un apport, à un  
 moment dans la peinture. Qui est un  
 mouvement entre les mains d'un maître  
 peintre et un vent dans celles d'un bon  
 artiste.

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C'est ce que la perspective, c'est de nous donner  
 la profondeur dans une toile, par les lignes,  
 par, par les volumes, en peinture, à cette sorte  
 que nous pourrions <sup>évaluer</sup> l'espace en yards  
 et la niche entre les personnes et les objets, <sup>encadrés</sup>  
 dans le tableau. Est ce la de l'art? Est ce la  
 seule façon de s'exprimer. Non, certes, les  
 grands artistes du passé, les deux grands, les  
 Botticelli, Duccio, les enlumineurs des XI<sup>e</sup> & XII<sup>e</sup> ou  
 siècles, s'exprimaient autrement. J'en parlerai  
 un jour, de l'organisation d'un tableau de Botticelli  
 qui exprime par un moyen à lui cela 3 en  
 dimension. Les <sup>artefacts</sup> ~~peintures~~ <sup>avaient</sup> ~~nommé~~ d'une  
 façon aussi étrange primitive que nos modernes  
 cubistes, expriment la notion par des chemins  
 en relief. Or Piero s'exprime en dessins  
 lignes, par des successions de plans qui s'échelonnent  
 en avant, par des plans, vides et formes en  
 couleurs, vides par Botticelli la 3<sup>e</sup> en espace  
~~peinture~~. Il veut montrer par un plan  
 cubique, qui fait échapper <sup>avec lui</sup> plan cubique nécessaire  
 à l'harmonie de l'œuvre, par une ombre nécessaire,  
 la distance qui existe entre ses deux objets,  
 la distance qui existe entre le plus éloigné des  
 objets et le fond qui représente la limite  
 exprimée de la troisième dimension. Chaque  
 ligne est nécessaire dans une composition de Piero,  
 elle est commandée par une autre, qui commande  
 des volumes, par conséquent des formes qui ne  
 peuvent former la stabilité de l'œuvre et  
 aide que celle que vous voyez. J'appelle  
 par là, cette ligne commandée qui vous  
 a peut être fatigué qui, si on croise prend  
 vous sembler arbitraire, que les objets représentés  
 dans une œuvre de Piero, sont aussi  
 réels que ceux exprimés dans toute autre



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œuvre. Ils ont devinés, rêvés. Ils ont une vie  
leur vie factuelle, ils existent, à tel point, qu'il y a  
un peu de patience, de bonne volonté, en les  
regardant souvent, en vous accablant ou  
venant, à cet aspect, une révolte, et vous  
liez aussi pleinement. Les œuvres de cet ordre  
sont celles de son auteur. Les objets vous sont  
devenus familiers, ils auront enrichi votre  
vision, et peut-être, présomptivement, ils  
auront enrichi votre vision des choses,  
Ils vous obligent à penser, à regarder les  
objets autour de vous, et vous avez peut  
être la joie de découvrir d'autres œuvres  
à des objets qui vous ont été familiers.

Sachez que Picasso, qui devant avoir  
rien, ou rien même que n'importe quel  
fond abstrait, veut par exemple, qu'il s'agit,  
vous en avez la preuve dans cette évolution,  
reproduire par le croquis ce qu'il veut,  
et penser que on le peut avoir, que il vous  
est montré, il est <sup>ou</sup> ~~encore~~ il se peut  
faire autrement.

Il voudrait plaindre à tout le monde, et  
compris de tous, mais, il ne sera  
jamais cette conception, qui avait existé  
à son <sup>concret, ou amant, ou son</sup> idéal de beauté, ~~avant après lequel~~  
aucun, il ~~restera~~ libre jusqu'à la mort.

Un tableau doit être regardé sur coup d'oeil

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Suzet. Dans <sup>divers</sup> Various faces of art since in France <sup>during</sup> the 19<sup>th</sup> century.