

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

SAM SALZ

TELEPHONE
WI 2-1000

THE AMBASSADOR
PARK AVENUE
NEW YORK

SOLD TO

Mr. Paul Rosenberg
Hotel Madison
15 East 58 Street

DATE

November 22nd, 1940

1

Painting by Pissarro

"Boulevard a Pontoise" 1872

\$ 5000. 00

Payment received with thanks

Sam Salz
Sam Salz.

No.207.454

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO
SAN DIEGO, CALIFORNIA

December 20, 1940

Mr. Paul Rosenberg
Beverly Hills Hotel
Beverly Hills, Calif.

Dear Mr. Rosenberg,

I just want to tell you how pleased our Art Committee is in your purchase and gift to us of the water color still life called "What - Another Still Life?" by Miss Honore Sharrer, of Coronado, California. Of course we accept it with great appreciation and thanks.

The committee was very keen about the reproductions of paintings which you left with me. For the moment, we wondered whether we might be able to see the Berthe Morisot and the Renoir "Maternité" -- the one of the woman in red, holding the baby in the white dress. So if they could come out any time, maybe we can get some action.

About the other matter of a larger group, I would be glad to hear what you have to say, following any conversation you may have had with Roland McKinney.

It was so good to see you and your friend, Mr. Helft. It was very refreshing and delightful, as well as interesting, of course. With kind personal wishes,

Sincerely,

Reginald Poland
Director.

P.S. I enclose a gift slip to cover your very kind gift just made to us. Will you be good enough to sign it and return it to us for our files? Thank you.

R Poland

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO
SAN DIEGO, CALIFORNIA

Received - - - \$30.00 - - - for December 19, 1940

Miss Honore Sharrer's water color:

"WHAT - ANOTHER STILL LIFE"

From the 26th Annual Art Guild Exhibition,
Fine Arts Gallery, 1940-41.

From Monsieur Paul Rosenberg.

Fine Arts Gallery

By

R. Heath

Secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

APR 25 1941

April 23, 1941

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

Dear Mr. Rosenberg,

Inasmuch as you had asked us to return the Renoir "Maternité" immediately, we did so. It left yesterday for New York. This morning we received your wire, saying that if a \$16,000 offer might be possible, that you would now accept it. Inasmuch as you wrote us as you did in your letter of March 8th, and because we have already sent off the picture, we will now have to take up the matter as a new consideration, and will let you know as soon as we can. Thanks.

Sincerely yours,

Reginald Poland
Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

April 1st 1941

Mr Reginald POLAND,
Director,
FINE ARTS GALLERY,
Balboa Park,
SAN DIEGO (California)

Dear Mr Poland,

I thank you for your cable which I received this morning. I am very glad to hear that your exhibition was successful and shall be pleased to receive a catalogue of it if you had one printed.

I should be much obliged if you could return to me the following photographs which I believe you still have in your possession. Now that the show is over I suppose you are no more in need of them.

COURBET	"Jeune Fille Aux Mouettes"	Transparency
MORISOT	"Jeune Fille Dans La Serre"	"
BRAQUE	"Still Life"	"
BRAQUE	"Still Life"	"
MORISOT	"Jeune Fille Dans La Serre"	"
RENOIR	"Gabrielle in Red Dress and Jean Renoir"	"
"	"	"
"	"	"

(Color Reproduction)

I am still quite sick and have to stay in bed for a week or so. With best regards, I am,

Yours sincerely,
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.26

& CO.

March 29, 1941

Mr Reginald POLAND,
Director,
FINE ARTS GALLERY,
Balboa Park,
SAN DIEGO (California)

Dear Mr Poland,

Since your last letter of March 17th I have not heard from you. I would like to know when your exhibition closes as I understand that Mr NICH is expecting the pictures. The list is as follows:-

<u>Artist</u>	<u>Title</u>
Braque	ANEMONES
"	STILL LIFE ON A BLUE CLOTH
Gauguin	LE BRSTON
Van Gogh	THE RAIN
Picasso	THE REPLY
Vuillard	LES ROSES
Corot	WOMAN WITH TOQUE
Courbet	YOUNG GIRL WITH SEA GULLS
Delacroix	TURKISH WOMEN IN THE BATH
Ingres	PORTRAIT DE MME MOITESSIER

These pictures to be sent collect. Please inform me by wire without fail as paying the insurance I want to cover them in order to run no risk.

The pictures to be returned to the LOS ANGELES MUSEUM c/o Mr MACKINNEY are as follows:-

<u>Artist</u>	<u>Title</u>
Renoir	MATEMNITE
Picasso	THE ACTOR
"	BLUE AND YELLOW VASE
Vuillard	PORTRAIT DE MME R. J. L.

.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

Artist

Title

Cézanne

TIROIR OUVERT

"

ESTAQUE

Lautrec

PROFIL FOND BLEU

Matisse

ODALISQUE JAUNE

I would indeed be glad to know if your show has been a success, if the catalogue has been printed in which case I would be very pleased to receive a copy of it for my files.

I am still sick. I suffer a lot and I do not foresee the moment when I shall be able to travel again. Hoping to hear very soon from you, I am,

Very sincerely 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.26

600.

March 15, 1941

Mr Reginald POLAND,
FINE ARTS GALLERY,
Balboa Park,
SAN DIEGO,
California

Dear Mr Poland,

Thank you for your letter of March 12 informing me of what has happened to my picture by Ingres. The picture was not insured but I do not believe that the accident you mention is of very great importance. I think I would rather have the repair work done in New York. However, I shall see for myself when I come to San Diego. I will then decide on the best course to follow.

I have not yet recovered. I must now wait for the results of a very serious X Ray examination before I can leave. I shall know by Monday and in case my condition does not permit me to travel I shall wire you immediately in order to enable you to cancel my lecture of March 21st.

I wish to call your attention to the fact that "L'Estaque" by Cézanne also known as "L'Usine" is not in its original frame as I received it from London only after the picture had been shipped to Los Angeles. The original frame of the "Maternité" was also delivered to me after I sent you the picture. Therefore, in case someone of your institute is interested in this picture, please note that it has to be changed, the present one belonging to JULIUS LOWY, INC. frame makers in New York who lent them to me. The same applies to "Marissel" by Corot.

Very sincerely yours,

Paul ROSENBERG

P.S. Do you think that although I had not insured the pictures, the insurance of the Express Company would be responsible for the damage done to the pictures?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

STANDARD TIME INDICATED
RECEIVED
TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH

Form 16

Postal Telegraph

Mackay Radio
Commercial Cables



All America Cables
Canadian Pacific Telegraphs

THIS IS A FULL RATE TELEGRAM, CABLE-GRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL, IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

YC181 25 NL=SANDIEGO CALIF 31
PAUL ROSENBERG=
:MADISON HOTEL 15 EAST 58 ST NYC=

FR APR 1 - 1941

:TEN PAINTINGS SENT TO CHICAGO LAST FRIDAY FIVE HUNDRED DOLLAR
VALUATION EACH BOX STOP THOSE FOR LOSANGELES LEAVE THIS FRIDAY
EXHIBITION SUCCESSFUL HERE THANKS GREETINGS=
:REINALD POLAND.

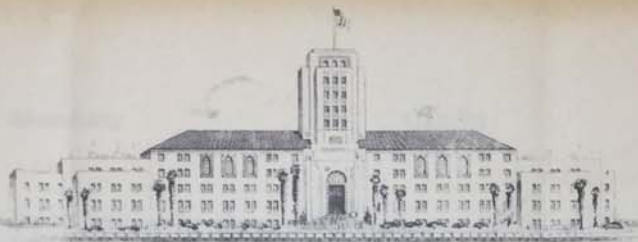
REINALD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

March 12, 1941

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

Dear Mr. Rosenberg,

This morning the Ingres and the little Corot have at last reached us, and thank you very much for them. We must report to you that upon unpacking the Ingres, we noticed several wide streaks on the surface of the painting in various places, rather wide in some places, and rather strong white marks. On rubbing certain streaks that were over to the right, about 11 inches from the right hand side and about 13 inches from the top, we find they had definitely gone into the varnish. There were also white spots at the top which could not be rubbed off with an old piece of linen. At the left of the rose garland around the head of the subject there were marks; on rubbing off, we find there were streaks into the varnish. Also, on line with the shoulder and half way between the subject's right shoulder and the edge of the canvas at the left of the picture, there were three or four other diagonal impressions, which on being rubbed left slight impressions in the varnish. At the point where the dress of the subject comes against the fur thrown over the chair, there are several streaks of similar character. At various other points there are spots. Several little splotches occur where the varnish has been rubbed at the left of the inscription, and up at the right hand corner of the canvas there are splotches where the varnish has apparently deteriorated and may have happened before being shipped to us.

We called in the insurance adjuster of the Express Company, which had delivered the box, and upon going very carefully through the box in which the painting was packed, no trace of chalk or other white substance was found. He therefore feels, as do we, that the marks were caused before the painting was shipped, and were not caused during shipment. The painting had been turned over to the Bekins Van and Storage Company for packing, and, in our opinion they are the people responsible for the condition described, and not the Express Company. We think that a claim should be placed with the Bekins Van & Storage Company for the charge necessary to restore the surface to perfect condition again. We had to pay Bekins a charge of \$12.47 for the boxing of the Ingres and the Corot, as the paintings were delivered to us C.O.D., and this charge was included in the total charge made for delivery by Express of the paintings.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Mr. Paul Rosenberg

3/12/41

2

Don't be unduly alarmed about the condition of the Ingres. It can be taken care of by an artist right here, and we will be glad to have it treated if you will duly authorize it. The cost will probably be \$10. or \$15.

The condition of the Corot is perfectly all right, except for some little unimportant chips out of the frame.

We are delighted to have these paintings, and have already hung them in the show. I hope that you are feeling much better, and that we shall have the pleasure of having you with us next week.

Sincerely yours,

Reginald F. Toland
Director.

P.S. I enclose herewith the report made by the insurance adjuster, regarding the condition of the painting, and their opinion that the cause of the scratches occurred at the time of packing by Bekins Van and Storage Co., Beverly Hills. I send this to you, in the event of your wishing to make claim direct on the Bekins Company, Beverly Hills, for the condition evidently caused by them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

COPY

RAILWAY EXPRESS AGENCY

Joint Inspection Report--Partial Loss or Damage

Office: San Diego Date of Inspection: 3 - 12 Hour: 3 p.m.

Consignee: Fine Arts Gallery Address: San Diego, California

Shipper: Bekins V and S Company Address: Beverly Hills, California

D/S No.: 605 Date: 3/4/41 No. Pieces Description: 2 Value: \$500--

Weight: 202 Date delivered: 3/12/41 Hour: 10 a.m.

Description of good, Nature of Bad Order, etc.

Picture had chalk marks on face. When these were removed, there remained scratches. -- No evidence of chalk on cause of scratches in box. -- Was probably done at time of packing.

Date consignee gave notice or requested inspection: 3/12/41 Hour: 11 a.m.

Were goods unpacked before this inspection was made? Yes

Kind of container: Box

Was it new or second hand? New

If DAMAGE is claimed, did package or contents indicate cause? No

Was damage of such nature that it could have been noticed at time of delivery? No

Did shipment bear "Glass" or other "Fragile" labels: No.

Can damaged articles be repaired or have they salvage value? Repair

What disposition will be made of same? Repaired

J. S. Ove, Inspector
Railway Express Agency

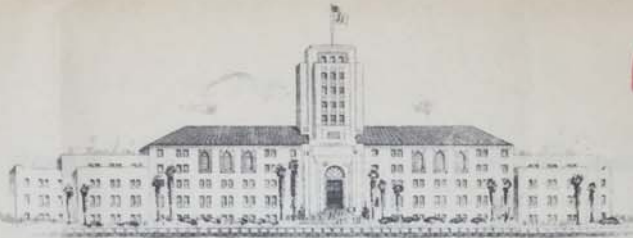
Fine Arts Gallery
Consignee (R. Heath)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO
SAN DIEGO, CALIFORNIA

March 13, 1941

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

Dear Mr. Rosenberg.

We have just received a letter from Mr. Rich, of the Art Institute of Chicago, saying it is necessary for them to receive the paintings on or before March 26. Inasmuch as you had told us that the paintings must be in Chicago before April 8, and five of them (the Van Gogh, 2 Braques, the Picasso Reponse, and the Vuillard) to get there immediately after April 1st, we were counting on having the paintings remain with us until that time, and had made our plans accordingly, and have announced it. Mr. Rich's request now means that we will have to send the paintings out of here by Saturday, the 22nd; and this will throw everything all out. It gives us only one more week to have the paintings. Under such conditions, we scarcely would have had the show.

Please, can you do something about this with Mr. Rich? We have lent him our 'prize-picture' of the Goya; and we think he might cooperate, if you could urge this for us. The paintings which he wishes returned by March 26 are as follows:-

BRAQUE	Anemones
BRAQUE	Still Life on a Blue Cloth
COROT	Woman with Toque
COURBET	Young Girl with Sea Gulls
GAUGUIN	The Breton
VAN GOGH	Rain
VUILLARD	Roses
PICASSO	The Reply
INGRES	Portrait of Mme. Moitessier
DELACROIX	Turkish Women in the Bath

In addition, he wishes all of the paintings which we have borrowed from San Francisco also returned on or before March 26!

Yours sincerely,

Reginald Poland
Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Page 2

March 13, 1941

Mr. Paul Rosenberg

As we said in a letter a couple of days ago, we have definitely scheduled a talk by you for the afternoon of March 21, with Picasso and his art, as the focal point, about which the talk is to be made...if that is O K. We already have invited our membership to this talk.

Thank you very much again for being willing to do this for us. Anticipating the pleasure of seeing and hearing you.

R. Poland

We are very much interested in your program
R.P.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

AIR MAIL

March 10, 1941

Mr Reginald POLAND,
FINE ARTS GALLERY,
SAN DIEGO,
California

Dear Mr Poland,

According to your cable I send you herewith the prices to be asked and the prices net for me. Let us hope that you are going to have a success.

I am very sorry that my illness has prevented me from coming this week as I intended to. I hope, however, to fly over next week. I shall let you know in time the date of my arrival in order to enable you to announce my lecture with the necessary delay.

Very sincerely yours,

Paul ROSENBERG

PR/K

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26

New York March 10th, 1941

LIST OF PRICES

<u>ARTIST:</u>	Price to be asked	Price not for me
<u>REN LA:</u> <u>Maternité</u>	\$24,000.00	\$20,000.00
<u>Berthe ORIST:</u> "Jeune Fille Lisant Dans Une Serre"	\$12,500.00	\$11,000.00
<u>BRAQUE:</u> <u>Anémone</u>	Not for sale.	
Still Life on a Blue Cloth.	Not for sale.	
<u>CEZANNE:</u> Usine près de la Sainte Victoire.	\$ 9,000.00	\$ 7,000.00
Nature Morte au Miroir	\$18,000.00	\$16,000.00
<u>GAUGUIN:</u> "Le Breton"	\$11,000.00	\$ 9,000.00
<u>Henri MATISSE:</u> "Odalisque With Flowers"	\$ 7,000.00	\$ 6,000.00
<u>Pablo PICASSO:</u> "The Actor"	\$25,000.00	\$22,500.00
"The Reply"	\$18,000.00	\$15,000.00
<u>TOULOUSE-LAUTREC:</u> "Profile With Rose Tie"	\$12,000.00	\$10,000.00
<u>Vincent VAN GOGH:</u> "La Pluie"	\$42,000.00	\$38,000.00
<u>VUILLARD:</u> "Les Rosses"	\$ 3,200.00	\$ 2,800.00
"Portrait de Mme H. J. L."	\$ 6,000.00	\$ 5,000.00
<u>Jean Baptiste Camille COROT:</u> "Femme à la Grande Toque"	\$42,000.00	\$38,000.00
<u>Gustave CORMET:</u> "Young Girl With Sea Gulls"	\$25,000.00	\$22,000.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

	Price to be asked	Price net for us
<u>Eugène DELACROIX:</u> "Turkish Women in Bath"	\$42,000.00	\$38,000.00
<u>INGRES:</u> "Portrait de Mme Moitessier"	\$90,000.00	\$80,000.00
<u>Camille COROT:</u> "Marissel"	\$15,000.00	\$13,000.00
<u>Pablo PICASSO:</u> "Blue and Yellow Vase" Which was omitted on the list sent to you on March 7th.	\$ 4,800.00	\$ 4,000.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

STANDARD TIME INDICATED

RECEIVED AT

627-A MADISON AVE., N.Y.C.
WI. 2-6982 EL. 5-8682

TELEPHONE YOUR TELEGRAMS
TO POSTAL TELEGRAPH

Form 16

Postal Telegraph

Mackay Radio
Commercial Cables



All America Cables
Canadian Pacific Telegraphs

THIS IS A FULL RATE TELEGRAM, CABLEGRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

NA49N SA187 10= TD SANDIEGO CALIF MAA 10 1941 1011A

PAUL ROSENBERG=

MADISON HOTEL 15 EAST 58 STREET NYC=

SHOW OPENED SEND ALL PRICES TO INDIVIDUALS AND TO INSTITUTION=
REGINALD POLAND.

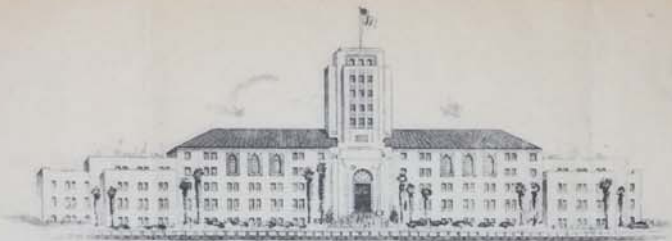
206P.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

March 6, 1941

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

Dear Mr. Rosenberg,

I received your wire this morning, asking for the opening date of our French exhibition. First, let me thank you again for the loan of the various pictures. I have decided that, in regard to the Picassos, the pictures as shown in the two photographs are sufficiently representative for our purpose, and that we had better forego the privilege of having any more right now.

You ask about the possibility of a lower figure on the Renoir "Maternite." Would you sell that painting for \$16,000? If so, maybe we could do some business. I do not know. But I would like to know how you would consider that figure. Perhaps I might be able to do something.

In regard to the opening of the show: including this morning, the shipment was a very indefinite quantity. Later in the day, a number of boxes came in. We are going to instal the show just as soon as we can now, and expect it will be on view by Saturday noon, March 8th. We have a talk announced for Sunday afternoon, so will probably open the doors for that reason by then.

We are interested to know that you are coming out next week, and I would like to know what day you might be out here, and what days you might be in this region, so that if possible we can arrange a talk by you, at least an informal talk. It will take several days to make such arrangements, so we would have to know several days in advance. Would you therefore please give me a choice of three days, any one of which you might be able to be here, say for an afternoon or evening, to give a talk. Would you be able to talk on Picasso and what led up to him,-- from the time of the beginning of Impressionism, and maybe a bit earlier, and carrying on, including certain phases of art with which Picasso has some kind of connection? I understood that you would be glad to do this voluntarily, without a fee? I will expect to hear from you either by wire or airmail letter, and will be glad to know that we are going to be able to see you here.

Very sincerely yours,

Reginald Poland
Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

STANDARD TIME INDICATED
RECEIVED AT

TELEPHONE YOUR TELEGRAMS
TO POSTAL TELEGRAPH

Form 16

Postal Telegraph

Mackay Radio All America Cables
Commercial Cables Canadian Pacific Telegraphs

THIS IS A FULL RATE TELEGRAM, CABLE-GRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

N.SA49 8 NL=SANDIEGO CALIF 7
PAUL ROSENBERG, HOTEL MADISON=
15 EAST 58 ST NYC=

314 1941 MAR 8 AM 4 54

INGRES AND COROT LANDSCAPE NOT ARRIVED FROM ROBINSON=
REGINALD POLAND.

COROT. INGRES.

Awaiting your further word in regard to the Renoir, I am,

Yours sincerely,

Reginald Poland
Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO
SAN DIEGO, CALIFORNIA

February 25, 1941

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

Dear Mr. Rosenberg,

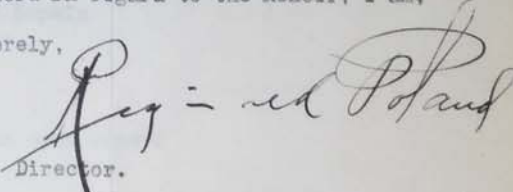
I just received your wire, enquiring about the Renoir "Maternite." I am sorry to say that we cannot purchase the painting; but I had counted on it for our French show in March. If it is not going to be available for the show, at least for the first part of it, perhaps, is there not some Renoir that we could have,-- either a figure in composition, or a landscape, or a still life - (not a portrait)? We do not want too big a picture, but one of about the same size as the Maternite, and one that is characteristic of his work. I would say, preferably, either a landscape or a flower still life, that you might have, that is out here on the Coast already. How about it?

In the meantime, could we retain this painting a little bit longer? If you give orders to have it returned, of course we will do what you say. But I hope it can be kept a bit longer, as people are very much interested in it here, and like it very much. It just a matter of the price which makes it out of the question for us.

We are counting on the pictures coming to us at the first possible moment after March 2nd.

Awaiting your further word in regard to the Renoir, I am,

Yours sincerely,


Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



REGINALD POLAND
DIRECTOR



FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

February 10, 1941

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

Dear Mr. Rosenberg,

Thank you for your letter of February 6th, from Chicago, and for agreeing to the terms mentioned in our former letter.

We are now definitely expecting the following pictures to come to San Diego: those from San Francisco any time now, and those from Los Angeles as soon as possible after March 2nd.

The ones to come from San Francisco are as follows:-

INGRES:	Portrait of Moitessier
COROT:	Girl playing Mandolin
COURET:	Girl with Seagulls
DELACROIX:	Woman bathing

The above are to come to us COLLECT, which is to be our only expense connected with their exhibition. They are to be returned to you in New York, and you will cover this cost.

The ones to come from Los Angeles are as follows:-

VAN GOGH:	The Rain
PICASSO:	Actor
PICASSO:	La Reponse
PICASSO:	Still life
BRAQUE:	Still life with Napkin
BRAQUE:	Anemones
LAUTREC:	Profile
MATISSE:	Odalisque
VUILLARD:	Roses
CEZANNE:	Still life, with open drawer
CEZANNE:	L'Estaque
GAUGUIN:	Le Breton

These are to be returned to Los Angeles at our expense. N.B. - You will note that I have intentionally omitted Vuillard's Portrait of Mrs. L. I do not desire this picture for this particular exhibition, so please do not have it sent down to us. Thank you.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Mr. Paul Rosenberg

2/10/41

2

The foregoing pictures, that are coming to us from Los Angeles, will come prepaid; we are to pay their transportation charges back to Los Angeles.

I think that we had better not go into the matter of further pictures from San Francisco, or any others from other sources, through you, at the moment, because, with what we have and a few others that I am getting from two or three public and private collectors, I think that will be sufficient. Thank you just as much. Perhaps at a later date we can accept your kind suggestion for other examples. The one exception might be Van Gogh; so if you will send me photographs right away, and prices to a museum, together with the dates of the pictures and color notations, we might be able to borrow one Van Gogh.

I do not need the pictures from M. Hessel. Thank you very much.

Anticipating the arrival of the above mentioned pictures, and with sincere appreciation and personal kind regards,

Sincerely yours,

Roger and Poland
Director.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

September 29th, 1941

Mr Sam SALZ
The Ambassador
Park Avenue
New York

Dear Mr Sals,

We beg to acknowledge your letter of September 27th, 1941
and thank you for the enclosed cheque for \$2,500 (two thousand five
hundred dollars) in full payment of "Route de Louveciennes" by Camille
Pissarro.

Yours very truly,
PAUL ROSENBERG & CO.

Susanne KATZMAN
Secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

SAM SALZ

SEP 29 1947

TELEPHONE
WI 2-1000

THE AMBASSADOR
PARK AVENUE
NEW YORK

Sept 27, 1941

Paul Rosenberg & CO
Madison Hotel
15 East 58th Street
New York, N.Y.

Dear Mr. Rosenberg:

Enclosed please find check for
\$ 2 500 (Two thousand five hundred Dollars) for pay-
ment in full for the painting by Camille Pissarro
"Route de Louveciennes".

I regret that I was not able to
pay you earlier.

With kindest regards, I am,

Sincerely yours,
Sam Salz
Sam Salz.

1 Enclosure:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

No de la License pour les ventes: 207454

STATEMENT

July 12th, 1941

SOLD TO:- Mr Sam SALZ
Ambassador Hotel
New York City, N. Y.

One painting by PISSARRO

"Route de Louveciennes"

\$ 2,500.00

Two Thousand Five Hundred Dollars

Collection Lucien PISSARRO.

Exhibited at the Chefs d'Oeuvres de l'Art Français, Paris 1937.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

AIR MAIL

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

December 22nd, 1941

Dear Lord Sandwich,

A very long time has gone by since I have heard from you. We all hope that you and your family are keeping well. Please accept my best wishes for a Merry Christmas and a Happier New Year. Let us hope that the new year will bring complete victory and freedom to all nations.

As you may know I have opened a gallery at 16 East 57th Street right next to Durand Ruel and Knoedler. It is a very nice private house where I can work and exist as a firm. Business is very slack and as the increase in taxes is taking away most of the people's money they are not ready to spend any. But they are all convinced that, however long the war lasts we will win in the end and drive away the nazi threat. The resistance of the English on all fronts is really marvelous. England deserves respect and admiration and it seems to me that the situation has greatly changed from what it used to be. With the help of Russia who is putting up a most splendid fight I really believe we are marching towards victory and in a very near future at that.

Will you be kind enough to extend to Lady Sandwich and Lady Montaigu our very best wishes for the season and hoping to hear sometimes from you, believe me,

Yours very faithfully,

Paul ROSENBERG

PR/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Charge to the account of _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT
	SAFE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER
SPECIAL SERVICE	SHIP RADIOGRAM

Patrons should check class of service desired, otherwise the message will be transmitted as a telegram or ordinary radiogram.

WESTERN UNION

1206-B

\$

CHECK

ACCOUNTING INFORMATION

TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

CHRISTMAS GREETINGS

December 22nd, 1941

LORD SANDWICH
HITCHINGBROOK
HUNTINGTON (ENGLAND)

BEST WISHES FOR MERRY CHRISTMAS AND HAPPIER NEW YEAR.

FOR YOU AND YOUR FAMILY

REGARDS

ROSENBERG

POLROSEN NEWYORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

STATEMENT

SOLD TO:-

Miss Mercedes SANTAMARINA
BUENOS-AIRES

September 10th, 1941

presently at the
Hotel Savoy-Plaza
5th Avenue at 59th Street
New York City, N. Y.

No.97 - Pastel crayon gras by Edgar DEGAS:-

"Two Dancers in Pink and Yellow"

1m09 x 1m13

\$21,000.00
(Twenty One
Thousand Dollars)

Acknowledged receipt payment in full by cheque
No. on the Central Hanover Bank and Trust
Company. With thanks

Paul ROSENBERG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Sas Heras 1628
B Aires

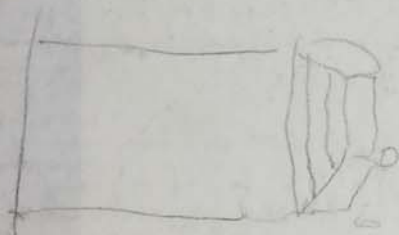
CABLE AND RADIO ADDRESS
SAVOYPLAZA NEW YORK
TELEPHONE VOLUNTEER 5 2600



THE SAVOY PLAZA
FIFTH AVENUE 58th AND 59th STREETS
NEW YORK

J'ai reflechi. Je vous offre
20.000 pour le Dezas
Soyez gentil pour une
premiere affaire.
Je me serai a l'hotel
que vers 4 heures et
attends un mot de vous

Mercedes Santamaría



100 59th Avenue
331 77th Avenue, Suite
856 Avenue 85th
Ave

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

OCT 28 1941

SCHAEFFER GALLERIES, INC.

61-63 East 57th Street • New York, N. Y.

ELdorado 5-0151 Cable: Schaeffart

October 27, 1941

RECEIVED FROM:

Paul Rosenberg & Co.
16 East 57th Street
New York City

In payment of a painting by Renoir "Head of a Child" \$7,000.—

With many thanks.

SCHAEFFER GALLERIES, Inc.
61 EAST 57th STREET
NEW YORK CITY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

SCHAEFFER GALLERIES, INC.

61-63 East 57th Street • New York, N. Y.

ELdorado 5-0151 Cable: Schaeffart

OCT 23 1941

October 24, 1941

SOLD
TO:

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

Renoir "Head of a Child". . . (seven thousand dollars). . \$7000.—
(from the collection of Commeter, Hamburg
A. S. Warburg, Hamburg)

*pd 10/27/41
5th ar #169*

SCHAEFFER GALLERIES, INC.
61 EAST 57th STREET
NEW YORK CITY

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	Paul Rosenberg	II.A.26

31 del

NOV 13 1941

NOV 13 1941

Mon cher Paul

Quelle honneur sur cette mort ? Vous et comme la
 femme Yveline et épouse. Elle qui ne vit que pour son mari et
 ses enfants, la voilà bien seule malgré tous les soins dont vous avez
 l'entourer. Pour vous aussi, mon cher grand ami, si possible, quel
 coup ! Ici nous avons de attelés, les gosses en ont été malades de
 plus ou moins je doute de ne pas être en fait et en ce triste
 moments.

Ce pauvre Jacques m'a écrit : il se fait des reproches car il a conseillé
 à vous le voyage. Ce n'est pourtant pas sa faute. Ce accident
 stupide aurait pu arriver à toute autre occasion - Quels regrets
 à se laisser vous à tous ses amis, avec sa joie et son optimisme et
 sa gentillesse !

Ici la vie continue : je travaille énormément et j'ai un
 quelques résultats assez appréciables. Je m'intéresse plus spécialement
 à la chimie et j'ai fait beaucoup de travaux à
 l'Université de Rio de Janeiro. Malheureusement j'ai dû m'arrêter
 à cause de la mort de mon oncle, le malheur des malheurs car U.S.A.
 pour la période comprise de l'été à l'automne et j'ai grand actuellement
 et c'est une séparation - J. Pierre qui est un fils qui a grand actuellement
 et il est un séparation - J. Pierre qui est un fils qui a grand actuellement
 et il est un séparation - J. Pierre qui est un fils qui a grand actuellement

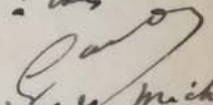
Je ne va pas me vanter dans l'affaire à Rio. C'est un séparation assez
 possible pour nous tous dans le grand monde à Rio qui est à São Paulo
 Paris moi cela va mieux car je suis très jeune et Rio qui est à São Paulo
 J'ici j'ai des malheurs assez fatigant par les voyages, les préoccupations
 de beaucoup de travail : je ne me suis jamais arrêté à l'école. Sans cela la
 vie est facile et assez agréable mais pour moi - à l'école à l'école
 que vous tous - les plus grands soucis sont pour moi - à l'école à l'école
 et dans l'avenir bien incertain - Et les amis ne manquent d'effroyablement

Mon ami Catherine m'a écrit qu'à Paris il voyait quelques filles très
 à lui et pour très souvent. Avec vous de nouvelles un peu détaillées sur lui
 et les deux ? Je serais content d'un voir.
 J'espère que vos amis les beaux nouveaux de votre fils qui a de très content de
 retrouver ses cousins mais quelle tâche lui incombent à leur affaire de la
 triste nouvelle

J'espère bientôt vous lire, mon cher ami. Soyez mon interprète
 auprès de votre femme et de votre fille et priez leur mes condoléances bien
 tendres nous avons perdu un ami charmant. Je ne suis incapable
 de vous et Yveline la chère qui se rassure à la part que je prends
 à sa douleur - Bien affectueusement à vous

Jusqu'à présent c'est avec le malheur a dirigé le Michel.
 Il est relativement facile d'obtenir ici un visa à capitaliste
 moyennant le versement de \$ 20.000 en la Banque de Brésil
 convertit en monnaie nationale qui reste bloquée sauf investissement
 approuvé par elle mais en tous les cas, on peut toucher de quoi vivre
 très largement - Oh

Je me voyez des arrangements financiers à partir de l'été prochain, je ne connais trop vos conditions
 de vie mais avec Jack Coe (Baron Cohen 39 Street New York). C'est un homme qui connaît
 à nous à Rome à New York et en ce qui concerne la vie à Paris -



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26



Justin Schulman

END TELEPHON "ESPLANADA"
TELEPH. 4. 8181

Sao Paulo, 27 Decembre 40

Mon cher Paul

Par une bonne lettre de Jacques
 j'ai appris votre voyage en Californie, la beauté
 du pays mais Jacques ne m'a parlé que de votre
 santé que j'espère maintenant tout à fait bonne.
 Vous vous sentez le tout ce que je suis très
 inquiète pour la nouvelle année, pour vous tous
 et surtout pour Alexan et ses cousins.
 Puissez vous être bientôt réunis et nous tous avec
 vous.

Malheureusement cela n'a pu se faire
 le chemin. Le grand désir que j'aurais été avec
 vous tous n'a pas résisté à un examen un peu attentif
 de la situation et je vois que il est plus facile de
 voyager en un ici qu'ailleurs. S. de mai, soit-on jamais?
 j'attends un affaire que j'ai récemment parlée à
 Jacques et j'espère la réaliser. C'est peut être très
 intéressant pour l'année. J. Pierre qui travaille très bien
 et se montre un garçon courageux, et de moi, si
 l'esprit, intelligent.

Bonne nuit à Gilbert et ses sœurs?
 Nous avons lu un appartement joli et confortable et
 nous passons l'après midi le fin - Janvier. Note avec
 ses deux amies Brigadiers Luiz Antonio 2074
 que Ander (Ander signifie être) et il n'a aucune

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26

situation sociale mais c'est en tous les cas, la situation la
 plus élevée de la ville et dans certains à 15 ou 20 Km de la ville
 cette. Et c'est un bon passage pour la situation morale et sociale de Genève ?

Les Pauls se développent énormément et compte maintenant
 2.400.000 habitants. Il y a une grande émigration à l'étranger
 et on compte 2 millions par heure : les gens habitent surtout
 ici les villes ont beaucoup de très jolies.

Aucune distraction culturelle mais les gens sont très spirituels et on
 se réveille beaucoup. Il y a de très beaux spectacles et malgré cela
 je suis assez confus car mes amis ne manquent beaucoup de
 choses dans une spirituelle et les spectacles littéraires ont été à Paris.

Voilà, mon cher Paul, les dernières nouvelles. Très aimé à
 cœur de vos projets et si possible par la transmission à votre
 femme et à Micheline avec tout mon amour et la nouvelle
 de vos meilleurs amis.

Très amicalement à vous

Paul Rosenberg

Ma chère Micheline.

J'ai vu ton message, la lettre de Gaston. Avec vos souhaits
 d'autre feu et être enfin très heureux. - Kiki avec vous de très bien
 surtout. Pour le reste nous formons très les meilleurs vœux. -

J'espère que la société de Paul est bonne, je suis aussi que
 Micheline bien. Ne allez pas travailler chez James dans l'appartement
 à pied et j'ai fait à faire par l'instinct par tout mettre sur
 pied. - Les enfants sont bien et si ce n'est d'être puni de
 ceux qui m'ont et de la suite de la vie avec à faire. Mais tout
 cela manque beaucoup. Dites à Martine que je suis sans la lettre d'elle
 depuis le temps de Gaston et j'ai fait la dernière lettre du 15 Nov. Ça lui
 semble très long - Votre mère de bien - le fait - elle a de nouvelles ? -

A Bientôt de vos nouvelles recevez aussi mes vœux Paul et Micheline
 tous mes affectueux regards et encore tous vos vœux surtout pour Kiki

Je t'aime

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

SCHULMAN

PAR AVION

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

Le 25 Juillet 1941

Mon cher Gaston,

Votre lettre du 13 Juillet m'est arrivée très rapidement puisqu'elle m'est parvenue le 22. Inutile de vous dire combien j'ai été heureux de recevoir des nouvelles de vous et de Jeannine.

Nous avons des nouvelles de Kiki. Je vous avais écrit qu'il avait quitté Londres et qu'il est arrivé depuis sain et sauf à Brazzaville. Nous recevons de ses nouvelles régulièrement par cable. Combien de temps restera-t-il à Brazzaville je n'en sais rien. Son départ a du être très pénible car il a dû quitter ses cousins qui étaient les compagnons de sa vie et oublier pour le moment son espoir, qui était très sérieux, de venir nous voir ici. Hélas! c'est la plus lourde croix que nous puissions porter. Maintenant sa mère parle d'aller le rejoindre à Brazzaville. Cela m'occasionne de nouveaux soucis car il est très difficile de revenir aux Etats-Unis une fois qu'on en sort et les événements marchent tellement vite que l'on ne peut tabler sur l'avenir même très proche.

Oui, vous avez plus de chances que nous d'avoir tous les vôtres autour de vous. Je n'ai pas de conseils à vous donner au sujet de votre fils. Cela ne dépend que de lui et ensuite de vous.

Que puis-je vous dire de bien intéressant? Notre vie se passe bien monotone et sans événements d'aucune sorte. Nous vivons un peu en reclus. Toutefois j'ai décidé de reprendre ma place dans la vie active et ne pouvant plus perdre mon temps à attendre assis sur un fauteuil que les clients se décident à venir, j'ai résolu de prendre une maison dans la 57e rue où nous pourrions également vivre. Cela représente de gros risques, de grands frais, mais que faire! Je ne puis laisser mourir mon nom qui est très connu et apprécié ici et je dois penser à valoriser ma collection. Vous pouvez vous douter combien les affaires sont difficiles dans un hotel, aussi mal installé que je le suis pour montrer des oeuvres d'art. Naturellement je prendrai un directeur américain qui ne me coûtera pas cher étant donné que sa part sera calculée sur le chiffre d'affaires et je restreindrai les frais autant que possible pour commencer. Ce qui me désole c'est que je ne puis prendre Yvon avec moi car il ne peut m'être utile d'aucune façon et d'aucune manière. Il ne connaît personne, ne parle pas anglais et ne possède pas de connaissances assez profondes dans les tableaux modernes. De plus il n'a pas le feu sacré et la manière de faire des affaires ici. J'en suis fort peiné car il pourrait croire que je le laisse tomber et pourtant mes sentiments pour lui sont tout ce qu'il y a de plus fraternels. Vu ma fortune restreinte, je dois examiner d'une façon réaliste les choses. Je le lui ai d'ailleurs expliqué ainsi qu'à son frère. Jacquess est transformé. Il a bon espoir; c'est un accrocheur et il ira assez loin mais son opinion sur son frère est égale à la mienne.

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

On paye toujours tôt ou tard de ne pas s'être créé une personnalité et de ne pas s'être fait connaître universellement, prenant les choses d'ici bas trop à la légère, espérant que le présent continuera toujours. Il n'y a pas d'exemple que dans la vie d'un homme des événements durs ne soient pas arrivés. Il faut être à même de surmonter ces moments là en s'aidant le plus possible de son passé. Madeleine est évidemment très malheureuse; vous la connaissez; - elle crâne, se met un masque et ne se plaint de rien mais je suis certain que dans le fonds d'elle même elle n'est pas aussi aveugle qu'elle veut bien en donner l'impression et qu'elle souffre de la situation.

Ma belle-mère est allée rejoindre Jacques au Lac Placid où il a loué une villa. Elle va aussi bien que possible mais elle vieillit très rapidement. Quant à nous, je ne sais ce que nous ferons encore. Comme j'ai acheté une voiture à ma fille il est très probable que nous enverrons cette voiture par chemin de fer aussi loin que possible et nous la rejoindrons par avion et irons en Californie où j'ai une énorme clientèle que je désire visiter ainsi que quantités de gens que je connais là-bas.

Ma santé est tout à fait remise. Mes nerfs s'usent de plus en plus mais néanmoins j'ai toujours cette force de résistance et cette foi que vous connaissez. Je n'abdique et ne renonce jamais, moins maintenant qu'auparavant.

Je ne reçois des nouvelles de France que par mon frère Edmond qui est à Cannes. Je sais que mon frère Léonce et ma soeur sont à Paris. Il paraît que j'ai été pillé par les allemands. Ils ont détruit complètement ma bibliothèque artistique et, triste dérision du sort, ils ont transformé mon immeuble en Institut de Recherches pour les Questions Israélites. Mais je ne suis pas dénationalisé; les français n'ont rien à me reprocher. Que sont devenus mes tableaux? je n'en sais rien. Il paraît que certains auraient été vendus, que les scellés ont été apposés sur d'autres. Mais d'après ce que ma secrétaire me dit je n'ai pas à me réjouir de la conduite de certaines gens et en particulier de mon personnel. Mais c'est la vie. La rancune des petites gens est terrible. On règlera tout cela plus tard car la guerre est inévitablement perdue pour les nazis malgré qu'elle puisse durer encore très longtemps, et nous reviendrons tous en France pour régler quelques comptes débiteurs.

Je ne comprends pas très bien ce que vous me dites au sujet du dollar. J'ai fait contrôler par la banque ici qui m'a dit que le dollar n'avait pas bougé depuis six mois sur le marché brésilien. Mais croyez bien que si le dollar se dévalorisait toutes les monnaies seraient obligées de suivre la même pente. Le franc, le mark, la livre et le dollar ne peuvent pas tomber à rien sans entraîner avec eux les autres monnaies étrangères. Les échanges économiques deviendraient impossibles. Une nation et une seule peut voir sa monnaie dévalorisée tant que les autres ne le sont pas, mais une nation seule ne peut pas voir sa monnaie stable lorsque toutes deviennent instables. Mais ceci n'est pas de mon ressort, il est beaucoup plus du vôtre.

Quant à vous, à votre âge, il me semble que vous devriez entreprendre quelque chose et créer tant pour vous que pour votre fils un avenir, un but, des occupations. Je sais qu'il est très facile de conseiller cela

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 3 -

mais ne rien faire serait une ruine s'il n'arrive pas une catastrophe finale et si celle-ci arrivait qu'importe le fait d'avoir fait quelque chose. Je me permets de vous dire cela puisque vous me l'écrivez. Pensez à une affaire qui puisse se développer et ne rentrez pas dans une affaire dans laquelle vous courriez des risques par suite de crédits ou de manque de capitaux suffisants.

Ma fille travaille toujours. Elle s'est créé une vie, une occupation, dont elle est ravie. Elle est très estimée de tous et cela me fait plaisir pour elle. Je remercie Jeannine d'avoir ajouté un mot à votre lettre. Dites-lui et croyez le, que nous pensons à vous deux et que nous aimerions vous avoir ici où tout au moins être tous réunis.

Tous deux bien sincèrement je vous embrasse,

P.S. Excusez-moi de vous écrire à la machine mais je n'ai vraiment pas beaucoup de temps, ayant énormément de choses à faire pour l'instant.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Dimanche 13 Juillet - Schuman JUL 22 1941

Mon cher Paul

Votre dernière lettre si amicale, si gentille, m'a beaucoup ravi. Je voudrais pouvoir vous remercier et tout ce que je vous dit dans cette lettre est tellement vrai que je me sens impuissant. C'est terrible d'être séparé de votre cœur cher et je vous comprends de tout mon être. Et puis pensez que si il n'avait pas fait cela ni lui ni vous ni auriez pu sortir d'un pays où les choses ne sont aucune garantie de perdure toute dignité. Il faut vivre sans foi de l'homme libre, chèrement, en évitant les humiliations que les autres vivent à travers.

Je suis très abrévié momentanément. Nous j'ai évidemment un peu plus à l'étranger, mais pas la même. C'est tout ce que j'ai à l'étranger, mais ça n'aurait pas de sens. Jusqu'ici j'ai pu la retrouver avec la vérité d'une lettre écrite des fois on a très profondément parlé avec des amis, mais on ne peut pas parler de mariage, mais j'ai vu les choses toujours réussies. Je ne voudrais pas que l'espérance se fasse son levier, mais j'ai certain, qui tout plus l'entraîne sans laquelle on ne peut pas vivre, plus heureux on se sent. Je vous assure que j'en suis malheureux, mais j'ai fait tout ce que je peux pour que vous soyez heureux, mais j'ai fait tout ce que je peux pour que vous soyez heureux, mais j'ai fait tout ce que je peux pour que vous soyez heureux.

J'ai de bonnes nouvelles de Jacques et les autres. Heureux de savoir que Jacques et les autres sont toujours ensemble. Je n'ai jamais été content de moi-même, mais j'ai fait tout ce que je peux pour que vous soyez heureux.

[Faint, mostly illegible handwritten text, likely bleed-through from the reverse side of the page.]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Schulman

PAR AVION

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

Le 17 Novembre 1941

Cher Gaston,

Merci mille fois pour votre gentille lettre. Comme bien vous le pensez la triste mort de ce pauvre Yvon nous a tous vivement affectés et nous en sommes encore complètement démontés. C'est vraiment effroyable de penser qu'un garçon comme lui, qui était l'optimisme même et d'une humeur toujours si charmante ai trouvé une mort si stupide alors qu'il partait en Californie se refaire une situation et créer une maison que ses enfants reprendraient à leur retour. Mais Jacques n'est pas le seul à se faire des reproches car c'est moi qui ai conseillé Yvon de se rendre là-bas, pour son bien naturellement, quoique cela soit son frère qui lui a suggéré d'y aller par la route sans se rappeler qu'il conduisait très mal. C'est vraiment la fatalité car il dépendait d'une seconde que cet accident ne se produise pas. Madeleine, qui avait pour son mari la plus grande admiration et un amour des plus profonds se trouve maintenant complètement désespérée. Elle vit maintenant avec nous à l'Hotel Madison en attendant que nous puissions nous installer dans notre nouvelle demeure au 16 East 57.

D'autre part, j'ai eu à m'occuper d'un tas d'affaires très fatigantes. C'est moi qui ai organisé le Centenaire de Renoir qui a lieu en ce moment chez Duveen et qui remporte un succès sans précédent. Vous en entendrez sûrement parler car c'est la plus belle exposition de cet artiste qui ai jamais été faite et 90 de ses tableaux ornent les murs de chez Duveen et sont un régal pour les visiteurs. En quatre jours nous avons encaissé \$5,000, ce qui est unique dans les annales de New York.

Comme vous le savez, je viens d'ouvrir une galerie à New York. La maison que j'ai prise est fort bien et bien placée. Elle a grand genre et l'installation est simple mais à la manière française et tout le monde est d'avis que c'est très beau.

Je suis bien content d'apprendre que vous travaillez car dans le travail on oublie beaucoup de choses. C'est la sauve-garde des hommes et c'est leur raison de vivre. La séparation que vous devez subir en ce qui concerne votre fils n'est rien à côté de celle que nous avons avec le nôtre. Il ne dépend que de vous de le voir tandis que pour nous cela représente je ne sais combien de kilomètres. Mais on est en train d'expérimenter en ce moment un nouveau service aérien avec l'Afrique et peut-être, un jour prochain, ma femme et moi débarquerons dans vos environs en route pour Brazzaville afin de voir notre fils. C'est un voyage assez hasardeux et long comme

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

bien vous le pensez mais nous vivons dans l'espoir de revoir notre enfant qui nous a quitté au mois de Juin 1940.

Ici les affaires sont difficiles quoique je n'ai pas lieu de me plaindre. De son côté Jacques travaille très bien. Il est d'une confiance rare, comme je ne lui en ai jamais connu avant et j'en suis fort heureux pour lui. De France je reçois des nouvelles des uns et des autres, de Gilbert particulièrement. Mais les nouvelles que j'ai ne sont pas très agréables à recevoir. Je n'ai aucune idée de ce que sont devenus mes affaires là-bas. Il règne dans la zone occupée une telle prudence que beaucoup de gens hésitent à m'écrire, même par voies détournées.

Nous avons de bonnes nouvelles de mon fils qui correspond surtout par cables. Il nous écrit très souvent mais ses lettres ne nous parviennent pas toutes, et quand elles arrivent elles mettent trois mois à nous parvenir. Depuis son arrivée nous n'avons reçu que trois lettres qui ne nous disent pas grand chose.

Quant à Michel, je sais qu'il va bien. Il va peut-être être libéré prochainement et il espère venir ici avec sa femme. Gaston Bensimon est ici et il arrive continuellement de nouveaux émigrés français de telle sorte qu'il existe une très grande colonie française.

Je vous remercie de me conseiller de voir votre ami Jacques Coe. Je ne manquerai pas de le faire si j'en ai besoin. Excusez moi de ne pas vous écrire plus longuement, mon cher Gaston, car les multiples détails en ce qui concerne l'organisation de ma nouvelle maison et toutes les autres affaires dont je m'occupe prennent tout mon temps.

Transmettez toutes mes amitiés à Janine et à votre belle-mère ainsi qu'à tous vos enfants. Quant à vous, mon cher Gaston, j'espère toujours vous voir arpenter la 5e Avenue ou la 57e rue, et croyez moi votre bien affectueusement,

Monsieur Gaston SCHULMAN
2074 Ave. Brig. Luiz Antonia
SAO PAULO (Brazil)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- G. Schillman - PR
- PR - Renoir - NYC 1941

*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

NOTES SUR RENOIR

Auguste, Pierre Renoir, né à Limoges le 25 Février 1841, fils d'un tailleur, vint à Paris très jeune. Commença à peindre des stores verts puis fut employé à la Manufacture Nationale de Sèvres où il peignit des sujets se rapportant au XVIIIe siècle. Il quitta la Manufacture pour se lancer dans la peinture.

Naturellement il connut la misère la plus profonde, ne fut pas compris et fut critiqué par tout le monde. Il fut même obligé de vendre des toiles aux enchères à l'Hotel Drouot et ses toiles les meilleures partirent au prix de 80 francs. Une de celles-ci fut acquise par un jeune homme en 1880 et son père le lui reprocha en disant:- "Si tu me rapportes encore des ignominies pareilles, je te coupe les vivres". Ce même tableau fut vendu en 1921 en Amérique pour \$30,000.

En 1876, à la première exposition des impressionnistes chez Durand-Ruel, Monsieur Albert Wolf, le critique célèbre de Figaro, écrivit l'article le plus surprenant et le plus effarant qu'il soit, disant:- "La rue Lepelletier (l'Opéra venait de brûler) vient de subir un nouveau malheur. Une bande de fous expose chez Durand-Ruel. Ils prennent une toile et jettent, au hasard du pinceau, de la couleur sur celle-ci, et puis ils signent. Dites à Monsieur Renoir", s'exclame-t-il, "que les femmes ne sont pas en décomposition". Et il termine son article en disant:- "En sortant de cette exposition un homme mordait dans la rue les passant".

Sauvages

Un collectionneur de cette époque laissa à sa mort, vers 1895, sa collection à l'Etat Français. Après bien des discussions et maints pourparlers la moitié fut acceptée mais fut reléguée dans une petite

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

selle impossible à trouver dans le Musée du Luxembourg tandis que les œuvres de tous les pontifes officiels étaient précieusement étalées dans les autres salles de ce musée. Juste retour des choses, aujourd'hui cette collection a été transportée au Musée du Louvre dont elle en est la page la plus glorieuse de l'Art Français et attire tous les visiteurs du monde entier.

Renoir représent la plus grande liberté en art. Celui-ci lui permit de reproduire les sujets les plus variés de son époque, depuis des portraits et figures de femmes jusqu'à des scènes de la vie de Montmartre et des nus avec une aristocratie sans pareille. Il eut une influence énorme sur la peinture. Partout dans le monde, dans tous les musées, même en Allemagne qui était à cette époque un pays libre, se trouvent des œuvres de cet artiste. Dans toutes les collections privées on trouve des exemplaires de ce peintre et ses toiles qui, à l'époque 1876-1885, furent dédaignées, méprisées, se vendent aujourd'hui pour des sommes allant jusqu'à \$150,000. Il fut vraiment le peintre de la femme et le peintre le plus français qu'il soit. Ses tableaux les plus célèbres sont:- "Le Déjeuner des Canotiers"; "Le Bal du Moulin de la Galette"; "Danse à la Ville" et "Danse à la Campagne"; portrait de "Jeanne Samari", etc. (tous ces tableaux figurent dans la présente exposition). "La Famille Charpentier", une des plus belles toiles du Metropolitan à New York.

Vers 1900 il fut atteint de rhumatismes qui contractèrent ses mains et qui firent de sa pauvre personnalité une loque humaine, adis, disait-il:- "Je puise ma foi dans la peinture et je peints pour m'amuser et pour me distraire". On était obligé de lui lier les pinceaux par des bandelettes afin qu'il puisse continuer à peindre et on le transpor-

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 3 -

tait dans un fauteuil roulant vers son chevalet. On lui reprochait, à cette époque, qui est peut-être la plus glorieuse de son existence, cette infirmité qui, aux yeux de tous ceux qui croient que l'art consiste dans l'habileté à manier un pinceau, le rendait soi-disant incapable. C'était pourtant à ce moment qu'il se rajeunissait de plus en plus, que ses toiles prenaient de plus en plus de couleur et de soleil, qu'il créait les admirables vues de la Provence et de la France et la douceur d'y vivre: des fleurs, des fruits, des scènes de maternité, des femmes, des nus, oeuvres qui aujourd'hui sont considérées aussi belles que celles de n'importe quel peintre, de n'importe quel temps et de n'importe quel pays.

Jusqu'à ses derniers moments, il mourut le 19 Novembre 1919, il ne cessa de peindre. Il fut Officier de la Légion d'Honneur lorsqu'il eut du être Grande Croix. Mais il ne tenait nullement aux honneurs et cette distinction lui suffisait pour montrer qu'il n'était pas le premier venu. Ce peintre fut un des plus grands artistes de la France. Son oeuvre est immense et se propagera dans le temps. Il a influencé toute la peinture moderne. Cézanne et Renoir ont le plus contribué par leurs oeuvres à la gloire de l'Art Français. Ils sont à eux deux les plus beaux maillons de la chaîne ininterrompue de l'Art Français depuis les Carolingiens jusqu'à nos jours. Tout en continuant la tradition de l'Art en France, ils sont les plus typiques représentants de l'Art Français de la Troisième République, qui compte en outre une quantité de génies, unique dans le monde entier.

Si, en 1870, la phalange appelée "impressionistes" avait existé ou si elle existait aujourd'hui, elle serait, de la part de nos ennemis et par les français opposés à la République, appelée "art déjénéré".

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 4 -

L'Art Français, au cours du XIX^e siècle, domine à cette époque, et aucun pays quelque'il soit n'a jamais pu rivaliser avec nos artistes.

Renoir fut un peintre libre et il appartient aux français d'Amérique de glorifier cet illustre compatriote puisque la mère patrie n'est pas à même de le faire. C'est un grand honneur pour eux que cette exposition soit organisée au profit du Free French Relief dans la libre Amérique. Il faut comparer son art à la politique, exalter la liberté en art, qui, comme dans tous les autres domaines, est essentiellement nécessaire pour créer, vivre, croire.

Rien chez Renoir n'est académique. Il ramène la peinture à sa vraie destination et vers son seul but: faire des oeuvres d'art. Il affranchit la peinture de cet aspect académique, sans âme et où seul le semblant de fini pouvait faire croire à une oeuvre réalisée artistiquement. "Le fini", disait Beaudelaire, "n'est pas toujours beau mais le beau est toujours fait." Ceci veut dire que Renoir travaillait ses oeuvres et les menait à bien sans y ajouter des accessoires ou des choses complètement inutiles et étrangères à une oeuvre d'art. Son nom passera à la postérité, son influence grandira de plus en plus et contribuera au rayonnement de l'Art Français dans le monde.

Nous remercions tous les généreux prêteurs, les musées de cette grande Amérique, qui ouvre ses portes aux plus illustres enfants des autres pays, où règne cette liberté de croire, de penser et d'agir. Nous remercions les personnalités américaines qui ont élevées de nouveau, un monument à cet artiste qui permet ainsi de rappeler au monde que Renoir est le peintre qui représente le mieux le vrai visage de la douce France et de son passé aujourd'hui tellement défigurés.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26

RE-SALE CERTIFICATE
Sales Tax

11 Rosen
229
1/20

PARIS
9, RUE DE LA

To Paul Rosenberg
Name of Vendor.
Madison Hotel, New York, New York
Address of Vendor.

PAINTINGS AND
WORKS OF ART

I, (We) hereby certify that all of the tangible personal property which I, (We) shall purchase from _____, the person or firm named hereinabove, will be purchased for resale in the form of tangible personal property. This certificate shall be notice and be considered as part of each order I, (we) shall give unless such order shall otherwise specify. This certificate shall be effective until revoked by me (us) by notice in writing to the vendor.

941

Dear Pe

For
copy of
enclosi
we recd
from th

(L.S.) Jacques Seligmann & Co., Inc.
Name of Purchaser.

included
re in
at which
venue"

M 71814

Certificate of Authority Registration No. If Purchaser is a Corporation, give name and title of corporate officer.

you
e re-

As
were ex
ceived

Michael
Smith

5 East 57th St., New York, N. Y.
Address of Purchaser.

this
o three
ping
0.00
sequent-

Or
matter
parts,
your ha
on your
ly, I a

The kin Sworn to before me this
future al

the

_____ day of _____ 193 .

Notary Public

My commission expires _____

Enc. check

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

JACQUES SELIGMANN & CO., INC.

~~3 EAST 81st STREET~~

NEW YORK

CABLE ADDRESS: GLAENSTARK

TELEPHONE: PLAZA-3-0250

PLEASE NOTE NEW ADDRESS: 5 EAST 57TH STREET

PARIS
9, RUE DE LA PAIX

PAINTINGS AND
WORKS OF ART

229 1700

January 3rd, 1941

Dear Paul:

Following the letter I wrote you on December 12th in which I had included copy of the letter I had received from Carroll Carstairs, I take pleasure in enclosing herewith check for \$1,700.00 in full payment of the settlement which we reached with Carroll Carstairs in connection with the Renoir, "l'Ingenu" from the Harding Collection.

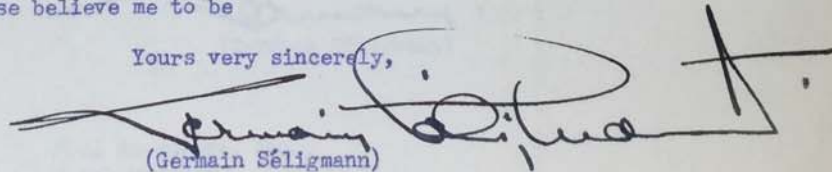
As per the agreement which had been reached between our two firms, you were entitled to half the sum we could obtain. Consequently, as we have received \$4,000.00, your share would be \$2,000.00.

On the other hand, César -- having done quite an amount of work in this matter -- tells me that he made an attempt to have this sum divided into three parts, but that you preferred respecting our original agreement and keeping your half share; however, that you were kind enough to let him have \$300.00 on your share so as to round out his interest in this transaction. Consequently, I am enclosing herewith check for \$1,700.00.

Thanking you for your assistance in this matter and hoping that in the future we shall be able to collaborate successfully together,

Please believe me to be

Yours very sincerely,



(Germain Sélignmann)

Enc. check

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

JACQUES SELIGMANN & CO., INC.

~~3 EAST 57TH STREET~~

NEW YORK

CABLE ADDRESS: GLAENSTARK

TELEPHONE: PLAZA-5-0250

PLEASE NOTE NEW ADDRESS: 5 EAST 57TH STREET

PARIS
9, RUE DE LA PAIX

PAINTINGS AND
WORKS OF ART

December 12th., 1940.

Dear Paul:

I am sending you herein, copy of letter which I have just received from Carroll Carstairs and which I trust you will find self-explanatory.

This closes the incident and I hope you will be pleased with the principle of the settlement.

Trusting that you are having a pleasant time in California and with kind regards,

Yours very sincerely,



(Germain Séligmann)

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

COPY

CARROLL CARSTAIRS
11 East 57th Street

December 11, 1940

Germain Seligmann, Esq.
5 East 57th Street
New York, New York

Dear Germain:

Cesar de Hauke told me on Monday that you would accept \$4,000. to be paid before next January 1st for the interest which you felt you had in Renoir's "L'Ingenuë".

Enclosed is a cheque on account for \$1,000. Will you be so kind as to acknowledge its receipt?

With best regards

Yours sincerely,

(signed) CARROLL CARSTAIRS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

December 27th, 1941

Mrs. Frank E. SELZ.
740 Sheridan Road
Glencoe
CHICAGO, Illinois

Dear Mrs. Selz,

I beg to acknowledge with thanks your letter of December 26th enclosing cheque for \$1,100 (one thousand and one hundred dollars) in full payment of the picture by Fernand Léger "L'Homme à la Roue" which I had the pleasure to sell you.

I am very glad that you have acquired this painting which is one of the most outstanding works of this artist and I hope you will derive great enjoyment from it.

Please find enclosed a receipted invoice and with my best thanks believe me,

Very sincerely yours,

Paul ROSENBERG

PR/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.26

STATEMENT

SOLD TO:-
Mrs. Frank E. SELZ
740 Sheridan Road
Glencoe
CHICAGO, Illinois

December 27th, 1941

No. 277 - One oil painting by Fernand LEGER:-

"L'Homme à la Roue"

Dated: 1920

\$1,100.00
(one thousand one
hundred dollars)

Received payment in full with thanks by cheque
No. 156 on the Continental Illinois National Bank
and Trust Company of Chicago.

PAUL ROSENBERG & CO.

Paul ROSENBERG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.26

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS
DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

CA93 42 NT=ZZ CHICAGO ILL 18

PAUL ROSENBERG AND CO=

16 EAST 57 ST NYK=

1941 DEC 19 AM 2 48

DEC 19 1941

MY FATHER WHO HAS JUST SEEN THE LEGER DOES NOT LIKE IT
AND I FIND IT MUCH TOO LARGE FOR MY HOME THEREFORE I
WOULD LIKE TO RETURN IT AND HOPE TO SELECT SOMETHING
MORE SUITABLE ON MY NEXT TRIP TO NEWYORK=

MRS FRANK SELZ.

LEGER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

December 19th, 1941

Mrs. Frank SELZ,
740 Sheridan Road
Glencoe
CHICAGO, Illinois

Dear Mrs. Selz,

I regret that you find the Léger not suitable but
under the circumstances of course there is nothing to do but
return it.

Looking forward to seeing you on your next trip to
New York and with kindest regards to you and your father, I am,

Sincerely yours,

Paul ROSENBERG

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

FRANK E. SELZ
135 SOUTH LA SALLE STREET
CHICAGO

December 26, 1941

DEC 27 1941

Dear Mr. Rosenberg:

Mrs. Selz asked me to write and acknowledge your letter of December 16th, also your kind letter of December 19th in answer to the night letter she sent you last week.

She very much appreciates your willingness to permit her to return the Léger, however, our library, which was in the process of re-furnishing, is now completed and the Léger is so framed as to give it a small appearance. Mrs. Selz, therefore, finds it very suitable and enclosed, please find check in the amount of \$1,100.00 in payment of same. You will note that Mrs. Selz has deducted \$25.00 for the frame as she states you advised her she was not obligated to pay for it unless she decided to take it.

Would you be so kind as to mail receipt to the above address, also Mrs. Selz would appreciate it if you would advise her in what year the Léger was painted.

Thanking you,

Yours very truly,
Frank E. Selz

Mr. Paul Rosenberg,
Paul Rosenberg & Co.,
16 E. 57th St.,
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

13/12

December 5th, 1941

SHIPPING INVOICE

SHIPPED TO:*

Mr. David O. SELZNICK
Selznick Studios
Culver City, California.

Two (2) paintings by Marie Laurencin framed (glass)

"Les Romanesques" & "Les Daisies".

\$1,000.00

Shipped by American Express via Hayes Storage Packing & Removal
Service, 305-307 East 61st Street, New York City, N. Y. December
the 5th, 1941. Express prepaid.

PAUL ROSENBERG & CO.

Alexander KATZMAN
Business Manager

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26

AIR MAIL

September 25th, 1941

Mr David O. SELZNICK
1050 Summit Drive
Beverly Hills
CALIFORNIA

Dear Mr Selznick,

I received yesterday cheque No. 1129 on the BANK OF AMERICA, Culver City California Branch, for the amount of \$25,000.00 (twenty five thousand dollars) in full settlement of "Boutelle de Liqueurs" by Paul Cézanne which I had the pleasure to sell you.

I thank you most sincerely and wish to express once more my deep regrets for having been obliged to ask you for the settlement of this account. I want you to know that it is not in my habits to do this but I found myself under the obligation of following the regulations to which Frenchmen residing in the United States must abide by. I am really terribly sorry that it could not be avoided.

I am kept very busy right now with the numerous alterations I am having done in the gallery I have taken at 16 East 57th Street. I hope to open around the 15th of October and as soon as I am settled I will pay you a visit down in California.

With renewed thanks and kindest regards to you and Mrs Selznick,
I am,

Very sincerely yours,

Paul ROSENBERG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

September 16th, 1941

AIR MAIL

Mr David O. SELZNICK,
1050 Summit Drive,
Beverly Hills,
CALIFORNIA

Dear Mr Selznick,

I find myself in the position of having my affairs rigidly controlled by the Federal Reserve Bank. At the end of this month I must close my books and present to them a settlement of my affairs.

It is very painful for me to make such a request from my customers but there is nothing else for me to do than act as I am requested by the regulations of the United States Government.

I, therefore, must ask you to excuse me at this time for requesting from you a cheque in payment for the Cézanne which I had the pleasure to sell you. I am sure you will understand my position in this matter and forgive this request under the circumstances.

With many thanks in advance and best regards to you and Mrs Selznick, I am,

Very sincerely yours,

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.26

& CO.

August 19th, 1941

AIR MAIL
SPECIAL DELIVERY

Mr David O. SELZNICK
9336 Washington Blvd.
Culver City,
CALIFORNIA

Dear Mr Selznick,

My secretary misunderstood completely what I wanted her to write you pending my return to New York and which was to reassure you on every point.

I wanted you to know that I am in complete agreement with the contents of your letter of August 12th. As the pictures were not insured the company cannot bring a claim against anyone and for my part you may rest completely assured that I would not make any claim against you for the damage incurred by the painting.

The insurance company told my broker that to be agreeable to me they might assume payment of the \$150.00 for the restoration of the picture. Up to now, however, I have not received this amount.

In order to reassure you completely and to make things quite clear, I repeat once more that no attempt will ever be made against you to try and collect from you more than the \$150 which you kindly agreed to pay. I do hope that now everything is all right and that you have complete reassurance .

I am very glad indeed to hear that you are pleased with your Cézanne acquisition and I am sure that you will like it and enjoy it more and more. I take this opportunity to let you know that the Monet came back yesterday in good condition.

I really do not know when I will be able to come to California. I am still detained here in New York, waiting for the license from the Federal Reserve Bank and can only leave for short week-ends.

With best regards to Mrs Selznick and yourself, believe me,

Very sincerely yours,

PR/AK

Paul ROSENBERG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

AIR MAIL

August 12th, 1941

Mr David O. SELZNICK,
1050 Summit Drive,
Beverly Hills,
CALIFORNIA

Dear Mr Selznick,

I am very glad to have been able to facilitate you the purchase of the Cézanne. You can well say that you possess one of the finest examples of this master at a most reasonable price.

I am sending you the invoice for the picture together with its pedigree. However, as regards the insurance I do not understand quite fully what you mean as it is a question aside from art transactions. I would be only too glad to secure you a policy only I think that under the circumstances it would be much better for you to subscribe to one in your own home state as in New York the condition and type of your premises are not known.

I deeply regret for you that you do not add the Monet to your collection. The price of this painting may seem a little high to some people but you must realize that it is a masterpiece and it would be impossible to find its equivalent. This explains why it is higher than other paintings by the same master. Several others have been proposed to you for much less but you rejected them because you could easily judge the difference in the artistic value. If you have in mind to start a collection and invest money, acquire only the very best of examples, superior to those owned by others who look only to name and not quality. Thus your collection will be unique and of real value.

Naturally I find myself in a very delicate situation, being the seller, and I would not like you to think I am telling you all this to induce you to buy a picture. All my life has been devoted to advising my customers and it is impossible for me not to keep on doing it, therefore you must please excuse me.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2 -

Thanks ever so much for your kind wishes. I was indeed deeply touched. Please accept my best regards for you and Mrs Selznick and believe me,

Very sincerely 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.26

& Co.

STATEMENT

SOLD TO:
Mr David O. SELZNICK
1050 Summit Drive
Beverly Hills
CALIFORNIA

August 12th, 1941

No.260 - Painting by Paul CEZANNE:-
"Boutelle de Liqueurs"
Painted around 1888-90

\$25,000.00
(Twenty Five
Thousand Dollars)

Reproduced in the catalogue of P. Cézanne by Lionello Venturi -
Paul Rosenberg, editor, (No.606).

Reproduced in Cézanne, Edizione "I maestri moderni", La Voce, Roma,
pl. 9; Art and Understanding, March 1930, p.181; International Studio,
June 1931, p. 41.

Exhibited: Exposition Cézanne, at Bernheim Jeune, 10-22 January 1910,
No.35; The Metropolitan Museum of Art. Loan Exhibition of Impressionist
and Post-Impressionist Paintings, may 3 - sept. 15, 1921, No.9; Brooklyn
Academy of Arts and Sciences, Summer 1926; Museum of Modern Art, N. Y.
Memorial Exhibition: "The Collection of the Late Miss Lizzie P. Bliss",
May 17 - September 27, 1931, No.10 (repr. cat.); Addison Gallery of
American Art, Andover, "The Collection of Miss Lizzie P. Bliss" Fourth
Loan Exhibition, october 17 - December 15, 1931, No.10; John Herron Art
Institute, Indianapolis, "Modern Masters from the Collection of Miss
Lizzie P. Bliss", january 1-31, 1932, No.10; Exhibition of the Works of
Cézanne, Pennsylvania Museum of Art, Philadelphia, 10 nov. - 10 déc. 1934,
No.24.

Collections: Marie Cassatt, Paris; Bernheim Jeune, Paris; Madame Montgomery
Sears, Boston; Montross Gallery, New York; Lillie P. Bliss, Museum of
Modern Art. New York (repr. cat. ed. 1934).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

WESTERN UNION

1220

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SF 103 75 NT=WUX CULVERCITY CALIF 11 1941 AUG 12 AM 2 11
PAUL ROSENBERG, MADISON HOTEL=
15 EAST 58 ST NYK= *NBN*

DEAR MR ROSENBERG: WILL TAKE THE CEZANNE FOR TWENTY FIVE THOUSAND DOLLARS. PLEASE FORWARD PURCHASE AGREEMENT AND INSURANCE PAPERS.

¶ STILL LOVE THE MONET BUT AFRAID THE PRICE IS TOO HIGH FOR US. WILL SHIP IT BACK AND IF IT IS EVER AVAILABLE AT A LOWER FIGURE, WILL APPRECIATE YOUR LETTING US KNOW.

¶ MRS. SELZNICK TELLS ME YOU ARE OPENING GALLERIES. HEARTIEST CONGRATULATIONS AND GOOD WISHES. I AM SURE YOU WILL HAVE A GREAT SUCCESS. SINCERELY=
DAVID O SELZNICK.

CEZANNE MONET.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

AIR MAIL
SPECIAL DELIVERY

August 8th, 1941

Mr David O. SELZNICK
1050 Summit Drive
Beverly Hills
CALIFORNIA

Dear Mr Selznick,

Your cable was delivered to me yesterday at 7 p.m.

Of course it is of great interest to me, besides the sympathy I have for you and Mrs Selznick, to let you have two very important and magnificent paintings of the highest class and quality at such a reasonable price. Please remember that when I had the pleasure of your visit I already gave you a reduction on the Claude Monet and I cannot make you any further reduction. It indeed leaves me a very small profit.

I will make a reduction of \$2,000.00 (two thousand dollars) on the Cézanne. I do this distinctly for you in order to show my good will and that you may have a satisfaction. If you have the slightest confidence in my knowledge, although I am the seller, you can take my advice and buy these paintings which in the future will give you great pleasure and always warrant your good judgement. The Monet is the greatest one in existence and the Cézanne is of outstanding beauty.

Please wire me your reply as I am on the point of leaving. Kindly remember me to Mrs Selznick and with best regards, believe me,

Very sincerely 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.26

& CO.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

(06)

SYMBOLS
DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NT 3 45 TWS PAID 3=CULVERCITY CALIF 7 115P

PAUL ROSENBERG=

MADISON HOTEL 15 EAST 58 ST:

1941 AUG 7 PM 5 06

AUG 7 - 1941

ONLY THING NOW HOLDING UP DECISION IS PRICE. IF YOU WILL
WIRE BEST YOU CAN DO ON EACH PICTURE WILL GIVE YOU ANSWER
PROMPTLY AS REQUESTED IN YOUR LETTER REGARDS=

DAVID O SELZNICK

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

YOUR VERY SINCERELY,

Paul ROSENBERG

PB/AK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

AIR MAIL

August 5th, 1941

Mr David O. SELZNICK
1050 Summit Drive
Beverly Hills
CALIFORNIA

Dear Mr Selznick,

I am terribly sorry not to be able to come to California. I have different matters which are keeping me and that I wish to settle, consequently I dare not go too far away from New York. That is why I took the liberty of sending you a cable in reference to the paintings as I expect to leave very shortly. My secretary is also going away on her vacation and I do not want to entrust to anyone else the care of putting them in the warehouse if you decide to return them.

I do hope you will understand my request and that you will excuse me. If I was going to remain in New York all summer it would be with the greatest pleasure that I would leave the paintings at your home pending your decision.

If by any chance I should be able to come to California I shall certainly not miss the opportunity of calling on you. I did my utmost to reach you over the phone last night but the operator in Beverly Hills told me that your number was not listed and refused to give it to me although I insisted that I wished to talk to you.

Please extend my best compliments to Mrs Selznick and believe me with kindest regards,

Yours very sincerely,

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.26

& CO.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NT412 340 DL 1/182=CULVERCITY CALIF 19 506P 1941 JUL 19 PM 10 20

PAUL ROSENBERG=

TD MADISON HOTEL 15 EAST 58 ST=

JUL 19 1941

DEAR MR ROSENBERG, I HOPE YOU UNDERSTAND THAT UNDER NO CIRCUMSTANCES WILL EITHER MRS SELZNICK OR I BE ABLE TO ACCEPT THE PAINTINGS WHICH YOU ARE SENDING OUT ON APPROVAL UNLESS IT IS CLEAR THAT THE ENTIRE TIME THEY ARE IN OUR POSSESSION AND IN TRANSIT, UNTIL AND UNLESS WE PURCHASE ONE OR BOTH OF THEM OF COURSE, WE HAVE NO RESPONSIBILITY WHATSOEVER FOR ANY LOSS OR DAMAGE TO THEM AND THEY ARE SENT AND WILL BE IN OUR HANDS AT YOUR SOLE RISK. IF AND WHEN WE PURCHASE ONE OR BOTH, WE ASSUME THAT YOU WILL SECURE FOR US

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

I may come to California in the near future and I shall not miss the opportunity of calling on you. It was indeed a great pleasure for me to meet both you and Mrs SELZNICK.

With kindest regards to Mrs SELZNICK and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG.

P.T.O.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

CLASS OF SERVICE
This is a radio-telegram or cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS
DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

FULL INSURANCE AS PART OF THE PURCHASE TRANSACTION. I HAVE YOUR LETTER. THIS IS TO CONFIRM THAT WE WILL PAY ONE HUNDRED FIFTY DOLLARS FOR THE DAMAGE TO THE RENOIR ALTHOUGH IN SO DOING WE IN NO WAY ACKNOWLEDGE THAT WE HAVE OR HAD ANY LIABILITY WHATSOEVER. AND WE ASSUME THAT YOUR ACCEPTANCE OF THIS AMOUNT IS A CONFIRMATION BY YOU THAT THE PAINTINGS WERE SENT TO THE WALDORF AT YOUR SOLE RISK, AND THAT WE WERE AND ARE UNDER NO LIABILITY.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

I may come to California in the near future and I shall not miss the opportunity of calling on you. It was indeed a great pleasure for me to meet both you and Mrs SELZNICK.

With kindest regards to Mrs SELZNICK and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG.

P.T.O.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NT412 2/158

ALTHOUGH IT IS NONE OF MY BUSINESS, I SHOULD LIKE TO SUGGEST TO YOU IN ALL FRIENDLINESS THAT YOU ARE NEW IN THIS COUNTRY, AND THAT YOU OWE IT TO YOURSELF TO PROTECT YOURSELF AND YOUR CLIENTS THOROUGHLY BY INSURANCE ON YOUR MAGNIFICENT COLLECTION, AND TO PRINT UP A FORM OF RECEIPT FOR YOUR PROSPECTIVE CLIENTS THAT WILL FREE THEM OF EVEN ANY FEAR THAT THEY MIGHT HAVE ANY RESPONSIBILITY WHATSOEVER TO EITHER YOURSELF OR ANYONE ELSE, EVEN THOUGH I UNDERSTAND THAT IT IS ACCEPTED TRADE PRACTICE IN THIS COUNTRY THAT ALL PAINTINGS ARE SENT OUT AT THE DEALERS SOLE RISK. I SHOULD APPRECIATE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

will be insured wherever they are without any responsibility for the customer. I appreciate immensely your kindness in that matter.

I may come to California in the near future and I shall not miss the opportunity of calling on you. It was indeed a great pleasure for me to meet both you and Mrs SELZNICK.

With kindest regards to Mrs SELZNICK and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG.

P.T.O.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.A.26

& CO.

WESTERN UNION

1201

(13)

SYMBOLS

DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

de-
acter is in-
dicated by a suitable
symbol above or pre-
ceding the address.

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

AN IMMEDIATE LETTER OR WIRE FROM YOU ADDRESSED 1050
 SUMMIT DRIVE BEVERLYHILLS CALIFORNIA CONFIRMING OUR
 UNDERSTANDING ABOUT THE PAINTINGS THAT YOU ARE SENDING OUT
 AND ABOUT THE RENOIR AS STATED ABOVE MRS SELZNICK JOINS ME
 IN SENDING YOU WARMEST REGARDS. WE HOPE THAT YOU WILL
 FIND IT POSSIBLE TO COME TO CALIFORNIA SOON SINCERELY=
 DAVID O SELZNICK;

inc
can no
consequences

I want to STATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE
 settled the insurance question with my broker and in the future our pictures
 will be insured wherever they are without any responsibility for the customer.
 I appreciate immensely your kindness in that matter.

I may come to California in the near future and I shall not miss
 the opportunity of calling on you. It was indeed a great pleasure for me
 to meet both you and Mrs SELZNICK.

With kindest regards to Mrs SELZNICK and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG.

P.T.O.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.26

& CO.

July 21st, 1941

Mr David O. SELZNICK,
1050 Summit Drive,
Beverly Hills,
California.

Dear Mr Selznick,

I beg to acknowledge receipt of your wire of the 19th to which I have already answered by cable giving you satisfaction on every point. Previous to the reception of your wire I had written to Mrs SELZNICK by air mail informing her that the paintings were fully insured not only during their transit but while at your home until such time as you made your final decision. I wish to confirm this once more in order that you be completely reassured. The pictures were shipped on July 16th and by the time you receive this letter they most probably will be in your possession. They have been sent to Beverly Hills at my own risk and responsibility and if by mischance they should meet with an accident you will in no way be held responsible.

Thank you for confirming the payment of \$150.00 for the damage incurred by the Renoir. My acceptance of this sum implies that you can no longer be held responsible and the matter will bear no further consequences.

I want to thank you also for your kind advice. I have already settled the insurance question with my broker and in the future the pictures will be insured wherever they are without any responsibility for the customer. I appreciate immensely your kindness in that matter.

I may come to California in the near future and I shall not miss the opportunity of calling on you. It was indeed a great pleasure for me to meet both you and Mrs SELZNICK.

With kindest regards to Mrs SELZNICK and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG.

P.T.O.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

- 2-

P.S. I do not quite understand what you mean when you say that I will secure for you full insurance as part of the purchase transaction. Will you be kind enough to explain to me what you meant.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

& CO.

July 17th, 1941

AIR MAIL

Mrs David O. SELZNICK,
1050 Summit Drive,
Beverly Hills,
California.

Dear Mrs Selznick,

According to your wish I have sent at your address by prepaid express the picture by Monet "Red Boats" and the "Still Life With a Bottle" by Césanne. I hope they will reach you safely and wish to inform you that they are insured not only during transit but also while they remain at your home until such time as you decide about them.

I am very sorry about what happened to the Renoir and I went to see Mr Selznick about it. I arranged the matter with him and I think he agrees that it was settled very reasonably and that I was in no way exacting.

I should be very thankful if you could give me your final decision as soon as possible as I may need these paintings. I take this opportunity to recall to you that the lowest price for the "Red Boats" is \$20,000.00 and \$28,000.00 for the "Still Life With a Bottle".

Yours very sincerely,
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.26

& CO.

July 16th, 1941

Mr David G. SELZNICK,
Hotel Waldorf-Astoria,
New York City, N. Y.

Dear Mr Selznick,

According to our conversation of this morning I confirm that it will cost \$150.00 (one hundred and fifty dollars) to repair the unfortunate accident which happened to the painting by Renoir and which you kindly offered to pay.

I am terribly sorry not only that the accident happened but also that it disturbed you so much. Regarding the two other paintings I am having them shipped to California and this time they will be fully insured not only during their transit but also during their stay at your home until such time as you decide about their acquisition.

Hoping to have the pleasure of making a transaction with you,
I am,

Yours very sincerely,

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.26

STATEMENT

SOLD TO:

Mr David O. SELZNICK
1050 Summit Drive
Beverly Hills
CALIFORNIA

September 25th, 1941

No.260 - Painting by Paul CÉZANNE:-
"Bouteille de Liqueurs"
Painted around 1888-90
23 5/8 x 28 6/8 inc.

\$25,000.00
(Twenty Five
Thousand Dollars)

Reproduced in the catalogue of P. Cézanne by Lionello Venturi -
Paul Rosenberg, editor, (No.606).

Reproduced in Cézanne, Editions "I maestri moderni", La Voce, Roma,
pl. 9; Art and Understanding, March 1930, p.181; International Studio,
June 1931, p.41.

Exhibited: Exposition Cézanne, at Bernheim Jeune, 10-22 January 1910.,
No.35; The Metropolitan Museum of Art. Loan Exhibition of Impressionist
and Post-impessionist Paintings, may 3 - sept. 15, 1921, No.9; Brooklyn
Academy of Arts and Sciences, Summer 1926; Museum of Modern Art, N. Y.
Memorial Exhibitions: "The Collection of the Late Miss Lizzie P. Bliss",
May 17 - September 27, 1931, No.10 (repr. cat.); Addison Gallery of
American Art, Andover, "The Collection of Miss Lizzie P. Bliss" Fourth
Loan Exhibition, october 17 - December 15, 1931, No.10; John Herron Art
Institute, Indianapolis, "Modern Masters from the Collection of Miss
Lizzie P. Bliss", january 1-31, 1932, No.10; Exhibition of the Works of
Cézanne, Pennsylvania Museum of Art, Philadelphia, 10 nov. - 10 déc. 1934,
No.24.

Collections: Marie Cascott, Paris; Bernheim Jeune, Paris; Madame Montgomery
Sears, Boston; Montross Gallery, New York; Lillie P. Bliss, Museum of
Modern Art, New York (repr. cat. ed. 1934).

Received payment in full with thanks, September 25th, 1941

By cheque No.1129 on The Bank of America, painting delivered on July 15th, 1941
Paul ROSENBERG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

52. AV

Sherry
WINE & SPIRITS CO. Inc.
678 MADISON AVENUE • N. Y. C.
Telephone REgent 4-5100

IC. NO. U331

PHONE
AT 4-5100

APR 24 1942

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

4 fifths Irroy 1928 @5.24	20.96
6 fifths Chateau Pontet Canet 1926 @1.97	11.82
4 fifths Berry Bros. Meursault Charmes 1923 @2.99	<u>11.96</u>
	44.74
Tax	<u>.45</u>
	45.19

A paper

To be held in our cellars
subject to your future de-
livery instructions.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

PARIS OFFICE
52, AVE. DES CHAMPS ELYSÉES

LIC. NO. 11931

TELEPHONE
REGENT 4-5100

Sherry
WINE & SPIRITS CO., INC.
678 MADISON AVENUE
NEW YORK

Mr. Paul Rosenberg
Hotel Madison
New York City

SEP 30 1941

4/12 Berry Bros. Meursault Charmes '23	11.96
12/F Hudes Pontet Canet '26	22.25
6/12 Irroy '28	<u>29.64</u>
	63.85
New York City Sales Tax	<u>1.92</u>
	65.77

Upon receipt of check, to be held in reserve

hazy

P.R. Rosenberg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

PARIS OFFICE
52, AVE. DES CHAMPS ELYSÉES

LIC. NO. L1331

TELEPHONE
REGENT 4-5100

Sherry
WINE & SPIRITS CO., INC.
678 MADISON AVENUE
NEW YORK

JUN 19 1941

Mr. Paul Rosenberg
Hotel Madison
New York City

1 Fifth Irroy 1928 Champagne

4.94

Tax

.15

5.09

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

PARIS OFFICE
52, AVE. DES CHAMPS ELYSÉES

LIC. NO. L1331

TELEPHONE
REGENT 4-5100

Sherry
WINE & SPIRITS CO., INC.
678 MADISON AVENUE
NEW YORK

JUN 16 1941

Mr. Paul Rosenberg
Hotel Madison
New York City

9 Fifths Berry Bros. Meursault Charmes
1923 @2.99 26.91

Return for Credit (Now in reserve
Paid)

9 Fifths Berry Bros. Chablis
Lignorelles 1934 @2.79 25.11
1.80
Tax .05
1.85

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

PARIS OFFICE
52, AVE. DES CHAMPS ELYSÉES

LIC. NO. 11331

TELEPHONE
REGENT 4-5100

Sherry
WINE & SPIRITS CO., INC.
678 MADISON AVENUE
NEW YORK

JUN 12 1941

Mr. Paul Rosenberg
Madison Hotel
New York City

13-6-41 2) 2-8-41 1)	10 Fifths Berry bros. Meursault Charmes 1923	@2.99	29.90	4
5-9-41 1) 21-9-41 1)	10 Fifths Hudes Pontet Canet 1926	@1.87	18.70	7
13-6-41 2)	20 Fifths Chateau Brane Contenac 1926	@2.19	21.90	8 12
13-6-41 1)	10 Fifths Berry Bros. Chablis Lignorelles 1934	@2.79	27.90	9
8-7-41 1)	5 Fifths Irroy 1928	@4.94	<u>24.70</u> 123.10	4 6
		Tax	<u>3.69</u> 126.79	

JUN 11 PAID
S. Karliser

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

PARIS OFFICE
52, AVE. DES CHAMPS ELYSÉES

LIC. NO. 11331

TELEPHONE
REGENT 4-5100

Sherry
WINE & SPIRITS CO., INC.
678 MADISON AVENUE
NEW YORK

Mr. P. Rosenberg
Madison Hotel
New York City

— 10 Fifths Berry Bros. Meursault Charmes 1923	2.99	29.90
— 10 Fifths Hudes Chateau Pontet Conet 1926	1.87	18.70
X 10 Fifths Chateau Boyd Cantenac 1926	1.99	19.90
X 10 Fifths Chateau Brane Cantenac 1926	2.19	21.90
10 Fifths Berry Bros. Chablis Lignorellis 1934	2.79	27.90
5 Fifths Irroy 1928	4.94	24.70
		<u>143.00</u>
		123.10
		3.69
	Tax	<u>4.29</u>
		147.29
		126.79

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

December 3rd, 1941.

Miss Elaine Thurber
SOCIETY OF ARTS AND CRAFTS
47 Watson Street
Detroit, Michigan.

Dear Miss Thurber,

This is to acknowledge your letter of
December 1st enclosing check for fifty dollars (\$50.00)
to help defray the shipping expenses of the Braque exhibition.

Thank you for your prompt attention in
this matter.

Very truly yours,

PAUL ROSENBERG & Co.,

Alexander Katzman
Business Manager

AK.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26



FOUNDED 1906

INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET DETROIT, MICHIGAN
TELEPHONE CADILLAC 4721

DEC 2 - 1941

December 1, 1941

Paul Rosenberg & Company
16 East 57th Street
New York City

Gentlemen:

Enclosed is our check in the amount
of \$50.00 to help defray the shipping expenses of the
Braque exhibition.

Sincerely yours,

Elaine Thurber
Secretary.

MRS. JAMES B. ANGELL
MR. DAVID O. HAMILTON
DR. GEORGE KAMPERMAN
MRS. PHELPS NEWBERRY

MRS. GEORGE KAMPERMAN, PRESIDENT
MRS. JULIUS H. HAASS, VICE-PRESIDENT
MR. ROBERT H. TANNAHILL, VICE-PRESIDENT
MISS ELAINE THURBER, SECRETARY
MR. JOHN S. NEWBERRY, TREASURER
MR. GEORGE G. BOOTH, HONORARY LIFE MEMBER

MR. PHILIP J. SAVAGE
MR. EDGAR R. THOM
DR. WILLIAM R. VALENTINER
MR. HIRAM H. WALKER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.26

December 3rd, 1941.

Miss Elaine Thurber
SOCIETY OF ARTS AND CRAFTS
47 Watson Street
Detroit, Michigan.

Dear Miss Thurber,

This is to acknowledge your letter of
December 1st enclosing check for fifty dollars (\$50.00)
to help defray the shipping expenses of the Braque exhibition.

Thank you for your prompt attention in
this matter.

Very truly yours,

PAUL ROSENBERG & Co.,

Alexander Katsman
Business Manager

AK.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II.A.26



FOUNDED 1906

INCORPORATED 1915

SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET DETROIT, MICHIGAN
TELEPHONE CADILLAC 4721

DEC 2 - 1941

December 1, 1941

Paul Rosenberg & Company
16 East 57th Street
New York City

Gentlemen:

Enclosed is our check in the amount
of \$50.00 to help defray the shipping expenses of the
Braque exhibition.

Sincerely yours,

Elaine Thurber
Secretary.

MRS. JAMES D. ANGELL
MR. DAVID O. HAMILTON
DR. GEORGE KAMPERMAN
MRS. PHELPS NEWBERRY

MRS. GEORGE KAMPERMAN, PRESIDENT
MRS. JULIUS H. HAASS, VICE-PRESIDENT
MR. ROBERT H. TANNAHILL, VICE-PRESIDENT
MISS ELAINE THURBER, SECRETARY
MR. JOHN S. NEWBERRY, TREASURER
MR. GEORGE G. BOOTH, HONORARY LIFE MEMBER

MR. PHILIP J. SAVAGE
MR. EDGAR B. THOM
DR. WILLIAM R. VALENTINER
MR. HIBAM H. WALKER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

December 5rd, 1941

Mr. Francis STEGMULLER
419 East 57th Street
New York City, N. Y.

Dear Mr. Steegmuller,

You will find enclosed the receipted bill for the painting "La Femme aux Cartes" by Renoir which you have recently purchased from us. I sincerely hope that you will have much pleasure from this new acquisition.

Cordially yours,

Stephen BOWEN
Director

SB/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

November 24th, 1941

Mr Francis STEEGMULLER
419 East 57th Street
New York City, N. Y.

Dear Mr Steegmuller,

I am very glad that Mrs Steegmuller and yourself have decided to buy the Renoir "Femme aux Cartes" and I wish to congratulate you on that purchase because it is a very charming painting.

Of course I have no objection whatsoever to your keeping the picture until payment as mentioned in your letter of November 22nd, 1941.

Very sincerely yours,

Paul ROSENBERG

PR/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

2/2

November 28th, 1941

Mr Francis STEGMULLER
419 East 57th Street
New York City, N. Y.

Dear Mr Stegmuller,

Enclosed please find bill for Renoir "Femme aux Cartes".

We are very glad that you have taken this fine painting and hope
it will always bring you great pleasure.

With kindest regards, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Stephen BOWEN
Director

SE/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

STATEMENT

SOLD TO:-
Mr Francis STEGMULLER
419 East 57th Street
New York City, N. Y.

November 28th, 1941

No.286 - "Femme Aux Cartes" Oil painting by Auguste RENOIR
Painted around 1917
15" x 20 2/8" \$4,950.00
New York City Sales Tax 99.00
\$5,049.00
(Five Thousand
Forty Nine Dollars)

The model used was the ex-wife of Jean Renoir.
This painting is guaranteed to be authentic.

Received payment in full with thanks, December 5rd, 1941.
Cheque No.993 on the Corn Exchange Bank Trust Company E-63
Sutton Place Branch.

Paul ROSENBERG

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

419 EAST 57TH STREET

Nov. 22 '41

NOV 24 1941

Dear Mr. Rosenberg

Mrs. Steejmuller + I will definitely buy the Renoir "Femme aux Cartes" for \$5500 minus 10%. We shall be able to pay you the full amount or ~~or~~ before the 15th of December.

Do you prefer to keep the picture in your gallery until payment is made? Please telephone me (PL 8-1852) at one o'clock any day on this point.

Yours very truly,

Francis Steejmuller

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

2
May
1941

Mr. Paul Rosenberg
Madison Hotel 11-V
15 East 58th Street
New York City

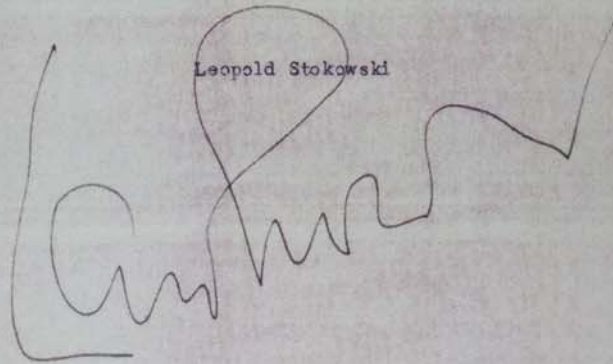
Dear Mr. Rosenberg

I shall be in New York next October and happy to meet you again and see the paintings.

Sincerely

Leopold Stokowski

Hotel Claridge
Atlantic City
New Jersey

A large, fluid handwritten signature in dark ink, which appears to be 'L. Stokowski', written over the typed name.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.A.26

Paul Rosenberg & Company, New York.

This facsimile print of an original document is from the archives of Paul and Alexandre P. Rosenberg and has been provided courtesy of Paul Rosenberg and Company, New York, in 2013. The original document was scanned in-house at a resolution of 300 ppi and higher for .tiff or .jpeg digital formats, printed with color laser on pH 8.5 archival bond.
Application for access to consult the original document should be addressed to: The Department of Literary and Historical Manuscripts, Rosenberg Collection, The Morgan Library and Museum, New York.