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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

RATTNER

PR&CO. 1942-43

October 13th, 1942

Dear Mr. Rattner,

As I have already informed you in our conversation of the other day, I take great pleasure in enclosing our cheque for \$532.35 in full payment of one painting by yourself, "La Descente de Croix", which we had the pleasure of selling for the sum of \$800.00. As understood, we deducted our commission of 1/3.

We were very pleased to make this sale and hope that many others will follow. Will you kindly acknowledge receipt of our cheque.

May we also remind you to let us have as soon as possible a short biography of yourself, say about two hundred words.

With best wishes, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

Mr. Rattner
8 West 15th Street
New York City, N. Y.

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

October 13th, 1942

Dear Mr. Rattner,

As I have already informed you in our conversation of the other day, I take great pleasure in enclosing our cheque for \$572.55 in full payment of one painting by yourself, "La Descente de Croix", which we had the pleasure of selling for the sum of \$800.00. As understood, we deducted our commission of 1/3.

We were very pleased to make this sale and hope that many others will follow. Will you kindly acknowledge receipt of our cheque.

May we also remind you to let us have as soon as possible a short biography of yourself, say about two hundred words.

With best wishes, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

~~Mr. Rattner~~
8 West 13th Street
New York City, N. Y.

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ "Peuton Illuminer Un Ciel Bourbeux et Noir"
 1^m x 1¹/₂^m (59⁵/₁₆" x 39¹/₂"
 1943 # 314
 Horizontal

✓ "A Place Called Golgotha"
 60F # 165
 1940
 horizontal

✓ "Hallucinations"
 60F # 308
 1943
 vertical

Sold ✓ "Descent From The Cross"
 40F # 306
 1942
 horizontal

✓ "Country Girls"
 40F # 307
 1942
 vertical

✓ "A Game of Cards"
 40F # 103
 1942
 vertical

✓ "Survivors" (The Tanker)
 40F # 115
 1942
 vertical

✓ "From The Apocalypse"
 40F # 14
 1942
 vertical

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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"April Showers"

Sold
40 F
1939
horizontal # 160

"Darkness Fell Over All The Land"

Sold
40 F
1942
horizontal # 316?

"The Sun"

Sold
40 F
1943
vertical # 309

+ "Springtime"

✓
40 F
1943
vertical # 310

"In The Garden"

✓
40 F
1943
vertical # 311

x "The Family Wedding Day Portrait"

✓
30 F
1943
horizontal # 312

x ~~nineteen~~
"1492"

Life (no syllabus)
25 F
1942
horizontal # 120

x "Window at Montauk Point"

25 F
1943
horizontal # 315
315

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ABRAHAM RATTNER

Biographical notes

(copy of notes sent to
Sidney Janis for his book)

Born and raised in the valley of the Hudson River. Reborn in Europe. Then reborn again in the Valley of the Hudson. Earliest memories: drawing, dying, struggling; drawing, dying, struggling; dying, drawing struggling. ~~Many~~ Many times resurrected. Fantastic World, fantastic things. Schools and education - a seeking, a groping always blindfolded with a text book tied over my eyes.

I imagined a new, wonderful bridge over the Hudson, so the Catskill Mountains could be seen from the Valley. I designed a public cathedral, ^{to be} built of glass so it could be a permanent rainbow in the sunlight. I wanted to rebuild the town so it would be like a garden of flowers along the bank of the river. I went to study architecture at the George Washington University, Washington, D.C. I learned that the glories of the past couldn't answer all the questions. I went to the Corcoran Art School. My adventures in cubism brought the wrath of the elders down on me. In the Museums I copied masterpieces, and experienced the conflict between the tomb-like stillness of the dark dreary atmosphere and the exaltation of sunlight and freshness of the living world. I studied anatomy with medical students, dissecting, with them, corpses of lost souls from the Morgue. I learned how really dead the human structure is without the spirit of life.

The shocked Elders demanded that I quit cubism, or quit art school. I quit art school, but with a scholarship that took me to the Pennsylvania Academy of Fine Arts. There I wrestled with the ancient enigma: 'Art is Life' - provided you can keep alive. The first World War answered that question. In 1917 I was in the

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ABRAHAM RATTNER - Biographical Notes, Page 2

Camouflage Corps of the U.S.Army under Homer St.Gaudens. Learned ~~XXXX~~ how to clean a gun. Painted a war mural in the State War and Navy Building in Washington. Sailed for France. There I carried on many experiments in camouflage. I took part in the Battles of Siechepres, Chateau Thierry, Bellau Woods and the Second Battle of the Marne. I found camouflage a combination of physical science and spiritual science. In 1918 I was made an instructor of camouflage to artillery men and officers at Camp Souge, Bordeaux.

The experience of destruction and death was a terrible lesson in the indestructability of the spirit. With that lesson learned I returned to the Pennsylvania Academy of Fine Arts in 1919. I became again the art student in an art school. Here nothing had changed. The war had stayed far away. But I had changed. The nightmare of terror, destruction, killing made it impossible for me to stay in this complacent atmosphere. I tried to forget the war, too, but something had happened. I couldn't see it their way. The world was different. The outside looked the same, was the same to them. But I was troubled because I couldn't be satisfied. There was something happening to the inside of things, something my eyes couldn't see. I made up my mind to return to Europe. I won a travel and study scholarship awarded by the Pennsylvania Academy of Fine Arts, and in 1920 I went back to Europe.

I went to Italy, a world of great achievements achieved. But already the Facisti were marching. Behind every Giotto, Massaccio, Michaelangelo, Titian, Tintoretto, the walls ~~xi~~ trembled to the tread of their feet.

France was more satisfying, alive, sprouting with living spirit.

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ABRAHAM RATTNER, Biographical Notes, Page 3

ABRAHAM RATTNER- Biographical Notes, Page 3

They were my colleagues and the same day I came to my studio, but I was not there for long.

It was like an old tree revived by fresh blossoming of its

young graftings. But that old tree too was heavy and tired, and full of shell holes. I was admitted to and studied in the Ecole des Beaux Arts under Cormon. I painted in the village where Monet lived. I used to hide in the bushes near his lily pond to observe him at work. I learned that an artist must use his legs and arms straight; his own legs to stand solidly on the earth and his arm straight from the shoulder, wristless - so that the message comes directly from the heart.

Under Maurice Denis, Serusier, Bourdelle, I studied art ^{their} in/terms of beauty,color and imagination. But ~~my~~ own terms still needed to be cleared up. I went to Spain to explore all the El Grecos I could find. I searched out the Rembrandts wherever they were, the Primitives, Chardin, Watteau, ~~Rembrandt~~, Goya, Daumier, and William Blake, Cézanne.

Then came a period of concentrated work from Nature, still life,nudes, landscapes. I lived with the French peasants. ~~Exhibited~~ I returned to Paris. I exhibited at the French Salons, the Salon Nationale, Salon d'Automne(societaire), Salon des Tuileries (invitation) Salon des Independents, Salon des Sur-Independents, etc.etc. Later I exhibited with the Minotaure Group at the Grand Palais in Brussels, had a one-man show at the Bonjean Gallery, rue de la Poetie in 1935.

been called. I am content to work.

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ABRAHAM RATTNER, Biographical Notes, Page 4

I frequently saw Paul Jamot, and Robert Rey of the Ministry de Beaux Arts. They were my counsellors over the years. Among others who frequently came to my studio, too, were Pierre Reverdy, the poet, Maurice Raynal, and Teriade.

In America I have had only one-man shows, with the exception of the Verve Show at the Pierre Matisse Gallery, the Pennsylvania Academy Annual Show, and the Corcoran Bi-Ennial Show in Washington, D.C. I have had three one-man shows at the Julien Levy Gallery in New York, and have had a one-man show at the Contemporary Art Gallery of Philadelphia, the Arts Club and the Chicago University in Chicago, the Courvoisier Gallery in San Francisco, the Stendahl Gallery in Los Angeles, the Santa Barbara Museum, the Arts and Crafts Club of New Orleans, and a show of drawings and water colors at Dartmouth University.

I was living in Paris when the war began in 1939. I tried to enlist in the French Army, but was refused. At the end of 1939 I came home to the United States. A large part of my work was left in my studio in Paris, where it still is, so far as I know. With the lights of France dimmed temporarily, I had to come home, once more to my native Hudson Valley, once more to be reborn.

The twenty years of living intensely the life of a painter abroad have given me, I think, a clue to a deeper reality. And now, I feel more prepared to get into intimate relationship with the full, fresh, sweeping vitality of my country and of this tormented epoch everywhere. I have travelled over the United States since my return. I have offered my services to my country, but have not been called. I am content to work.

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Represented in the Musee de
Paume in Paris, Maurice
Raynal collection, Paris
Musee de Grenoble, private
French collections; de la Garde
collection London. Lambert
Collection of the Pennsylvania
Academy of F.A. in Phila.
Museum of Modern Art, New York;
Richard de Rochemont. John
dos Passos, Robert Goldwater,
Sarah Henderson of New Orleans,
Mrs. Rufus McIlhenny, La.,
and other private collections.
Anne Ingersoll, Phila etc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

December 28th, 1943

Mr. John Lipman
Editor
ART IN AMERICA
Cannondale, Conn.

Dear Mr. Lipman,

Mr. Rattner informed us the other day over the telephone that the article to be written about him for your magazine will be done by Mr. Robert Goldwater, Professor of Art, New York University.

Mr. Goldwater would like to know what length of time he has to dispose of so that the article may be ready in time for publication.

Awaiting your kind reply, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

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	Paul Rosenberg	II.B.35

December 27th, 1943

Mr. Abraham Rattner
8 West 13th Street
New York, N.Y.

Dear Abe,

We take pleasure in enclosing herewith cheque No.1170 on the Bankers Trust Co., for the amount of \$666.66, representing your share in the sale of "The Letter" and "1492", both sold for \$500.00 each.

Please acknowledge receipt. With kindest regards to both you and Mrs. Rattner, we remain,

Very sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/SD

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	Paul Rosenberg	II.B.35

December 17th, 1943

Mr. Abraham Rattner
8 West 13th Street
New York, N.Y.

Dear Abe,

We take great pleasure in enclosing herewith our cheque No. 1154 in the amount of \$666.67, representing your share in the sale of "Fisherman" and "The Jeweled Christ", after deduction of our commission.

With kindest regards to both you and Mrs. Rattner, we are,

Very sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/SD

P.S. We are also enclosing herewith a blank just received from The Institute of Modern Art to whom we are lending "Prophecy" for their religious show. Will you be good enough to fill out and return directly to the Institute of Modern Art. Thank you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

Formerly

Formerly

22

August 30th, 1943

Dear Abe,

Thanks so much for your kind letter which touched me deeply.

I am afraid you give me too much credit. What I do is only in appreciation of your work and you are the creator of it.

I am indeed glad you are enjoying your vacation and only wish I could have taken one myself; unfortunately I was obliged to remain in New York. I am also very pleased to learn that you have many pictures in mind and I feel sure that they will prove to be not only equal to what you have heretofore produced but perhaps even greater.

Please accept, both you and Bettina, my warmest and kindest regards,

Paul Rosenberg

Mr. Abraham ~~Rattner~~
The Lucetta Tilton House
Menasha, Mass.
Martha's Vineyard Island.

PR/ED

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	Paul Rosenberg	II.B.35

AUG 30 1943

Menemsha, Mass.

Cher Monsieur Rosenberg:

nous avons pensé
souvent, de voir Monsieur
Rosenberg, ici dans cette
ambiance tranquille et
agréable avec les regrets
que vous n'est pas ici, aussi.

C'est une baie qui ressemble
beaucoup certains coins de
la Bretagne près de la mer
— même souvent la lumière.
Ici la mer est à trois de la mer
la terre et le ciel est une
drame qui produit souvent
des spectacles impressionnants
et quand on s'arrête devant
ces scènes étonnantes, quelque
fois on oublie la terre

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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drame humaine d'aujourd'hui.
Nous avons trouvé un peu de
repos; surtout c'est le soleil et
l'air et quelques bains de mer
et les promenades que j'ai fait
beaucoup de bien pour nous.

J'ai travaillé aussi mais pas
assez. Quand même j'ai un
quantité de motifs à développer
dans mon atelier. Bientôt
notre vacance sera terminée
et je serai très content de me
retrouver dans mon atelier.

J'exprime très mal
en français monsieur Rosenberg
mais j'aurais bien voulu vous
dire mes sentiments de
reconnaissance et mes remercie-
ments pour toutes. Votre
esprit et tout ce que vous

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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avez fait, est pour moi un très grand encouragement.

Je sais que je dois démontrer par mes œuvres une grandeur beaucoup plus large encore pour arriver à la hauteur de mes possibilités. Et je sent que je suis en train. Je ne sais pas vous dire combien je suis heureux d'avoir l'influence de votre jugement ci sur, de votre sensibilité, votre goût, et votre clarté de vision. Encore merci.

Bettina me join en vous envoyant toute les deux nos meilleurs souvenirs et amitiés et avec l'espoir de vous revoir bientôt et de vous trouver dans un bonne santé.

Al. Kertner
The Lucetta Tilton House
Menemsha, Mass.
Martha's Vineyard Island.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.B.35

Formerly

Formerly

22

July 14th, 1943

Mr. Abraham ~~Rattner~~
8 West 13th Street
New York, N.Y.

Dear Mr. Rattner,

We have just received cheque in settlement for "The Sun" which was recently acquired by the Phillips Memorial Gallery and take pleasure in enclosing herewith our cheque No. 996 on the Bankers Trust Co., for the amount of \$500.00 which represents your share after deduction of our commission.

With kindest regards to both you and Mrs. Rattner, we are,

Very sincerely yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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vertical ↑

- 60 F - No. 165 - A Place called Golgotha '40
- 40 F - " 103 - The ~~Game~~ Game of Cards. 42
- 40 F - " 115 - Tanker 42
- 40 F - " 14 - Apocalyptic

← horizontal →

- 40 F - No. 160 - ^{Country Flower girls} Springtime Shower 39 42
 - 25 F - " 120 - 1492 1942
 - 20 F - " 158 - 1942 AIR RAID 1942
 - 20 F - " 302 - A city or 41
 - 20 M - " 153 - Prophecy 42
 - 20 M - " 148 - Still life with a blue syphe 1941
-
- 20 F - " 134 - workmans lunch 1936
 - 20 F - " 123 - ~~A~~ THE letter 42
Descent from the Cross 1942

vertical ↑

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ABRAHAM RATTNER

Pouye

1895

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AUFBAU

American Jewish Weekly in German and English

*Serving the Interests and the Americanization
of the Immigrants.*

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MANFRED GEORGE, EDITOR

Dear Sir:

We believe that the attached
clipping will be of special interest
to you.

Very truly yours,

The Editors

Manfred George

AUFBAU

Date: 5-21-43

Page: 10

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Friday, May 21, 1943

Art Events

By BEN BINDOL

Eleven recent paintings by **Abraham Rattner** are on view at Paul Rosenberg's (16 E. 57th St.). This is a flamboyant, stirring show. Rattner is one of the very few modern artists capable of transmuting active religious feelings into paint. Like Rouault, his color patterns, his semi-abstract delineation suggest stained glass windows, predestined for modern churches. "A Place Called Golgatha," "Darkness Fell Over All the Land," "Hallucinations," and especially "Peut-On Illuminer un Ciel Bourbeux et Noir" are on the same high artistic level as his stillife "The Window at Montauk Point."

Drawings and collages by **Max Ernst** and ceramics by **Catherine Yarrow**, akin to the recent period of Ernst's development, are on view at **Julien Levy's** (42 East 57th St.). Phantastic, bird-like beings in queer embraces abound. Whimsical gargoyles come to life. Their somehow charming character gets lost when the artist tries to enlarge the small design for unduly ambitious undertakings.

Two sculptors, one identified with the Parisian School, the other

Echo und Review

Der Musikwissenschaftler Joseph Yasser, der Verfasser der Werke "A Theory of Evolving Tonality" und "Medieval Quartal Harmony", wird am Montag, 24. Mai, 8:30 p. m., in der Jewish Academy of Arts and Sciences, 136 West 86th St., über "Renaissance in Jewish Music" sprechen. Yasser ist seit 1936 Mitglied der Akademie. Die Sitzung des Instituts ist öffentlich.

Hugo Adler, Kantor und Musikdirektor des Temple Emanuel in Worcester, Mass., hat im Verlag der Transcontinental Music Corporation einen Sabbath Service unter dem Titel "Avodath Habonim" veröffentlicht, der ein- und zweistimmige Gesänge mit Orgelbegleitung in Übereinstimmung mit dem revidierten Union Prayer Book enthält. Die Anlage der Gesänge ist mit besonderer Berücksichtigung der Teilnahme von Kindern vorgenommen worden.

Mishel Piastro

Ist als Solist in ein Vertragsverhältnis mit der National Concert and Artists Corporation getreten.

the most important English representative:

Zadkine and Henry Moore

have their work shown at Valentine's (55 E. 57th St.) and Buchholz' (32 E. 57th St.) resp. Zadkine, now residing in New York, exhibits his crop of 1942-1943; a stunning, exciting event.

The beautiful "Pomona" in ebony, "Garden Statue" in limestone, and the very uncommon "Stillife" (so to say, a Braque in limestone) are the most remarkable pieces. He exploits almost all the possibilities of the concave-convex representation, and justifies Picasso's innovation of the profile-on face portrait by translating it into the three-dimensional: his "Portrait of Mauriac" being a convincing example.

Moore sent only gouaches, 40 of them; but these phantasies on the seemingly one and only theme: the reclining or sitting motherly woman—although quite abstract and, yes, queer—emanate sheer classic earth-bound power and beauty. He, too, excels in the exploitation of the concave-convex-interpretation of the human body.

The **Puma Gallery** (108 W. 57th St.) opened an exhibition of 13 paintings by

"Seven Moderns."

This gallery has gradually developed from a one-man-gallery to a show place of mostly well selected modern art. To be sure, not everything exhibited is great art or new to the hardened gallery-goer. *Feininger*, *Max Weber*, *G. K. Morris*, for example, are no strangers, their work already well known and appreciated. But Mr. Puma detects sometimes quite unfamiliar talents like *Eleanor de Laitre*, who paints in the Mirovain, or *Jerome Kamrowski* whose "Psycho-Physical Cosmography," though very close to Matta, shows signs of independent thought and expression. Some of Puma's subtle and sensitive circus-bound drawings belong to his best work so far.

Rudolf Jacobi

has a one-man show at the Passadoit (121 East 57th St.). This artist follows his own path unperturbed by modes and isms. "Harbor in Winter," "Summer Day" are fine pictorial accomplishments of a painter, seemingly living on an island far from the ups and downs of our troubled times. His "Girl With Straw Hat" is one of the best portraits of the year.

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April 9th, 1943

Mr. Abraham Rattner
8 West 13th Street
New York City, N. Y.

Dear Abe,

I take pleasure in informing you that we have sold your painting "April Shower" for the sum of \$900.00 and, in consequence, we are enclosing our cheque for \$600.00 after deducting our commission of \$300.00.

We are very pleased to have made this sale for you and with best wishes, we are,

Very sincerely yours,
PAUL ROSENBERG & CO.

Alexander Katzen

AK/ED

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March 22nd, 1943

Dear Abe,

I am enclosing the two letters which you asked me to return to you and I also want to inform you that we sent to Mr. Huntington Cairns photographs of the following pictures:-

"PROPHECY"	\$1000.00
"COUNTRY GIRLS"	\$1000.00
"WOMEN IN THE RAIN"	\$1000.00
"A PLACE CALLED COL- GOTHA"	\$1500.00

With best wishes,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexander Katzman

Mr. A. Ettner
8 West 13th Street
New York City, N. Y.

NK/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

October 9th, 1942

Mr. Rattner
8 West 13th Street
New York City, N. Y.

Dear Mr. Rattner,

I shall be much obliged if you would drop in some
morning soon so that we can check over your paintings.

Very sincerely yours,

Alexander Katzaan

AK/SE

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Le 8 Septembre 1942

Cher Monsieur,

J'ai bien reçu vos toiles et aimerais vous causer à ce sujet. Puis-je compter sur votre aimable visite?

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

Paul Rosenberg

Monsieur A. Bittner
8 West 13th Street
New York City, N. Y.

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

September 2nd, 1942

Cher Monsieur Rattner,

Merci de votre aimable lettre. Pourriez-vous, si cela ne vous occasionne pas trop de mal, m'apporter deux de vos toiles afin que je puisse vivre un peu avec elles. Le fait que je vous demande de m'apporter vos toiles est une indication qu'il se peut que je m'occupe de vos oeuvres. Je regrette d'être trop occupé pour venir vous voir et c'est pourquoi je me permets de vous faire cette demande.

Veillez présenter à Madame Rattner tous mes hommages et croyez, cher Monsieur, à mes sentiments les meilleurs.

Paul Rosenberg

Monsieur A. Rattner
8 West 13th Street
New York City, N. Y.

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

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

Dear Mr. Rosenberg:

In acknowledging the receipt of your kind letter of October 13th 1942, and your check to me of \$33.35 for "La Vierge de Croix painting. I wish to express to you how very pleased I feel, and my warmest thanks.

It gives me great encouragement, and I am glad if you are pleased, too.

Enclosed is a brief biographic note.

Yours very sincerely
8 W. 13th St NYC
Oct. 16. 1942. Ab. Kuttner

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

Monsieur Paul Rosenberg.
16 East 57th St.

New York, N.Y.

Cher Monsieur Paul Rosenberg:

J'ai
voulu vous écrire déjà ^{de} long temps
pour vous exprimer mes sentiments
et remercier pour la visite
distinguée et encourageante que
vous avez faite à mon atelier

Je me souviens que vous m'avez
demandé de vous faire signe aussi-
tôt que je serai rentrée. Main-
tenant le travail que j'avais à faire
à la campagne est terminé et je
suis de nouveau à New York.

J'espère que vous avez eu un peu
de repos loin de cette chaleur
New Yorkaise.

Ma femme et moi vous envoie
l'expression de nos meilleurs senti-
ments et je vous prie d'agréer
monsieur mes salutations distinguées.

August 31, 1942
8 West 13th St. N.Y.C.

A. Ratner

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

title - double Portrait
 size - 60F
 year - 1943
 no. 324
 unframed

title - City Still Life - No 332
 size - 20F
 year - 1943

title - "Clowns and Kings" - or
 "Exhibition"
 size - 60F
 year - 1944
 unframed
 no. 325

title - Still Life with Mirror
 size - 27 1/4" X 23 1/4"
 year - 1943
 will change frame
 no. 333

title - The Judges
 size - 40F
 year - 1944
 no. 326

title - "Some of them that
 stood there"
 size - 20F
 year - 1943
 no. 334

title - Transcendance
 size - 40F
 year - 1943
 unframed
 no. 328

title - Head of a man
 size - 6F
 year - 1943
 will change frame
 no. 335

title - Gothic Flamboyante
 size - 40F
 year - 1943
 unframed
 no. 329

title - Copper Country Landscape
 size - 8P
 year - 1943
 no. 336

title - Procession
 size - 30P
 year - 1943
 WILL CHANGE FRAME
 no. 327

title - Woman at a window
 size - 15P
 year - 1943
 no. 337

title - Industrial Town
 size - 20F
 year - 1943
 no. 331

title - Fisher boy
 size - 25F
 year - 1943
 no. 338

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

title: Menemsha Port

size - 10F

year - 1943

Will change Frame No 339

title. Guitar Player

size - 25P

year 1943

No 321

title. Still Life (with bottle and bread)

size - 10F

year - 1943

No 320.

title - nondant Still Life No 340

size - 15F

year - 1943.

will change frame

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.35

4 unframed
60F - no. 324
60F - no. 325
40F - no. 328
40F - no. 329

5 frame replacements