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	Paul Rosenberg	II. B.9

D MISCELLANEOUS PR&CO. 1942-43

Le rapport ci-inclus a été élaboré par Monsieur Diamant-Berger, le célèbre metteur en scène et spécialiste de la radio, résidant à Hollywood mais qui se trouve pour l'instant à New York.

Certains paragraphes semblent inutiles, toutefois il y aurait peut-être lieu d'examiner l'intérêt qu'il y aurait à se procurer des enregistrements de disques qui pourraient être faits à Hollywood et diffusés par Boston avec l'annonce: - "Hollywood vous parle..." - La colonie française de Los Angeles est représentée par de nombreuses personnalités ainsi que par de grandes vedettes dont on pourrait utiliser les voix - Émission qui pourrait être appréciée par les français.

Il est regrettable que les actes d'héroïsmes ainsi que tous ceux se rapportant au mouvement de Gaulle et Free French - ne soient jamais mentionnés ni illustrés dans les journaux ou ailleurs. On englobe ce mouvement dans une seule détermination: "Free French", au même titre que les polonais et les autres mouvements libres.

Pourtant, ce qui représente le mieux la liberté aux yeux du monde entier, c'est le drapeau français aux trois couleurs.

Quant au mouvement culturel, il s'agirait de se renseigner et de réunir toutes les valeurs culturelles de la France qui se trouvent aux Etats-Unis. La liste en est longue puisqu'elle comporterait: - artistes peintres, musiciens, littérateurs, journalistes, etc.

Avec leur aide, un mouvement serait facile à créer, en acceptant d'avance que ces personnalités diverses pourraient être d'opinions politiques différentes mais ayant toutefois toutes l'amour de leur pays et le désir

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de libérer la France. A ce mouvement l'on pourrait peut-être ajouter tous les esprits libres, de quelque nationalité soient-ils; chacun, j'en suis persuadé ne demanderait pas mieux, dans un but défini et expliqué, que de faire une propagande utile pour notre malheureux pays.

Le peuple français a besoin d'être soutenu, encouragé, de savoir que l'on s'occupe de lui, de ses valeurs culturelles. Il lui importe que le vrai visage de la France soit conservé et que la sympathie américaine - la seule qui puisse nous être utile au moment du traité de paix - lui soit acquise. Ceci peut aider à la révolte et au soulèvement de notre pays au moment psychologique. Dans ces heures douloureuses un devoir impérieux s'impose aux français extérieurs: celui de s'unir pour la lutte pour la liberté de la nation.

Malheureusement la désunion règne parmi les français. Chacun a une raison personnelle pour ne pas faire partie d'un des trois groupements du Général de Gaulle. Les uns sont de coeur avec le mouvement libre mais ils ont peur de se compromettre en se mettant en avant, soit pour des raisons de familles résidant encore en France, soit pour des questions de défense de leurs intérêts en France, de peur d'encourir les foudres du gouvernement de Vichy. Les autres restent passifs, certains représentent des tendances variées, frappant d'ostracisme ceux qui ne sont pas de leurs opinions. D'autre part, des jalousies existent, peut-être des antipathies également, de telle sorte que jusqu'à présent il a été impossible de réunir dans le même but: - la délivrance de la France et la défense de ses intérêts spirituels, toutes les personnalités françaises résidant aux Etats-Unis.

Que peut-on faire pour réunir tous les français épars à travers ce continent et utiliser toutes les personnalités, leurs activités au

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profit de la cause?

La solution qui, à mon avis, semble répondre à ce but est de fonder une société "pour la défense et la propagande de la culture et pensée française"- une société "Non Profit".

Tous les français pourraient faire partie de cette société sans se compromettre le moins du monde et un refus de leur part serait une preuve de leur mauvaise volonté.

Le Conseil d'Administration de cette société serait composé de personnes qui auraient à coeur d'apporter leur concours. Un membre de chacune des trois organisations de la France libre pourrait faire partie du conseil à titre personnel, de telle sorte que chaque organisme serait informé des buts et plans et activités de cette société ayant ainsi un droit de regard dans la direction.

Il importe de définir le rôle des français résidant aux Etats-Unis.

1o/ Soutenir le mouvement Free French.

2o/ Répandre la culture et la pensée française par tous les moyens de façon à rendre à la France son vrai visage et obtenir la sympathie, aujourd'hui très diminuée, des américains, les seuls pouvant sauver l'Empire Français au moment du Traité de Paix. Ce rôle est, à mon avis, un but louable et noble dont tous les mouvements, quelques puissent être leurs appellations, en profiteront.

S'il appartient au mouvement du Général de Gaulle de défendre militairement la France et l'Empire Français et de se procurer des fonds à cet effet, il appartient également à tous les français, en dehors et parallèlement à ce mouvement, de défendre le patrimoine culturel de leur pays, de le faire rayonner à travers le reste du monde, défense qui de

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plus peut amener par ricochet, de nouveaux adhérents au mouvement du Général de Gaulle.

La France, quoiqu'abattue, morcelée, pistinée, mésestimée pour l'instant, reste quand même le flambeau de la civilisation et de la culture, et il est du devoir de chacun de nous de ne pas le laisser s'échapper ou s'éteindre.

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SOCIETE DE DEFENSE DE LA PENSEE

II

CULTURE FRANCAISE

- 1o/ Propager l'étude de la langue française.
- 2o/ Organiser des représentations théâtrales, décors et costumes dessinés par les grands artistes français résidant aux Etats-Unis. Influencer par le goût français toutes les branches des activités américaines telles que:- cinéma, ameublement, architecture, etc.
- 3o/ Représenter des pièces de théâtres modernes et anciennes. Ces dernières avec des costumes dessinés par des artistes modernes.
- 4o/ Editer ou faire éditer des livres illustrés par des artistes français.
- 5o/ Organiser des concerts de musique moderne ou ancienne française, avec le concours d'artistes français.
- 6o/ Organiser des expositions d'art moderne français (cette partie pourrait être entreprise par moi, étant sur le point de louer une galerie à New York).
- 7o/ Organiser des expositions d'arts manufacturés français et ce dans tous les domaines.
- 8o/ S'occuper des modes françaises (costumes et chapeaux et tout ce qui s'adresse à la femme), ceci afin de montrer la supériorité du goût français.
- 9o/ Profiter des films de vues de paysages, villes françaises, de la vie des citadins et paysans français. Des trésors d'art français depuis les temps les plus reculés jusqu'à nos jours, ceci afin de démontrer la continuité de l'art français.

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10o/ Editer ou faire éditer toutes publications qui peuvent servir la cause. La librairie française serait heureuse d'éditer ces livres à leurs frais, en payant une redevance à la société.

11o/ Entreprendre des conférences publiques ou payantes sur tous sujets, dans tous les Etats-Unis, suivant le lieu de résidence ou de déplacements des adhérents.

12o/ Pour la musique, des disques en langue française, chantés par des chanteurs français déjà enregistrés, seraient un précieux appoint.

13o/ Editer un livre de cuisine française qui serait illustré par des artistes français.

Enfin sur tous sujets, quelque'ils puissent être, se rapportant à la France intellectuelle,^d artistique (architecture, intérieurs modernes, arts industriels, haute couture, produits de luxe, etc.)

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REGLES GENERALES

- 1o/ Le Comité Directeur serait composé de membres nommés pour la première année par le comité fondateur et seraient élus les années suivantes. Chaque spécialité pourrait être représentée afin d'élaborer un rapport sur la question proposée.
- 2o/ Nul adhérent n'aurait le droit pour faire des conférences de se servir du titre de membre de cette société, sans avoir par avance soumis et fait accepter son sujet par le Comité Directeur. Dans la vie privée, nul n'aurait le droit de se servir du titre de membre, ceci afin de faire comprendre que chacun doit être un civil inconnu.
- 3o/ Les cotisations seraient de l'ordre de \$2.00 (deux dollars) par personne et par an. Des membres fondateurs pourraient être créés, rachetant leurs cotisations:- pour la vie \$50.00 - bienfaiteurs \$20.00 - membres honoraires \$10.00.
Ceci afin de se procurer des fonds de roulement nécessaires à la bonne marche de cette société.
- 4o/ La présidence d'un tel comité devrait être octroyée à une personnalité neutre n'ayant aucun intérêt personnel à défendre.
- 5o/ Le siège de cette société ne devrait pas se trouver dans un local où fonctionne un organisme France Libre.
- 6o/ La politique devrait être exclus de tous débats ainsi que toutes attaques contre le régime actuel, afin de ne pas courir le risque de perdre des adhérents qui pourraient avoir des opinions contraires.

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- 70/ Ce local, pourrait au besoin être payé pour commencer par un des organismes, par personne interposée, jusqu'au moment où il pourrait vivre de ses revenus.
- 80/ Aucune personnalité de valeur ne devrait être rejetée, quelques puissent être leurs opinions ou croyances. Il s'agirait d'agir dans un esprit large, de concorde, d'union, de fraternité, pour la défense de la cause.
- 90/ Des personnalités américaines sympathisantes pourraient être membre de ce comité.
- 100/ On pourrait même envisager un comité étranger, ce qui pourrait nous permettre d'accepter des membres d'"esprit libre", de quelques nationalités soient-ils.
- 110/ En dehors du Comité Directeur, qui ne devrait pas comporter plus de douze personnes, des sous-comités pourraient être créés pour chaque branche; les sous-comités seraient composés de trois membres qui seraient élus et qui auraient pour mission de remettre au Comité Directeur ses idées, ses plans, afin de les faire accepter et autoriser.

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PERSONNEL

Deux secrétaires - Un nègre pour le bureau.

Frais d'Installation

Deux machines à écrire, des tables, des chaises, papier à lettre et matériel de bureau.

Local

Trois pièces dont une large pour le Conseil de Direction, une autre pour la réunion des sous-comités, une troisième pour les secrétaires.

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Text by Paul Rosenberg -
- probably 1941 -

How to best promote Fighting
France in the media -

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DISQUES SCOLAIRES ET RADIO FRANÇAISE

Le grand crime du Gouvernement de Vichy est d'avoir donné à la tradition française un démenti tellement stupéfiant que nos amis dans le monde ne sont pas encore revenus de la stupeur ainsi provoquée. A travers ses fautes et ses erreurs, la France restait un pays où l'honneur, la fidélité à la parole donnée, l'inébranlable attachement aux engagements pris étaient naturels et conformes à l'idée que le monde et particulièrement l'Amérique se faisaient d'elle. C'est ce qui explique, paradoxalement, que c'est à la France surtout que l'opinion américaine ne pardonnait pas le non-paiement des dettes, alors que tous les autres pays d'Europe s'étaient mis exactement dans le même cas. De la France, la chose était plus honteuse et plus incroyable.

Seul le mouvement de Gaulle actuellement a le droit et le devoir d'appuyer sa propagande sur la tradition française et, puisqu'il lui est difficile en terre étrangère de se livrer à des polémiques entre Français, le fait de développer l'étude du Français, la culture française est le meilleur moyen de souligner la valeur morale d'une attitude conforme à tous les enseignements que l'on peut trouver dans la tradition littéraire et artistique française. La discrimination se fait ensuite toute seule. L'étude des auteurs français est la condamnation sans appel de ce qu'on a appelé la politique réaliste dont la faillite est notre meilleur argument pratique.

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La diminution déjà constatée et celle qui est encore à redouter de l'étude du Français dans les écoles et facultés américaines est une réaction instinctive contre la déception morale causée par l'attitude de Vichy. En prenant l'initiative de la lutte contraire, le mouvement de Gaulle reste conforme à sa mission. Tous les textes classiques et modernes des grands auteurs Français, tous les extraits envisageables contiennent d'irrésistibles arguments moraux qu'il n'est même pas besoin de souligner pour qu'ils jouent en sa faveur.

Le concours des professeurs de Français aux Etats-Unis cesse du reste dans le monde entier, est normalement acquis à la cause Française et ce sont des distributeurs de la meilleure propagande Française auprès de ceux dont l'opinion, peut encore être influencée. Un étudiant perdu pour la langue française est dans la plupart des cas un ami perdu pour la vie.

Pour aider les professeurs de Français dans une tâche devenue ingrate et difficile, nous avons pensé utiliser le disque et la radio.

DISQUES FRANÇAIS

Charles Boyer dont le nom et la voix peuvent attirer un grand nombre d'étudiants et d'étudiantes a préparé l'enregistrement de disques classiques français destinés à être vendus aux Universités et facultés. Son idée est de vendre ces disques un dollar vingt cinq au bénéfice de L'Institut de Recherches français dont il a commencé l'édification à Hollywood, et qui doit devenir un centre de culture et de propagande française dans un centre où une telle initiative est par-

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ticulièrément utile. Selon le nombre de signes pressés, le bénéfice représenterait d'après ses calculs cinquante à soixante cents par disque et quarante mille disques qu'il espère vendre ainsi lui fourniraient la moitié du capital qu'il estime devoir réunir pour édifier son Institut.

Un tel projet devrait être soutenu et pourrait être développé. Des chansons enfantines pour les petites classes, des scènes diverses interprétées par d'autres artistes et orateurs pourraient ajouter à l'intérêt de la collection prévue. Les concours existent à Hollywood et tous les problèmes techniques ont déjà été résolus par Charles Boyer pour la réalisation de son initiative.

RADIO FRANÇAISE

Nous avons également avec Charles Boyer prévu à l'organisation d'une demi-heure d'émission en langue française qui serait retransmise suivant les formules habituelles sur l'un des grands circuits nationaux, et qui pourrait également être étendue au Canada et aux réseaux d'ondes courtes, tant en direction de l'Amérique du Sud que de l'Europe.

L'émission se composerait de dialogues, de sketches, éventuellement de chants et de musique regroupés sur un thème très simple. Quelques Français se réunissent chaque semaine chez Charles Boyer et essaient de reconstituer entre eux un coin de France. Des visiteurs de passage, des artistes étrangers y sont reçus. On raconte des histoires, on joue des sketches, inédits ou classiques, on écoute les dernières nouveautés. Un ou deux personnages américains sont mêlés à l'action, de façon

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à donner de temps à autre quelques explications en anglais pour les auditeurs ne possédant pas encore la langue française suffisamment pour suivre l'émission jusqu'au bout.

Comme dans toutes les émissions régulières de radio, la formule se retire au point au fur et à mesure et bénéficiera de l'expérience et des réactions des auditeurs. Les dépenses relativement élevées ont été envisagées par un groupe d'américains amis de la France sous forme de subvention. La recherche de clients publicitaires n'est pas impossible, surtout naturellement si l'émission est un succès. La vaste popularité de Charles Boyer serait une garantie que dès le début, une telle émission serait automatiquement assurée d'un assez grand pouvoir d'écoute.

Les frais sont de deux ordres. L'un consiste à payer aux stations le temps et les frais de retransmission à travers l'Amérique et nous pensons que les grandes compagnies seraient disposées à consentir des tarifs tout à fait spéciaux, surtout étant donné qu'une telle émission ne chercherait pas à passer à une heure de grosse écoute commerciale. Étant donné le fait qu'elle rechercherait normalement une clientèle spéciale, elle serait tout à fait à sa place dans le milieu de la soirée ou éventuellement de l'après-midi.

Les frais de l'émission proprement dite, frais administratifs et artistiques seraient excessivement réduits grâce aux bonnes volontés certaines de la colonie française de Hollywood et de leurs camarades anglais et américains. Pour pouvoir réa-

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liser une émission de qualité avec les répétitions voulues et en exigeant de tous le temps et le soin nécessaires, il y a lieu toutefois de prévoir un certain budget, auquel viendraient s'ajouter certains pourcentages si l'émission devenait commerciale.

Le but de ces émissions comme aussi bien le but de l'édition des disques est la défense de la langue et de la culture françaises, sans but politique apparent. Il n'y a là du reste aucune hypocrisie, étant donné, comme nous l'avons expliqué plus haut qu'une telle propagande est foncièrement utile au but général que nous poursuivons, le redressement moral de la France devant l'opinion mondiale.

Cette pour Boston
emprunté à Hollywood
avec collaboration
français

Hollywood vous parle

Introduction ^{américaine} musique ^{des États-Unis} Boston
obliger les gens à écouter

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20 EAST 79TH STREET

February 21, 1942.

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

Dear Mr. Rosenberg:

Alas! It is only I who am here to receive your complaint! for Mr. Dale has gone off to the South. He left a week ago when his voice began to be very husky and we all feared a return of his very bad laryngitis condition of a year ago.

I saw your very fine VanGogh exhibition and I look forward with great anticipation to the Picasso show of which you write, and I will keep your letter here for Mr. Dale's return.

Sincerely yours,

Mary Bullard

Secretary.

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February 20th, 1942

Mr. Chester DALE
20 East 79th Street
New York City, N. Y.

Dear Mr. Dale,

I have a complaint to make! My Galleries have been open since the 16th of October last and until now I have not had the pleasure of a visit from either you or Mrs. Dale.

I am now having a Picasso exhibition which is marvelous. I don't suppose that your duties as Associate Vice-President of the National Gallery at Washington -- for which I wish to congratulate you -- take all of your time; so perhaps you have a moment to spare for an old friend of long standing when we might receive you here in New York.

With best regards to Mrs. Dale and yourself, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/SD

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January 23rd, 1943

Miss Rosalie Goodyear
Diana Studio
117 North Main Street
South Bend, Ind.

Dear Miss Goodyear,

I wish to apologise for not having sent you the proposed project of a pool for Mr. Goodwin's pictures. I have given much thought to the matter since last I wrote you and I have come to the conclusion that there are too many elements involved, one of which having to deal with three different people and then also no prices were mentioned by you for the pictures. I feel, therefore, that it is perhaps wiser to drop the matter and I do hope you will forgive me for having started all this correspondence which gave no result.

There is one more thing that might, perhaps, interest me. Would you be willing to let me have on approval the oil paintings you possess, with reasonable prices quoted on them. In that manner I could find out if something can be done with Mr. Goodwin's works. Otherwise I am afraid I will have to renounce to the project, for you as well as for the other two persons.

If you happen to come to New York I shall indeed be glad to make your acquaintance and hope you will come and visit me.

Excusing myself once more, believe me,

Very truly yours,

Paul Rosenberg

PR/SD

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Formerly

Formerly

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November 1st, 1943

Lieutenant Richard S. Davis
2612 "P" St. NW
Washington, D.C.

Dear Lieutenant Davis,

I had the visit this morning of Mr. Duncan Phillips to whom I spoke of your wish to have first reservation on Marsden Hartley's "Evening Stern - Schoodic #2", to which he agreed. Therefore, I am going to hold the picture for you until you get a reply from Cranbrook. The price on this picture is, as you know, \$18000.00 and I am unable to make any reduction on it since Hartley being dead I have to deal with the estate. I am very sorry not to have any photo of the painting.

Out of the list of photos you asked me to send you and which I am forwarding under separate cover, you will find:-

Renoir	"La Promenade"
Degas	"Ballet Girl on the Stage"
Matisse	"La Femme au Turban"
"	"Plaster Torso"
Cézanne	"Nature Morte à la Commode"
"	"Nature Morte au Tiroir"
Picasso	"The Reply"
Manet	"Portrait de M. Roschède & sa fille"
Van Gogh	"La Mairie d'Auvers"

I am having prints made of the following and I will send them on to you as soon as I get them:-

Renoir	"Le Faisan"
"	"La Source" (Nude at the Fountain)
Cézanne	"Portrait de Vallier" (Cézanne's Gardner)

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I wish to call your attention to the fact that I also have pictures by Ingres, Daubier, Delacroix, Courbot, Manet, Monet, Gauguin and others by Degas besides important other pictures of the highest quality from the 19th Century.

Very sincerely yours,

Paul Rosenberg

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Formerly

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Formerly

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INVOICE

Lieutenant Richard S. Davis
2812 "P" St. NW
Washington, D.C.

November 1st, 1943

12 glossy prints at \$0.55 each

\$6.60

0.07 N.Y.C. Sales Tax

\$6.67

1 Renoir
2 Degas
3 Matisse
4 "
5 Cézanne
6 "
7 Picasso
8 Manet
9 Van Gogh

"La Promenade"
"Ballet Girl on the Stage"
"La Femme au Turban"
"Plaster Torso"
"Nature Morte à la Commode"
"Nature Morte au Tiroir"
"The Reply"
"Portrait de M. Hoschede & sa Fille"
"La Mairie d'Auvers"

To Follow

10 Renoir
11 "
12 Cézanne

"Le Faisan"
"La Source"
"Portrait de Vallier"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

September 16th, 1943

TORIAS & CO.
42 Broadway
New York, N.Y.

Your ref. No. 8685

Gentlemen:

Please find enclosed our cheque No. 973 on the Bankers Trust Co., for the amount of \$58.99 (fifty eight dollars and ninety nine cents) in payment of your invoice dated September 15th, 1943, covering charges on one case original oil painting by Géricault, from the Dominion Gallery of Fine Art.

Very truly yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

I. TOBIAS
WM. A. BUGASCH
A. H. MEYER

NEW YORK, N. Y. September 15th-45 194

Messrs Paul Rosenberg & Co

16 East 57th Street, New York City NY

REF. NO. 8685

TO TOBIAS & COMPANY, DR.

CUSTOM HOUSE BROKERS
FOREIGN FREIGHT FORWARDERS

TELEPHONE DIGBY 4-6246

42 BROADWAY

~~Ex~~ Railway Express @ Montreal Canada.

MARKS	Nos.	TO CHARGES ON			
Add		One case Original Oil Painting Est. Duties *from Dominion Gallery, "Vericault" Painting Entered Free \$1480. Duty on Frange: \$20- @ 33 1/3 % A V		\$ 6.	67
FOREIGN CHARGES		XXXX Charges paid to Railway Express voucher attached. Inland Freight or Expressage		15.	32
		Cartage Charges xx to your address in bond		3.	00
		Cord & Seals-Notaries-Postages Submitting Invoice to Appraiser		2.	00
		Messenger Services & Outside Exam		3.	00
		Customs Bonds xx		2.	00
		Formalities Securing Extension of General Order time to avoid storage		2.	00
		Customs Entry			
		Brokerage Services & Handling xx		20.	00
		XXXX Customs Entry		5.	00
		Dock Services			
				\$ 58.	99
		Ocean Freight			
		Bill of Lading Fee			
		Export Clearance Fees			
		Insurance			

* NOTE.—The duties shown above are estimated duties, and are subject to liquidation by the customs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

(2097)
1-35
(Printed in U.S.A.)

RAILWAY EXPRESS AGENCY
INCORPORATED
CUSTOMS DIVISION
WEST SIDE TERMINAL
403 Tenth Ave.
New York

F. W. DAVIS, Agent

9/8/43 19
9210

Paul Rosenberg & Co.,
16 E. 57th St., N.Y.C.

Dear Sir:

We have received from Mendelsohn Bros., Montreal, Que WB 548 9/4/43 addressed to you crt. 60 lbs. Vl. \$1665/00 In Bond, with accrued charges.

Express Inland	\$ 1.80
Value Charge	2.21
Advance	_____
U. S. Customs Entry Fee....	1.50
Manifest Fee11
.....	.12 tax
C. O. D.	9.30
C. O. D. Charge.....	.28
TOTAL.....	\$ 15.32

CUSTOMS DIVISION
RAILWAY EXPRESS AGENCY
WEST SIDE TERMINAL, NEW YORK

SEP 11 1943

15.32
[Signature]

This notice of arrival together with attached order on Collector of Customs, must be presented by you to Collector of Customs at Room No. ²⁴⁸....., Custom House, Bowling Green, New York City, where you may obtain the necessary documents to secure permit for release of the shipment.

Unless the Customs Permit is presented to Customs Inspector stationed at this terminal, within 48 hours, after date of this notice, shipment will be sent to warehouse by U. S. Customs at the risk, and for the account of the owner.

Yours truly, F. W. DAVIS, Agent
By JOHN KERN, Jr.

I. T. A762M-1464 Rouses Point, N.Y.

I. T.
IN BOND NUMBER
I. & E.
FRONTIER

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

CABLE ADDRESS
"MENBROSON"

Mendelssohn Brothers Limited

(Members Dominion Chartered Customs House Brokers Association)

Customs House Brokers & Shipping Agents

Montreal

TO Messrs Paul Rosenberg & Co. Art Gallery
16 East 57th Street
New York

No.

15703

15703

361 YOUVILLE SQUARE
TELEPHONE: BELAIR 3385*

DATE

FOR DUTY AND CHARGES ON	FROM	RATE
EX 1 Grate Painting	The Dom Gallery Of Fine Art	
PRO. NO.	CAR NO.	B/L NO. MANIFEST NO.

VALUE FOR DUTY AND SALES TAX		
Export entry, B/L and shipping		3.50
Consular Invoice fee		2.80
Consular Invoice service and messenger		2.00
Cartage		1.00
EXPRESS OR FREIGHT		
ENTRY FEE		
WHARFAGE & CLEARANCE	STAMP TAX OR POSTAGE	
UNCLAIMED CHARGES	STORAGE	
CARTAGE AND FORMS		
		9.30

This account is payable in U.S. DOLLARS

COMPETENT COUNSEL IS AN IMPORTANT FACTOR IN EFFICIENCY. OUR CLIENTS PROFIT BY OUR 35 YEARS OF EXPERIENCE, AS CUSTOMS BROKERS—AS FORWARDERS—AS CUSTOMS EXPERTS.

DUTY IS CASH — TO AVOID STORAGE PLEASE REMIT PROMPTLY

T-JR

L. Lubin

entry n° 708055

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

LONDON, ENGLAND
106 REGENT STREET
NEW BOND STREET
LONDON, W. I.

TOBIAS & COMPANY
CUSTOM HOUSE BROKERS
FOREIGN FREIGHT FORWARDERS
42 BROADWAY

TELEPHONE DIGBY 4-6246

CABLE ADDRESS:
"SAIBTO" NEW YORK

CODES:
WESTERN UNION
LIEBER'S

SEP 14 1943

I. TOBIAS
WM. A. BUGASCH
A. M. MEYER

CORRESPONDENTS IN ALL PARTS OF THE WORLD

NEW YORK, N. Y., September 13-43 194

KINDLY REFER TO FILE.....8685

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

Gentlemen :

With further reference to the One crate Oil Painting
ex the Dominion Gallery of Fine Art, Montreal Quebec Canada ex
Railway Express Agency Inc.

Please note we expect to deliver this crate to you
to-morrow Tuesday the 14th inst by our truckman, Herbig, under
cord and seal for customs examination by Examiner McCarthy at your
premises.

Do not break the cord and seal and notify us when the
crate reaches you so we can notify Mr McCarthy to call at your
place to make the customs examination. This is important. This
confirms our telephone message to-day.

Yours very truly,

Tobias & Company

J. Lubin

T-JR

Entry No 708 055

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

September 10th, 1943

RAILWAY EXPRESS AGENCY
10th Avenue, 32nd to 33rd St.
New York, N.Y.

Your reference No. 9210

Gentlemen:

Please deliver to our brokers, Tobias & Co., 1 crate marked
ADD, containing 1 original painting by Géricault, 1 frame, which is
being sent to us on consignment by The Dominion Gallery of Fine Art,
Montreal.

Very truly yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

September 9th, 1943

TOBIAS & CO.
42 Broadway
New York, N.Y.

Gentlemen: RE:- 1 crate containing original painting by Gericault

We are enclosing herewith:

- 1/ Letter dated September 7th, 1943 from Mendelssohn Brothers to us.
- 2/ Original Blue Consular Invoice No.9464.
- 3/ Quadruplicate Blue Consular Invoice No.9464.
- 4/ Blank Form No.3309 duly signed and sworn-to before a Notary Public.
- 5/ Notice of arrival - 2097 - I.T. A7624-1464 Rouses Point, N.Y., dated 9/8/43, together with attached order on Collector of Customs.

Will you be good enough to attend to this matter with your usual prompt attention for which we thank you.

Very truly yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

P.S. We enclose also letter from The Dominion Gallery of Fine Art, stating that the painting sent by them to us is on approval for one month. Kindly return this letter as soon as possible.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

F. A. DREY

PAINTINGS, WORKS OF ART.

TELEPHONE: WHITEHALL 5524.
CABLEGRAMS: FADREY, LONDON.

32, ST JAMES'S STREET,
LONDON, S.W.1.

9th July, 1943.

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

Dear Mr. Rosenberg,

Many thanks for your letter of June 17th which arrived very quickly. I was very glad to have your news. If your son should be in this country, I should be only too pleased if he would come and see me. I should very much like to return him in some measure the hospitality which I enjoyed as a very young man in your father's home and I hope that your son will feel at home with me and my family. You may be sure that he will be very welcome.

The collector who owns the pictures which I offered you, lives in the country and he came to see me yesterday. I asked him about his pictures by Renoir, but he says he does not want to sell any of them. The picture by Degas, I am afraid, is not good enough for you. I shall keep you informed in case this man should change his mind.

Yours sincerely,

F. A. Drey

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

EXAMINER 2309

th - Atlantic - Air - Service



Mr. Paul Rosenberg,
16 East 57th Street,
NEW YORK (City).

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

July 19th, 1943

Mr. Montfort ~~Dunn~~
Great Northern Hotel
West 57th Street
New York, N.Y.

Dear Mr. Dunn,

Enclosed please find the receipted invoice for the picture by Milton Avery, "Connecticut Landscape", and let me congratulate you upon the acquisition of this picture. As I told you, I always appreciate those who buy contemporary art, showing in this manner their discernment.

At your request the picture will be shipped out tomorrow and I hope it reaches you safely and in good condition.

I was very glad to have made your acquaintance and hope you will come to the city again very soon.

Sincerely yours,

Paul Rosenberg

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

22

Formerly

STATEMENT

July 19th, 1943

SOLD TO:-

Mr. Montfort Dunk
Marine-on-St. Croix
Minnesota

One painting by Milton AVERY

"CONNECTICUT LANDSCAPE"

\$400.00
(Four Hundred
Dollars)

Oil on canvas.

32x48 inches.

Painted in 1943.

Exhibition: Recent Paintings by Milton Avery, Paul Rosenberg
& Co., New York, June 1st to June 26th, 1943.

Received payment in full with thanks by cheque on the First
National Bank of St. Paul, Minnesota, July 19th, 1943.

PAUL ROSENBERG & CO.

Suzanne Dalbonde
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

AIR MAIL

16 East 57th Street
New York 22, N.Y.

June 17th, 1943

F. A. Drey, Esq.
32, St James's Street
London, E.W.1
England

Dear Mr. Drey,

Many thanks for your kind letter which touched me deeply. I left France in June 1940 because my only son joined the forces of Général de Gaulle with his two cousins, and therefore I had to leave the country.

I thank you for having thought of me about the pictures you are proposing but I am afraid they are not sufficiently important for me. Furthermore, prices for such pictures are much lower here. I would be very interested in the pictures by Renoir and the one by Degas which your collector has for sale. Would it be possible to send me photos of these pictures? I am still in the market and ready to buy fine things to complete my collection over here.

With my very best regards and thanking you once more for your communication, I am,

Very sincerely yours,

Paul Rosenberg

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

DANIEL N. BURDETT, INC.

F. A. DREY

JUN 17 1943

PAINTINGS, WORKS OF ART.

TELEPHONE: WHITEHALL 5524.

CABLEGRAMS: FADREY, LONDON.

32, ST JAMES'S STREET,
LONDON, S.W.1.

8th June, 1943.

Messrs. Paul Rosenberg & Co.
16 East 57th Street,
New York, N.Y.

Dear Mr. Rosenberg,

Although you have not heard from me, my thoughts have been much with you and I was very glad to know that you had escaped from France after its invasion, and that you have quite settled down in New York, thanks to your great knowledge and strong personality. I hope that your family is well and that you feel happy in your new surroundings.

I thought of you last week, when I saw the collection of a private collector here, who had exhibited a few of his pictures at the Exhibition of French 19th century Paintings in the National Gallery. This collector wants to sell three of his pictures and I am offering them to you before offering them to anybody else, although I do not know whether they are interesting enough. They are:

Cézanne. Landscape, Venturi No.299. The owner asks for this picture £3200, but I believe that he will accept an offer of, say, £2800.

Cézanne, Early landscape, Venturi No.47. The price for this picture is £2600, but this also will not be the last price.

Manet. Tama (Small dog with doll). Reproduced in Theodore Duret, Histoire d'Edouard Manet, Plate XXV. The owner asks £3600 for this picture, but I believe he will also accept ca. £2800.-- for it.

A commission of 10% would have to be paid by you, which I would have to share with the person who introduced me to this collector. The purchase price would have to be paid

IN ALL TRANSACTIONS WE ACT MERELY AS AGENTS, AND NEVER AS PRINCIPALS

ALL EXTRA CHARGES CAUSED BY STRIKES AND/OR CONDITIONS BEYOND OUR CONTROL FOR ACCDUNT OF CARGO

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	Paul Rosenberg	II. B.9

before the pictures leave, but I would not object if you preferred to pay my commission only after the arrival of the pictures in New York. All the expenses for packing, freight and insurance would be to your charge. Should you be interested in these pictures, I would ask you to be good enough to send me your instructions, by cable.

The same collector owns a selfportrait by Gauguin, 5 pictures by Renoir and a picture by Degas, but for the moment he has not yet decided whether he wants to sell them or not. He may possibly decide to do so later on.

With kind regards and hoping to hear from you soon,

Yours sincerely,

J. A. Chey

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

REPRESENTATIVES

BOSTON
BALTIMORE
CHICAGO
MONTREAL
NEW ORLEANS
PHILADELPHIA
PITTSBURGH
SAN FRANCISCO

Foreign Representatives
in all Ports of the World

ALL RATES ARE QUOTED SUBJECT TO IMMEDIATE ACCEPTANCE

DANIEL H. BURDETT, INC.

ORGANIZED 1895 INCORPORATED 1920

FREIGHT, CUSTOMS AND INSURANCE BROKERS

FORWARDING AGENTS

26 BEAVER STREET

NEW YORK

April 22, 1943

TELEPHONE

4-5879 }
4-5880 } WHITEHALL
4-5881 }

CABLE ADDRESS
"BURDETONIA"

CODES USED

WESTERN UNION
A. B. C. 5TH & 8TH EDITION
LIEBER'S
BENTLEY'S

APR 23 1943

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

Gentlemen:

Re: Shipments 0600 - 0393 Paintings Mr. Torcuato DiTella:

We beg to acknowledge receipt of your favor of the 21st. and contents of same duly noted.

We herewith wish to confirm that we purchased for account of Mr. Torcuato DiTella the following paintings -

"La Plaine" by Sisley.

"LaVase Bleu" by Cezanne.

The first mentioned painting has already gone forward to our principal in Argentina and the second painting will go forward within the next few days.

Trusting the above will meet with your requirements, we beg to remain

Yours very truly,

DANIEL H. BURDETT, INC.

D.H. Burdett
PER:

PEC:EAG

IN ALL TRANSACTIONS WE ACT MERELY AS AGENTS, AND NEVER AS PRINCIPALS

ALL EXTRA CHARGES CAUSED BY STRIKES AND/OR CONDITIONS BEYOND OUR CONTROL FOR ACCOUNT OF CARGO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 21st, 1943

Mr. Cafano
DANIEL H. BURDETT, INC.
26 Beaver Street
New York City, N. Y.

Dear Mr. Cafano,

RE: Your No.0600, account of Mr. Torcuato
Di Tella

We beg to acknowledge with thanks your letter of April 20th enclosing cheque No.7957 for the sum of \$6,000.00 drawn to our order on the Chase National Bank of New York, in full payment of our invoice covering one painting by Cézanne, "Le Vase Bleu", purchased by Mr. Torcuato Di Tella of Buenos-Aires.

Will you be good enough to certify in writing that this painting as well as "La Plaine" by Sisley, previously acquired by Mr. Di Tella, was to be sent to Argentine following purchase, otherwise the New York City Sales Tax would have to be applied.

Thanking you for your kind and prompt attention to this matter, we remain,

Very truly yours,
PAUL ROSENBERG & CO.

Suzanne Delbando
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

CABLE ADDRESS, "BURDETTONIA"

TELEPHONES, WHITEHL { 4-5880
4-5881

DANIEL H. BURDETT, INC.
FORWARDING AGENTS

26 44 BEAVER STREET

NEW YORK.

April 20, 1943

Paul Rosenberg & Company
16 East 57th Street
New York, N.Y.

Gentlemen:

Re: Our No. 0600, account of Mr. Torcuato Di Tella: - This is to acknowledge your letter of the 19th inst. with invoices attached covering one painting for the above. We are pleased to hand you herewith our check No. 7957 for the sum of \$6,000.00, drawn to your order on the Chase National Bank of New York, in full payment of your invoice.

Trusting same will be found in order, we beg to remain

Yours very truly,

DANIEL H. BURDETT, INC.,

GHB.

PER:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 20th, 1943

Mr. Torcuato Di Tella
Superi 1502
Buenos-Aires
Argentine

Dear Mr. Torcuato,

Mr. Venturi has transmitted me your kind offer of \$6,000 for the small still life by Cézanne, "Le Vase Bleu", which, on his insistence, I have agreed to accept to please you.

Let me congratulate you upon the acquisition of this fine picture which is really a gem and of great value. I am very glad indeed to be thus represented again in your collection and I hope I will have the pleasure and favour of selling you other pictures. I want you to rest assured that I will always do my very best to facilitate your purchases.

With renewed thanks and best compliments, believe me,

Very sincerely yours,

Paul Rosenberg

P.S. In accordance with your instructions the picture has been packed for shipment by Air Express through our agents and Daniel H. Burdett Inc.

PR/ED

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 19th, 1943

Mr. Cofano
DANIEL H. BURDETT INC.
26 Beaver Street
New York City, N. Y.

Dear Mr. Cofano,

Our packers, W. S. Burdworth & Son, have picked up this morning one unframed painting by Cézanne, for shipment by Air Express and which they will deliver to you to be shipped through you to Mr. Torcuato Di Tella.

We are enclosing, as requested, one original and five (5) copies of the invoice covering the painting. Under separate cover we are remitting you two photos of this picture.

As I informed Mr. C. H. Tiedeman of the Di Tella Corporation, our insurance policy does not cover paintings away from our premises and I, therefore, trust you will take the necessary steps to have the painting covered as of today.

We will be glad to receive your cheque as per attached invoices and thanking you for your prompt attention, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Suzanne Delbende
Secretary

Copy: Mr. C. H. Tiedeman
Di Tella Corporation.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

~~SECRET~~

April 19th, 1949

SOLD TO:-
Mr. Torcuato Di Tella
Super 1502
Buenos-Aires
Argentina

No.61 - Paul CÉZANNE

"Le Vase Bleu"

\$6,000.00
(Six Thousand Dollars)

Oil on canvas.
Dimension - 16 1/4" x 8 1/4 inches.
Painted in 1879-82.
Reproduced in 'Cézanne' by Venturi, No.361, pl.99.
Exhibitions: Amsterdam, 1920, No.130; Amsterdam, 1923, No.47;
Exhibition of 115 still lifes, Beyens Museum,
Rotterdam, April 1933.
Collections: Vollard; C. Hoogendijk, Amsterdam; Hie van Glandoren
Hoogendijk, Laren.
Reproduced in the catalogue of the Stedelijk Museum, Amsterdam, 1911.
Mr. Hoogendijk, in 1898, bought from Vollard twenty nine paintings by
Cézanne as well as many other pictures of the same school. He was not
recognized as a connoisseur and died in an insane asylum in Amsterdam.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

March 25th, 1943

Daniel H. Burdett, Inc.
26 Beaver Street
New York City, N. Y.

Your ref. 0393

Gentlemen:

This is to acknowledge receipt with thanks of your check #7747 drawn to our order on the Chase National Bank of N. Y. for \$2800.00 in full payment for one painting by Sisley, "La Plaine - Sainte-Gemme-Sur-Loire", acquired by Mr. Torcuato DiTella of Buenos Aires.

Very truly yours,
PAUL ROSENBERG & CO.

Alexander Katzman
Business Manager

AK/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

CABLE ADDRESS "BURDETONIA"

TELEPHONES. WHITEHL {4-5880
4-5881

DANIEL H. BURDETT, INC.

FORWARDING AGENTS

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

MAR 24 1943
NEW YORK, March 20, 1943

26 44 BEAVER STREET

Gentlemen:

Ref: 0393: For account of Mr. Torcuato DiTella, Buenos Aires,
we are enclosing our check #7747 drawn to your order on the Chase
National Bank of N.Y. for \$2800.00 as per reverse.

Yours very truly,

DANIEL H. BURDETT, INC.

D. A. Burdett

PER:

EAG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

CABLE ADDRESS, "BURDETANIA"

TELEPHONE WHITEHALL 4 { 5880
5881

DANIEL H. BURDETT, Inc.

FORWARDING AGENTS

Paul Rosenberg & Co.,

16 East 57th St, NYC.

MAR 19 1943

28 BEAVER STREET

NEW YORK, March 18, 1943

OUR REF. NO. 0393

Dear Sirs:

We beg to acknowledge receipt of your shipping instructions of the 17th
with attached Invoices.

covering 1 packages for shipment to Buenos Aires, Arg.
for account of Mr. Torcuato Di Tella.

Same will have our best attention.

GHB

Yours very truly,

DANIEL H. BURDETT, Inc.

per *[Signature]*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

March 17th, 1943

Mr. Cofano
DANIEL H. BUDWORTH INC.
26 Beaver Street
New York City, N. Y.

Dear Mr. Cofano,

Please find enclosed as requested, one original and five (5) copies of an invoice covering a painting by Sisley, "La Plaine - Sainte-Gemae-Sur-Loire", which we have remitted today to F. S. Budworth & Son for packing and which will be delivered to you to be shipped through you to Mr. Torcuato Di Tella.

As I informed you by telephone, our insurance policy does not cover paintings away from our premises and I therefore trust you will take the necessary steps to have the painting covered as of today.

We will be glad to receive your cheque as per attached invoices and thanking you for your prompt attention, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexander Katsman
Business Manager

AK/SD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

NY

INVOICE

March 17th, 1943

SENT TO:-

Mr. Torcuato Di Tella
Superi 1502
Buenos-Aires
Argentine

No. 317 - Alfred HOLEZ

Listed as "La Paine - Sainte-Come-Sur-Loire" \$2,800.00
but most probably "La Vallée de la Seine" (Two Thousand
Eight Hundred Dollars)

Oil on canvas.
21 1/2 x 29 inches.

Painted in 1878.

Collections: Duval-Suel, Paris; Alice D. Starr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

February 11th, 1943

Dear Mr. Dale,

As promised, I am giving you herewith the correct pedigree of the pictures exhibited in Washington. Of course I speak only of those I knew.

- Gustave Courbet "A Young Woman Seating", was bought by me and sold to Mr. Max Silberberg.
- Edouard Manet "Madame Michel-Lévy", was bought directly by me from Madame Michel-Lévy in 1913 and sold to Mr. G. F. Weber.
- Eugène Delacroix "Madame Cassin", comes from the Delacroix sale; bought by me at that sale, sold to Mr. H. G. Coleman in London and bought back directly from him.
- Berthe Morisot "The Mother and Sister of the Artist", was bought by me directly from Mme Fontillon.
- Camille Pissarro "Fouquet House", was bought by me from Maurice Pissarro, son of Camille Pissarro.
- Auguste Renoir "A Girl With a Interior View", was bought by my father, Alexandre Rosenberg, from Cte Bathiany. The portrait represents his wife when she was a child. Her maiden name was Scillère and the painting was never in the Paul Bérard collection.
- Paul Cézanne "Still Life", was bought by me from Maurice Gauguat, Paris, in 1913; sold during the last war to Mr. Emil Staub, Switzerland and bought by me from him.
- Henri de Toulouse-Lautrec "Cyprien at the Moulin Rouge", was bought by Messrs. Bernheim, Juncos from Mr. Louis Duglé and bought by me from Bernheim Juncos.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

- 2 -

Your pictures by Cézanne and Picasso should go under the numbers of the catalogue of their works written by Lionello Venturi and edited by me. Your "Girl With the Loop" by Renoir comes from the Chapuis collection, Quai Voltaire, Paris and represents Mr. Chapuis's wife when she was a young girl. I bought the picture directly from Mr. Chapuis, sold it to the Marquis de Rochegouste after which it passed into the hands of Mr. Silberberg.

I hope you will find these corrections useful and I was indeed glad to be able to bring them to your knowledge. If you are really interested in great pictures do come and see me. I will show you some which I think might interest you very much.

Very sincerely yours,

Paul Rosenberg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B. 9

February 11th, 1943

Dear Mr. Dale,

I wish to congratulate you for your significant oval picture representing Les Mures. The Mures had a restaurant somewhere around Poissy, about 40 km. from Paris, where all the great artists like Renoir, Manet and others, used to meet. Mr. Mure had a great collection most of which was purchased by Dr. Vian from Paris who died recently. I think it will interest you to know that another portrait of Les Mures - but on a square canvas - is reproduced by Clair-Groffe in his book on Renoir. However, this particular picture was never executed by the hand of Renoir and therefore cannot be considered as an original painting, whereas yours is the only one in existence of that pose. Not only is it authentic but it is also an outstanding picture by this master.

With kindest and sincerest regards, believe me,

Very sincerely yours,

Paul Rosenberg

Mr. Chester Dale
Hotel Plaza
Fifth Avenue & 39th Street
New York City, N. Y.

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

FEB 12 1943

Chester Dale
768 Fifth Avenue

February 11, 1943.

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

Dear Mr. Rosenberg:

I was looking over our records of the Renoir, the oval one of Mlle. Murer. Our history reads "Josse Bernheim Jeune bought the picture from Mlle. Murer's brother and it never left their collection until Mr. Dale bought it." Also I find that Mrs. Bullard has a note as follows; "Meier-Graefe gives it "Coll. K.... Berlin, and photograph from Alfred Gold, Berlin"

Can you enlighten me about this and give me any other history. You said last night you were thoroughly familiar with the picture. You know how anxious I am to keep my records as perfect as possible.

I also wish you'd give me what ever data you have on the Renoir little girl with the hoop.

It was nice to have a visit with you yesterday, and I will indeed be appreciative of any information you may give me.

Sincerely yours,

Chester Dale

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Le 17 Décembre 1942

Monsieur Henri Diamant-Berger
1242 North Harper Avenue
Hollywood, Californie

Cher Monsieur,

J'ai bien reçu votre lettre contenant le chèque de \$50.00,
en compte sur ce qu'il vous reste me devoir, et vous en remercie.

J'ai été très touché de vos bons vœux et à mon tour je vous
envoie, ainsi qu'à Mme Diamant-Berger et votre famille, mes vœux les
plus sincères pour la Nouvelle Année. Espérons, comme vous le dites
et comme j'en ai bon espoir, que l'année prochaine nous verra de nouveau
tous réunis sur le sol de France si doux à nos cœurs.

Votre bien sincèrement,

Paul Rosenberg

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HENRI DIAMANT-BERGER

DEC 17 1942

Mr Paul Rosenberg
16 East 57th Street
New York

Hollywood, le 14 Décembre 1942

Cher Monsieur

Veillez trouver ci-joint un chèque de CINQUANTE DOLLARS, en compte sur ce que je reste vous devoir.

J'espère que vous avez de bonnes nouvelles de votre fils et je profite de cette occasion pour vous envoyer de la part de ma femme et de moi-même, pour votre femme, votre fille et vous-mêmes, nos vœux les plus sincères pour la nouvelle année.

Nous souhaitons tous la même chose et espérons cette fois nous retrouver à Paris pour la prochaine année.

Bien sincèrement à vous

Henri Diamant Berger

1242 No Harper Avenue
Hollywood-California

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 11 Novembre 1942

Cher Monsieur,

J'ai l'honneur de vous accuser réception de votre chèque
se montant à la somme de \$50.00 en compte sur les \$550.00 qu'il vous
reste à me devoir.

Je vous prie de croire, cher Monsieur, en mes sentiments
les meilleurs.

Paul Rosenberg

Monsieur Henri ^{de} Liénart-Berger
1242 No. Harper Avenue
Hollywood, California

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Henri Diamant-Berger
1242 No Harper Avenue
Hollywood - California

NOV 11 1942

Hollywood, ca 7 Nov. 1942

M^r Paul Rosenberg
New York

Cher Monsieur

Veuillez trouver ci-joint en six chèques la somme de
Cinquante Dollars - en compte sur les 550 dollars
que j'ai à votre disposition.

Bien au service à vous

Yours Diamant Berger

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Le 17 Octobre 1942

Monsieur Henri Diamant-Berger
1242 North Harper Avenue
Hollywood, California

Cher Monsieur,

Monsieur Rosenberg étant très occupé m'a chargé de vous excuser réception de votre Mandat Poste de la somme de \$50.00, suivant le contenu de votre lettre du 15 Octobre, 1942.

En vous remerciant veuillez agréer, cher Monsieur, l'expression de nos sentiments les plus distingués.

Suzanne Delbende
Secrétaire

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Henri Diamant-Berger
1242 North Harper Avenue
Hollywood-California

Hollywood, le 15 Octobre 1942

Mr Paul Rosenberg
16 East 57th Street
New York

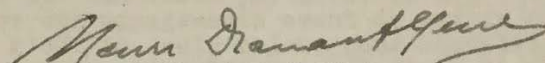
OCT 17 1942

Cher Monsieur

Je vous prie de trouver ci-joint un premier envoi de Cinquante Dollars, en Money Order, en compte sur les six cents dollars que vous m'avez si gentiment avancé l'année dernière pour me permettre de faire venir mon fils aux Etats-Unis. J'ai été désolé de ne pouvoir tenir la promesse que je vous avais fait de vous les rembourser immédiatement, mais je n'ai cessé depuis d'avoir des malheurs financiers de tout ordre, n'ayant pas été payé de sommes dues et ayant échoué dans diverses tentatives de travail.

Je vais pouvoir maintenant me mettre progressivement à jour et je pense pouvoir augmenter bientôt les versements que je vous ferai régulièrement le Quinze de chaque mois pour me mettre à jour le plus tôt qu'il me sera possible.

J'espère que vous avez de bonnes nouvelles de votre fils. Rappelez moi au bon souvenir de Madame Rosenberg et recevez mes plus cordiales salutations


Henri Diamant-Berger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B. 9

Henri Diamant-Berger
1242 North Harper Avenue
Hollywood-California

SEP 2 - 1942

Hollywood, le 31 Aout 1942

Monsieur Paul Rosenberg
16 East 57th Street
New York

Cher Monsieur

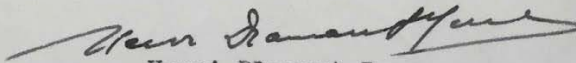
Je reçois aujourd'hui votre lettre du 28 Aout et je suis surpris que vous ayez pu croire que je recevais un salaire mensuel de la Délégation et que je n'aurais pas aussitôt commencé à prendre les arrangements nécessaires pour vous rembourser les six cents dollars que je vous dois.

Je suis toujours dans l'attente d'une décision définitive à mon égard en ce qui concerne la Délégation et si je pense que tout est en règle et que les nominations demandées par Washington seront bientôt effectuées par Londres, je n'en suis pas moins toujours au même point. J'ai reçu quelques indemnités pour rembourser le voyage que l'on m'a demandé de faire à New York, mais je ne suis même pas encore rentré dans les frais que j'ai du exposer et me trouve de ce fait dans une situation particulièrement embarrassée. J'ai bon espoir d'apprendre bientôt que tout sera arrangé et que je serai à même de me mettre à jour aussi vite qu'il me sera possible.

Soyez assuré que vous aurez aussitôt que je serai moi-même fixé, de mes nouvelles précises. Il m'a été jusqu'ici impossible de prendre des engagements avant de savoir comment je pourrais les tenir et c'est la seule raison pour laquelle, après toutes les déceptions qui ont marqué l'année qui vient de s'écouler, je n'ai pu encore commencer à m'acquitter envers vous.

En tournant toute mon activité vers les travaux qui me sont ou vont m'être confiés par Free France, j'ai renoncé bien entendu à toutes affaires, mais je prendrai comme vous me le suggérez les arrangements nécessaires aussitôt que le chiffre même et la date à laquelle partiront mes émoluments seront fixés.

Recevez, Cher Monsieur, avec encore tous mes remerciements pour l'aide que vous m'avez donnée à un moment si critique pour ma famille, l'assurance de mes sentiments les meilleurs


Henri Diamant-Berger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 28 Août 1942

AIR MAIL

Cher Monsieur,

Permettez-moi de m'étonner que depuis le temps que je vous ai prêté \$600.00, dont vous deviez me rembourser le montant trois jours après, vous n'ayiez jusqu'à présent effectué le moindre paiement, ni manifesté la moindre intention de me rembourser.

Les temps sont très durs et je tiens à rentrer dans cette somme. Voulez-vous être assez aimable, puisque vous recevez maintenant un salaire mensuel de la Délégation, de bien vouloir donner des ordres pour que des sommes me soient versées afin d'éteindre votre dette.

Croyez que je suis désolé de vous écrire de cette façon et veuillez croire, cher Monsieur, en mes sentiments les meilleurs.

Paul Rosenberg

Monsieur H. Diamant-Berger
8272 Warming Lane
Hollywood, California

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Henri Diamant-Berger
1242 North Harper Avenue
Hollywood-California

Hollywood, le 12 Mai 1942

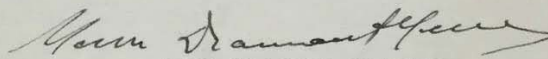
Mr Paul Rosenberg
16 East 57th Street
New York

Cher Monsieur et ami

J'ai bien reçu votre lettre, mais je suis toujours dans la même et difficile situation. Sans cela vous pouvez bien penser que je n'aurais pas négligé de commencer à me libérer immédiatement vis à vis de vous qui êtes venu si gentiment à mon aide. Rien encore ne s'est matérialisé et, dès après le mariage de nos deux filles, nous avons eu, ma femme et moi, nous rest~~er~~ons encore très sévèrement pour pouvoir attendre le résultat toujours en suspens de négociations interminables.

Mon fils vient de partir pour rejoindre les Forces Libres et je n'attends que d'avoir mis de l'ordre dans mes affaires pour en faire autant. Je suis désolé d'avoir à vous demander encore un peu de patience, mais je ne me suis jamais encore trouvé dans une situation pareille; ~~et~~ j'espère que cela ne durera plus trop longtemps et je fais tout ce qui est numériquement possible pour en sortir.

J'espère que vous avez de bonnes nouvelles de votre fils et vous prie de recevoir pour votre famille et vous même de ma femme et de moi nos bien sincères pensées


Henri Diamant-Berger

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 7 Mai 1942

Cher Monsieur et ami,

Nous avons eu le plaisir l'autre jour de voir votre fille et votre gendre qui nous ont donné de vos bonnes nouvelles.

Je viens vous demander s'il ne vous serait pas possible de me rembourser la somme que je vous ai avancée étant donné que les affaires sont très difficiles et que j'en ai bien besoin. Il n'aurait été agréable de recevoir des comptes comme vous aviez eu la gentillesse de me le proposer et je suis au regret de vous le rappeler. Je compte donc sur vous, d'autant plus que voilà déjà un an que je vous ai fait ce prêt et que vous deviez le rembourser sous peu.

Excusez moi de vous demander cela et avec mes meilleures amitiés, croyez moi bien sincèrement,

Paul ROSENBERG

Mr. H. Diamant-Berger
8272 Marmont Lane
Hollywood, California

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Henri Diamant-Berger
8272 Marmont Lane
Hollywood-California

FEB 27 1942

Hollywood, le 21 Février 1942

Mr Paul Rosenberg
16 East 57th Street
New York City

Cher monsieur et ami,

Je m'excuse de répondre aussi tard à votre lettre du 15 Janvier, mais vous m'annonciez une lettre pour quelques jours plus tard et cette lettre n'est pas venue.

Par ailleurs les événements familiaux ont continué à se multiplier autour de moi. Ma seconde fille s'est mariée et est partie rejoindre avec son mari les forces de de Gaulle. On doit les envoyer à Saint-Pierre et Miquelon et elle devait au reste passer vous voir à New York, où elle doit être encore pour quelques jours.

Ma fille aînée est fiancée et doit elle se marier avec un jeune Américain (qui a la croix de guerre française) d'ici quelques jours. Quant à mon fils, maintenant qu'il est rapé, il a signé sa demande pour partir rejoindre les forces de Gaulle et nous attendons les papiers nécessaires... Nous allons donc nous retrouver tout seuls après avoir été réunis à peine quelques jours.

Mes affaires n'ont pas encore repris leur cours normal et je dois même dire que ces événements pour heureux qu'ils soient ne m'ont pas aidé à me rétablir, mais d'ici quelques semaines, je pense être remis à flot et je discute en ce moment mes contrats de travail qui, étant donné les circonstances, ne se présentent pas trop mal. Dans un mois environ, on envisage de nombreux départs et malgré les réductions de guerre, je me trouverai en bonne posture. Soyez assuré que je n'oublie pas le service que vous m'avez si gentiment rendu et que je suis honteux d'avoir prolongé au delà de toutes mesures, mais j'ai passé de terribles ennuis bien inattendus.

Ma femme se joint à moi pour vous envoyer à vous et à votre famille nos meilleurs souvenirs.

Bien sincèrement à vous



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Le 13 Janvier 1942

Cher Monsieur et ami,

Nous sommes tous très heureux de savoir qu'enfin toute votre famille est réunie près de vous. Vous avez de la chance d'avoir votre fils; je vous assure que dans les moments tragiques que nous traversons il nous est bien dur de n'avoir pas revu le notre depuis si longtemps.

Quant à Monsieur Hoffherr je dois justement le voir cet après-midi à une réunion du Comité de Propagande et je vous ferai savoir ce qu'il en est.

Ici les affaires sont également mauvaises et pour les mêmes raisons que vous citez. Je vous serai donc reconnaissant, dès que vous pourrez le faire, de bien vouloir me faire parvenir ce que je vous ai avancé. Je vous assure que même pour moi cela serait le bienvenu.

Toute ma famille est en bonne santé et me charge de transmettre à Madame Diamant-Berger et aux vôtres nos amitiés les meilleures.

Bien sincèrement votre,

Paul ROSENBERG

Monsieur Henri DIAMANT-BERGER
8272 Marmont Lane
Hollywood, California

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

March 31st, 1942

Dear Mr. Dale,

I was very glad to have an opportunity of speaking to you over the telephone and I do hope I will soon have the pleasure of your visit.

In answer to your inquiry concerning the "Odalisque" by Renoir I am happy to give you all the information I possess on it.

I bought it through Dr. G. F. Reber in Basle but now I remember that he was only an intermediary in this transaction. The picture belonged to a German private owner. I sold his share in the painting to Mr. Perls. I also remember having seen the painting in Paris in an officer's apartment; I cannot recall his name at the moment (this was before 1914), only that it was in the rue de Téhéran.

This is about all the information I can give you. On the other hand, concerning Mrs. Bullard's inquiry, I wish to confirm that Mr. Hansen's surname was William. If you should desire any further information on any of your pictures I shall certainly be glad to be of assistance and give you any help I can.

With kindest regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 26th, 1942

Cher Monsieur et ami,

J'apprends par une lettre de Miss Eva Lewinski que grâce à votre aimable intervention auprès du State Department à Washington, vous avez obtenu un visa d'entrée aux Etats-Unis pour Monsieur Georges Huisman et sa famille.

Permettez moi de vous remercier sincèrement de votre esprit de solidarité et d'avoir bien voulu faciliter à ces personnes leur venue en Amérique.

Je vous en sais personnellement gré et vous prie d'agréer, cher Monsieur et ami, mes sentiments les meilleurs.

Paul ROSENBERG

Monsieur Jo Davidson *apt. Hotel*
~~75~~ Beaux-Arts Institute of Design
80 East 44th Street
New York City, N. Y.

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THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission
EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER *Director*
EDGAR P. RICHARDSON
Assistant Director
CLYDE H. BURROUGHS
Secretary

May 6, 1942

MAY 8 - 1942

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

Dear Mr. Rosenberg:

At a meeting of the Arts Commission held May 4, Dr. Valentiner reported your gift of the painting, "Red Mullet", by Georges Braque.

The Arts Commission were highly gratified at this generous action on your part and this painting will find a valued place in our collection of modern art.

I was instructed to express to you the thanks and appreciation of the Arts Commission for your gift and for your interest in the growth of our collections.

Sincerely yours,

Clyde H. Burroughs
Secretary

chb:ers

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 25rd, 1942

Dear Dr. Valentiner,

I am particularly pleased that you like the picture by Braque which I sent you and especially, as you say, this artist will be represented in your museum by one of his finest examples.

I am very glad indeed to have been able to make a contribution to your institute in appreciation for all you have done for art and in particular for French art.

With kindest regards, believe me,

Very faithfully yours,

Paul ROSENBERG

~~Dr. E. R. Valentiner~~
Director
The Detroit Institute of Arts
Detroit, Michigan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission
EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER *Director*
EDGAR P. RICHARDSON
Assistant Director
CLYDE H. BURROUGHS
Secretary

April 22, 1942.

APR 23 1942

My dear Mr. Rosenberg:

On my return yesterday from a journey I found your kind letter and the painting by Braque, which is a marvellous example and represents the artist at his best.

We are delighted to have your name permanently connected with such a fine addition to our modern collection.

It will be officially accepted at the next meeting of the Arts Commission, which will take place as soon as Mr. Ford is back, sometime in May, after his long illness.

With kindest regards,

Sincerely yours,

W. R. Valentiner

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 13th, 1942

Dr. William VALENTINER
Director
DETROIT INSTITUTE OF ART
5200 Woodward Avenue
Detroit, Michigan

Dear Dr. Valentiner,

I am sorry to have taken so much time to look at the
Braques that I could offer to the Detroit Institute of Art.

I was only able today to go through the pictures I possess.

Therefore, to present to your museum I am sending a
picture by Braque "Plat de Rougets" which, I think, will represent
this artist very well in your museum.

With kindest regards, I am,

Very sincerely yours,

Paul ROSENBERG

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

470 PARK AVENUE
NEW YORK

December 24. DEC 28 1942

Dear Mr. Rosenberg,

Very many thanks for your letter and cheque. May Madame Skiers bring you luck and give you pleasure!

Our best wishes to you and your wife for a Happy Christmas. I am sure that the new year will bring peace and re-unite you with your brave son.

Yours sincerely,

Jean Douglas.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

December 23rd, 1942

Mrs. J. Douglas
470 Park Avenue
New York City, N. Y.

Dear Mrs. Douglas,

I take pleasure in enclosing herewith cheque for \$1200.00
in full payment for the drawing by Ingres, "Mme Thiers", which I had
the pleasure of buying from you.

With kindest regards, believe me,

Sincerely yours,

Paul Rosenberg

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	Paul Rosenberg	II. B.9

DIANNA STUDIO

November 9th, 1942

Miss Rosalie Goodyear
Dianna Studio
117 North Main Street
South Bend, Ind.

Dear Miss Goodyear,

I beg to acknowledge receipt with thanks of your letter of November 1st.

In accordance with your wish I will have a tentative contract drawn and send copy of it to your friend Mr. George Hoesel of 21 East 40th Street. However, I wish to call your attention to the fact that I will not be able to take care of it immediately as I am now giving the last touches to a very important exhibition of paintings by Cézanne which will be held in my gallery from November 18th to December 19th for the benefit of Fighting France.

Thanking you for having replied to my letter, believe me,

Sincerely yours,

Paul Rosenberg

PR/SB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

NOV 5 - 1942

Diana Studio
117 North Main St.,
Nov. 1, 1942.

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

My dear Mr. Rosenberg:

Thank you for your last letter. If you will have a tentative contract drawn regarding "the pool" I'll be glad to look it over, and submit it to my friend Mr. George Moesel of 21 East 40th Street. If you will mail him a copy simultaneously, it might save time, as Mr. Moesel is acting as my attorney in this matter.

It would seem to me that under the circumstances, since you will share $\frac{1}{3}$ in the pool, that your selling commission of $33\frac{1}{3}\%$ is too high, and I would like to ask you to make a substantial reduction..

For some time past I have been negotiating for the sale of some Goodwins with one person, and of course if this sale is consummated it would not come withing the contract.

May I mention for your information that Mr. Goodwin never did any gouache painting. But was considered by authorities as the greatest pastelist of America.

Sincerely yours,

Rosalie Goodyear

Rosalie Goodyear.

This as you say ^{is} a commission
taken from "artists" not collectors.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Le 21 Octobre 1942

Miss Rosalind Goodyear
DIANA STUDY
117 N. Main Street
South Bend, Indiana

Dear Miss Goodyear,

Mr. Venturi handed me the copy of your letter dated October 8th and I gather that you did not understand my proposition, which accounts for the fact that we have been unable to come to any agreement. Permit me to clarify myself.

There are three parties, each owning sixty Goodwin canvasses. I have no authority to divulge the names of the owners and what is more, if an agreement can be reached, I shall be personally obliged to purchase sixty paintings belonging to one of these collections. There is no question concerning gouaches; only oil paintings are involved.

It would appear that you do not know who I am. If you would care to make enquiries with any museum director in this country I will not need to give you references about myself.

I am sure you will understand that if I am to take an interest in the works of this painter, I must have some assurance against any lot falling upon the market and undermining the prices which I may establish for them.

Hence, before anything can be done it would seem that your agreement, in principle, to join the pool must be obtained. With this as a basis everything would be settled by contract, agreeable to you as well as the others. My suggestion being that for three years every party to the pool will guarantee not to sell any pictures outside of my firm, to avoid competition with my actions. The usual commission allowed by artists to dealers who handle their works is 1/3. If this amount appears too high, we can come to some other agreement.

On the other hand, if you do not care to enter the pool, I would accept your pictures on consignment in my gallery for the same period of time, at prices which you yourself would fix on the pictures. However, if you are quoting prices too high, it would become impossible

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Makelike ay

C O P Y

X DIANA STUDY
117 N. Main street
South Bend

October 8, 1942

My dear Mr. Venturi:

You have been most patient in waiting for the Goodwin material, but it is quite a task to glean the best from the newspaper criticism and my remembrances, etc.

Meantime I have had considerable correspondence with Mr. Rosenberg. It seems he is not interested in buying any of my collection, as he wrote he was pledged to buy another. But he would like me to join a "pool" with two other collectors, but who these are he refuses to state. Neither is he willing to say what commission he expects to take, if he proves successful in selling oils or pastels. In other words he seems to expect a commitment from me to join the pool before he states clearly the terms or personages of the pool.

I am giving you this information so that you can see that I have been involved in this correspondence. Also in these circumstances it is difficult for me to judge the advisability of giving what I know of Goodwin's life for publicity purposes until it can be determined whom this material will benefit.

Sincerely yours,

signed: Rosalie Goodyear

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

(Diana Studio)

Aug. 6th, 1942

Miss Rosalie Goodyear
Makielski Art Shop
South Bend, Ind.

Dear Miss Goodyear:

In my recent letter I was not speaking of pastels and gouaches, only two hundred oil paintings. For the pastels the same arrangements would be made.

Before replying regarding our commission it is necessary that we know that you agree to pool the pictures. However I am not a buyer of your lot, as it is necessary that we buy one of the lots about which I wrote you, and I would not like to invest too much money until I have a definite appraisal of the market.

It is useless to discuss anything regarding the present situation of the market for Goodwin's pictures. The future will tell us, as my intention is to make it alive.

Of course a contract would be made in due form so that everything would be settled for the best for every partner in this transaction

Sincerely yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

MAKIELSKI ART SHOP
SOUTH BEND, INDIANA

July 31, 1942

My dear Mr. Rosenberg:

Many thanks for your letter. With regard to the proposed plan for pooling the Goodwin pictures, while I am interested in desposing of my collection, I would have to have more definite details before making any commitments. In your letter you mention 200 as being the total with which you expect to control the market. Since I have 125 pictures (pastels and oils in my collection alone, it is not clear to me why I would not draw $62\frac{1}{2}\%$ of the pool instead of 30% as you mention.

I am glad to know you are prepared to frame those unframed, as they could not be shown to the public otherwise.

Please let me know if you are in the market for my collection (59 oils and 66 pastels. And what price would you care to offer for them ?

If I should consider joining the pool upon what commission would your firm work ?.

Of course if these arrangements are consummated a contract would have to be drawn up and all parties named with a list of their contributions to the pool.

I cannot agree with you that the market for Goodwin pictures is as dead as you think it is.

Sincerely yours,

Rosalie Goodyear

Rosalie Goodyear

(Mrs. Raphael Doktor.)

Handwritten notes at the bottom of the page, including the name 'Mrs. Raphael Doktor' and other illegible scribbles.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

July, 21, 1942.

Miss Rosalie Goodyear,
Makielski Art Shop,
South Bend, Ind.

My dear Miss Goodyear:

In reply to your recent letter my suggestions are as follows:

1. That all the pictures, pastels, oils, etc., owned either by you or the two collectors I know be used to form a pool so that the market could be controlled.

2. The proceeds of the sales would be divided pro-rata according to the number of paintings each one possesses. In other words the three owners of large quantity would have a share in every picture. For example if you possess sixty pictures, another possesses ninety, and a third sixty, you would receive 30 % of the proceeds of each sale of a work by Goodwin.

I would either work on commission or buy outright at reasonable prices one of the three lots. I would frame all the works so that the paintings are well presented and make an exhibition in my galleries and other exhibitions all over the country.

In this way the question of price would not come into consideration as I would act for the best to give the paintings as quickly as possible a high value. It must be understood that the first few should be sold at a low figure in order to get new buyers interested in this painter. I assure you that this is the best way to get a general recognition for an artist whose present commercial value does not exist.

I repeat, that in assembling approximately two hundred works by Goodwin it gives me the power to control the market without being afraid that at one time or other a large amount of works are offered for sale at a far lower price than those which we would make.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

#2.

Miss Rosalie Goodyear

If this proposal interests you please let me know. I am at your disposition to reply to any enquiry you might like to make. I cannot give the names of the owners of the other pictures as I am not authorized to do so. My firm, world renowned, is a guarantee that everything will be handled for the best interest of all.

Very sincerely yours,

Paul Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

JUL 29 1946

Makielski Art Shop
South Bend, Ind.

My dear Mr. Rosenberg:

Thank you for your letter. As I wrote in my last letter to Mr. Venturi - on what basis of purchase are you interested in my collection of Goodwin's works. Specifically:

Are you in the market for the whole collection? Or only a portion? How many? Oils? Pastels? Or both? Are you prepared to have the pastels framed before you offer them for resale?

If you are only interested in a few which ones do you want? I have a complete list here with size, subject, name of former dealer, and have not forgotten any of them.

Do you expect on the other hand to sell them on a commission basis

You mention a combine - please explain - and will you be good enough to let me know who offered you 80 canvasses for \$125.00 a piece?

You must realize I was well acquainted with Mr. Goodwin for 25 years and know much of his connections; also that my estimation of his work is not purely personal but gathered from many sources and true judges of art, as well as dealers.

My father Prof. Goodyear, late Curator of the Brooklyn and Metropolitan museums was the first to buy for museums the French impressionist school and he was as good a man as any to appraise the value of Goodwin's work.

I shall be glad to hear from you detail, so that we may come perhaps to some amicable business basis.

Sincerely yours,

Rosalie Goodyear

Rosalie Goodyear.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

My suggestions are:

1. That all the pictures, pastels, oils, owned either by you or by the two collectors I know is forming a fund, so that the market can be controlled.
2. The proceeds of the sales would be divided proportionately to the numbers every one of them possess.

In other terms, the three owners of large quantities would have a share in every picture. If you possess 60, the other 80, and the other 50 - you would have 30 per cent of the sale of every work by Jordan.

I would rather work on commission, on long payments, at reasonable prices, one of those three lots. I would frame all the works, and put them in a state so that the paintings would sell pronto and with an excellent gallery, and all over the country.

By this way, the question of price is answered not only in consideration, as I would act for the best, to try to give them very high prices, a high value. It must be understood that the first one you show is sold at a price of \$1000, so to get new buyers interested in this painter I assume you, that, it is with best way to get a general impression of the artist when prices are low, and the market will exist. I expect that in particular, for such works by Jordan, it gives me the impression of the market, without being afraid that at one time a great amount of work are offered for sale, at far a lower price than those which we would make.

of the commission was given you from the sale of the pictures. I cannot give the name of the owner of the pictures. I am not sure if it is so. The name is in the name of the pictures.

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	Paul Rosenberg	II. B.9

July 6th, 1942

Mrs. Rosalie Goodyear
MAKIELSKI ART SHOP
South Bend, Ind.

Dear Mrs. Goodyear,

Mr. Lionello Venturi has handed over to me your letter of June 1st, 1942 in reply to the one he wrote you concerning the pictures by Goodwin which you possess.

As I am the one interested in these paintings, Mr. Venturi asked me to reply personally. I must say that I am afraid you overestimate excessively the pictures you have in your collection. I must remind you that at the present time there is no market for this artist's works and that I know of a certain quantity (about 80 canvasses), which I can acquire for \$125.00 apiece. There is also another large number in a certain collection that is for sale.

One must keep in view the fact that if a market is not created for this painter your pictures will never acquire any value. I would like you to think this matter over very carefully so that I can take an interest in Goodwin's works. I must add that it is in my power to make them appreciated and to organize all over the country exhibitions of his selected works. We might, if this should be of interest to you, find a combination wherein you would keep an interest in your collection, calling your attention to the fact that if only ten pictures remain with you and the others are divided amongst several buyers, these ten Pictures will have a value much more considerable.

I shall be glad to hear from you and have your opinion on the subject. In the meantime, believe me,

Sincerely yours,

Paul ROSENBERG

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

MAKIELSKI ART SHOP

South Bend, Ind.

June 1, 1942

Mr. Lionello Venturi
333 Central Park West
New York City

My dear Mr. Venturi:

Thank you for your kind letter, and for taking your friend, the dealer, to see the pictures.

Upon Mr. Goodwin's death my collection was appraised at approximately \$ 125,000 on the basis of prices being asked by dealers in New York and Boston and a museum curator.

Only a few years ago "Goodwins" were on the market in Boston (a 25x30 at \$ 600 and a 16x20 at \$ 300; in New York at \$ 950 and a 35x44 at \$ 5000. Just before I left New York I saw a small pastel, typically Goodwinesque, yet not among his greatest for 125.

In the 12 years since Goodwin's death I have put in a great deal of energy and time into various promotions of Goodwin material, and myself have sold several including one to the Brooklyn Museum. It may be true that the market for Goodwin's is not as great as it was when he was living (one millionaire bought \$ 20,000 pastels and another collector \$ 7000 in pastels alone at top price) but his work has been kept before the public and art world by publicity and exhibitions which I have promoted.

I find it very interesting that your friend would consider an offer for the whole collection, but it is difficult, as you can imagine, to arrive at such a figure. So I am giving you this information with the idea that if your friend the dealer is definitely interested he might use it as a basis for an offer. The whole collection totals according to our listing before we left New York, 66 oils and 59 pastels.

I'll be sending on the biographical material later.

With best wishes and many thanks believe me,

Sincerely yours

Rosalie Goodyear Doktor

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	Paul Rosenberg	II. B.9

Charge to the account of

POLROSEN NEWYORK

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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

N L T

Le 29 Juin 1942

ANDRE DULIN
PICADILLY HOTEL
LONDON (ENGLAND)

MERCI GENTILE LETTRE PENSONS BEAUCOUP VOUS TROIS COMPTEZ

TOUJOURS SUR NOTRE FIDELE ET AFFECTUEUX ATTACHEMENT

MEILLEUR SOUVENIR

MICHELINE ROSENBERG

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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Charge to the account of **POLROSEN NEWYORK**

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
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 cablegram.

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J. C. WILLEVER
FIRST VICE-PRESIDENT

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

N L T

Le 13 Juillet 1942

ANDRE DULIN
PICCADILLY HOTEL
LONDON (ENGLAND)

AI MISSION DU FREE FRENCH RELIEF ALLER BRAZZAVILLE
ACCEPTERAI SI PERMISSION MON FILS PAS ACCORDEE EN
CONSEQUENCE PRIERE CABLER SI PUIS COMPTER SUR SA VENUE REMERCIEMENTS
MEILLEUR SOUVENIR

PAUL ROSENBERG

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	Paul Rosenberg	II. B. 9

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

NOV - 5 1943

November 3rd, 1943.

Paul Rosenberg & Company,
16 - East 57th Street,
New York, N.Y.

Dear Mr. Rosenberg:

I thank you for your cheque for U.S. \$1,350.00
in payment for the painting by Gericault, "Un Haquet", and the
payment of U.S. \$150.00 commission to Mr. Thalheimer.

I asked my brother-in-law to show you photo-
graphs of some of our paintings in which I thought you might be
interested. I shall look forward to hearing from him regarding
this matter, and remain, with kindest regards,

Yours sincerely,

Sam Stern

MS/WE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

22

Formerly

October 29th, 1943

Mr. S. Thalheimer
Apt. C.5
124-16 84th Road
Kew Gardens, Long Island

Dear Mr. Thalheimer,

Please find enclosed our cheque No.1051 on the Bankers Trust Co., for the amount of \$150.00 (one hundred and fifty dollars) as commission on the sale of one picture by Géricault, "Le Haquet", bought by us from the Dominion Gallery of Fine Art, Montreal, Canada, at whose request we are remitting you this cheque.

Sincerely yours,
PAUL ROSENBERG & CO.

Suzanne Dalbende
Secretary

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

Formerly

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October 29th, 1943

THE DOMINION GALLERY OF FINE ART
1448 St. Catherine St. W.
Montreal, Canada

Gentlemen:

I beg to acknowledge receipt with thanks of your letter of October 28th which gives me complete satisfaction. I take, therefore, great pleasure in enclosing herewith our cheque No.1050 on the Bankers Trust Co. for the amount of \$1,350.00 in full payment for the picture by Géricault, "Le Haquet".

I am sending out by the same mail a cheque in the amount of \$150.00 to Mr. S. Thalheimer, as requested by you, as commission of this sale.

Please acknowledge receipt, and believe me,

Very sincerely yours,

Paul Rosenberg

PR/SD

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	Paul Rosenberg	II. B.9

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

OCT 29 1943

Mr. Paul Rosenberg,
16 East 57th Street,
New York 22.

October 28th
1943.

Dear Mr. Rosenberg,

I thank you for your letter of the 25th of October and regret that we did not express ourselves clear enough regarding the questions you asked us. Mrs. R. Millman is the present owner of the painting by Géricault, she is a Canadian citizen. Mrs. O. Freund from whom Mrs. Millman bought the painting is a Czech citizen. The painting has been in Canada since 1938, the year in which Mrs. Freund immigrated. Neither her nor Mrs. Millman's account have ever been frozen, nor has the amount for the painting been placed in a blocked account. I hope that this information will be satisfactory and remain, with kindest regards,

Very sincerely yours,

Ann Stern
Dominion Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

October 25th, 1943

THE CONTINION GALLERY OF FINE ART
1448 St. Catherine St. E.
Montreal, Canada

Dear Sirs,

I beg to acknowledge with thanks receipt of your letter of October 23rd which, however, does not reply fully to the questions asked in my last letter. I regret to have to insist but it has nothing to do with me and I have to comply with the rulings set by the Federal Reserve Bank and they are very strict.

You give me the name of Mrs R. Willman has being the previous owner. Is she not the present owner? Then you go on to state that the painting was formerly owned by a Czech citizen who brought the painting to this country when they immigrated to Canada in 1938 Can you give me the name of this Czech citizen and tell me if his Canadian account was frozen and also if, at the time he sold the picture, the money was placed in a blocked account. I am really very sorry to have to ask all these questions and please do not believe that I am trying to create difficulties. As soon as your reply comes and if everything is satisfactory, I shall effect the payment as requested, viz:- Pay to Mrs. Thalheimer or Mr. S. Thalheimer, Apt. C. 5, 124-16 84th Road, Kew Gardens, Long Island, New York, U.S. \$150.00 as commission of this sale and the balance of U.S.\$1350.00 to you.

Awaiting your kind reply, believe me,

Very sincerely yours,

Paul Rosenberg

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

OCT 25 1943

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

Mr. Paul Rosenberg,
Messrs. Paul Rosenberg and Co.,
16 East 57th Street,
New York 22.

October
23rd,
1943

Dear Mr. Rosenberg,

I confirm our telephone conversation according to which you buy our painting by Géricault, which you have on consignment, for U.S. \$ 1500.00.

As you wished I shall give you the information you asked for: The owner of the painting by Géricault was Mrs. R. Millman, a Canadian citizen. The painting was formerly owned by a Czech citizen who brought the painting to this country when they immigrated to Canada in 1938. I shall send a photograph of the painting by Chassériau to my sister Mrs. Thalheimer who will show it to you in the next few days. Please pay to Mrs. Thalheimer or Mr. S. Thalheimer, Apt. C. 5, 124-16 84th Road, Kew Gardens, Long Island, New York, U.S. \$ 150.00 as commission of this sale and the balance of U.S. \$ 1350.00 to us.

I remain, with kindest regards,

Very sincerely yours,
Sam Stein
Dominion Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

October 21st, 1943

THE DOMINION GALLERY OF FINE ART
1448 St. Catherine St. W.
Montreal, Canada

Dear Sirs,

I have examined the painting by Géricault which you sent me on approval but before I take any decision I would like to know:-

- 1/ To whom the picture belongs and the nationality of the owner.
- 2/ How long has the picture been in Canada.
- 3/ If the owner is an alien has his account been frozen due to the war.

I hope you will understand that I ask these questions only because being an alien myself, I am not allowed to buy pictures from legitimate owners unless their works of art have been entered into Canada previous to the invasion of Europe by the Germans and I also have to know if the owner has the right to dispose freely of his belongings. You state in your letter that the painting has been exhibited in Berlin and then in Switzerland and that is why I ask these questions.

Awaiting your kind reply and thanking you in advance, believe me,

Very sincerely yours,

PR/SD

Paul Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B. 9

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

Paul Rosenberg and Co., Art Gallery,
16 East 57th Street,
New York, City.

September
3rd
1943.

Dear Mr. Rosenberg,

My sister Mrs. Thalheimer wired me that you wanted us to send you on approval the painting by Géricault "A Cart loaded with Barrels stopping at the Door of a Brewery".

Following your wish we have given order to our custom broker and the painting will be shipped to you within the next few days. The painting, the last one before Géricault's most famous painting "Le Radeau de la Meduse", is described in Charles Clement's book on Géricault. It was lent from 1928 till 1933 to the Kronprinzen Palais, the modern department of the National Gallery in Berlin, later to the Kunsthaus in Zurich. Mrs. Thalheimer informed us that the entire expenses will be met by you. We will give you the painting on approval for a period of one month. Our price for this painting is U.S.\$ 1500, a very low price for a painting of this importance.

I remain, with kindest regards,

Very sincerely yours,

John Stein

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	Paul Rosenberg	II. B.9

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

J. L. A. T. G é r i c a u l t

Rouen 1791 - 1824 Paris.

"A Cart loaded with Barrels stopping at the Door of a Brewery".

"Un Haquet chargé de Barricades arrêté à la Porte d'une Brasserie".
Il est attelé de deux chevaux dont un pie.
Un chien noir sur le devant du tableau.

Oil on Canvas. 23 $\frac{3}{4}$ by 28 $\frac{3}{4}$ inches. 58 by 72 centimetres.

Provincience.

Géricault painted this canvas for Dr. Biete shortly before his most important painting "Le Radeau de la Meduse" now in the Louvre in Paris.

It was painted in 1818.

Our painting was exhibited in the Gallery Lebrun, rue des Jeuneurs, Paris in 1826.

It was in Delessert Collection in 1868 and mentioned in Mr. Delessert's Catalogue under number 47.

It was lent to the Kronprinzen Palais in Berlin, the modern Department of the National Gallery in Berlin, from 1928 till 1933.

Later it was lent to the Kunsthaus, the Art Gallery, in Zurich.

Literature.

Géricault, Etude Biographique et Critique avec Le Catalogue Raisonné, by Charles Clement, Paris, Didier and Company, 1868, Page 300, Number 96.

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	Paul Rosenberg	II. B.9

THE DOMINION GALLERY OF FINE ART
1448 ST. CATHERINE ST. W. MONTREAL
HARBOUR 7471

SEP 7 - 1943

Paul Rosenberg And Co. Art Gallery,
16 East 57th Street,
New York, City.

September
3rd,
1943

On Approval for one Month

One Painting by Géricault

A Cart loaded with Barrels stopping at
the Door of a Brewery

U. S. \$ 1.480.00

One Frame

20.00

U. S. \$ 1.500.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

Formerly

Formerly

22

September 18th, 1943

Mr. Stern
THE DOMINION GALLERY OF FINE ART
1448 St. Cathrines St. W.
Montreal, Canada

Dear Mr. Stern,

We are enclosing herewith copy of a letter received by us from the Treasury Department, United States Customs Service, stating that the Consular Invoice #9464 covering shipment of the painting by Géricault was not executed in accordance with the provisions of Article 481(a)(3) of the Tariff Act, and asking us to advise you accordingly.

Very truly yours,
PAUL ROSENBERG & CO.

Suzanne Dolbende
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

In reply refer to
FAM-DMQ/cm



OFFICE OF
THE APPRAISER OF MERCHANDISE
ADDRESS ALL COMMUNICATIONS FOR THIS
OFFICE TO THE APPRAISER OF MERCHANDISE
201 VARICK STREET

TREASURY DEPARTMENT

UNITED STATES CUSTOMS SERVICE
14
NEW YORK, N.Y.

September 16, 1943

SEP 18 1943

Paul Rosenberg and Company
16 East 57 Street
New York, N.Y.

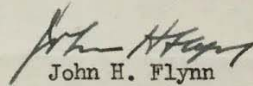
Gentlemen:

Reference is made to a shipment consisting of one painting and one frame shipped to you by The Dominion Gallery of Fine Art of Montreal, Canada, and entered at the Port of New York under Customs entry 708055.

You are advised that Consular Invoice #9464 which covered this shipment was not executed in accordance with the provisions of Article 481(a)(8) of the Tariff Act in that it failed to show case and packing charges for the merchandise in question.

It is suggested that you advise the shipper of this matter to the end that future invoices will furnish the indicated information.

Respectfully,



John H. Flynn
Appraiser of Merchandise

FOR DEFENSE



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

October 27th, 1942

Miss Anne Arneill Downs
Director of Public Relations
THE DENVER ART MUSEUM
Denver, Colorado

Dear Miss Downs,

Thank you for your letter of October 16th. We shall be indeed pleased to ship you the ~~Weber~~ Weber Exhibition if you can fit it into your schedule. I must point out, however, that the exhibition to which you refer is smaller than that which will go to Pittsburgh since they are disregarding our \$50.00 charge and are to make a much bigger show, covering all expenses.

The Weber show is booked up until July 7th, 1943. Any date after this is free. Will you let me know what period you prefer. You understood correctly the \$50.00 charge covering all expenses. If it can be stretched to cover the insurance we shall include that as well.

It was a great pleasure having you visit us and I shall look forward to seeing you again.

Sincerely yours,

Alexander Kataman
Business Manager

AK/SD

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	Paul Rosenberg	II. B.9

THE DENVER ART MUSEUM

City and County Building, Civic Center
and Chappell House, 1300 Logan Street
DENVER, COLORADO

Department of Indian Art
Chappell House, 1300 Logan Street
Telephone: TAbor 5337, Branch 253

ANNE ARNEILL DOWNS
Director of Public Relations

October 16, 1942

OCT 19 1942

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

Dear Mr. Katzman:

We are very much interested in the Weber exhibition that you are sending to Pittsburgh and are hoping that we may have it this spring after Omaha. Will you be kind enough to let me know what date that would be and if the \$50.00 you mentioned covers all expenses but insurance?

With many thanks for the delightful afternoon you gave us,

Sincerely yours,

Anne Arneill Downs
Anne Arneill Downs

AAD:kp

OK for
July 1943
August 1943
Sept 1943

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

September 15, 1942

SEP 17 1942

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

Dear Mr. Rosenberg,

This is to inform you and, through you, Mrs. Callery that we received her Picasso, "Le Tapis Rouge," in very good shape and that it is now hanging in our permanent gallery.

We are very grateful for your bringing this to our attention and can assure you that it is a decided addition for us.

Sincerely yours,

Fred S. Bartlett

Fred S. Bartlett
Curator of Fine Arts

FSB/RB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

September 4th, 1942

Mr. Fred S. Bartlett
Curator of Fine Arts
THE DENVER ART MUSEUM
Denver, Colorado

Dear Mr. Bartlett,

Thank you for your letter of September 2nd, informing us that you would accept the loan of Mrs. Gallery's Picasso.

This is a very fine painting and I am sure it will look well in your museum.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

September 2, 1942

SEP 5-1942

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

Dear Mr. Rosenberg,

This letter is in answer to yours addressed to our Director, Mr. Douglas, who is at present out of the City. I have written to Mrs. Gallery to say that we will be more than pleased to have her Picasso canvas lent to us.

We appreciate your kindness in calling the matter to our attention.

Sincerely yours,

Fred S. Bartlett

Fred S. Bartlett
Curator of Fine Arts

FSB/RB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

August 25th, 1942

Mr. Frederic H. DOUGLAS
Director
DENVER ART MUSEUM
Denver, Colorado

Dear Mr. Douglas,

Mrs. MERIC Callery who owns a great many splendid pictures by Picasso, asked me to enquire if you would like to have, as loan, her famous picture by Picasso "Le Tapis Rouge".

If you are interested will you be kind enough to get in touch with her directly at the following address:-

Mrs. MERIC Callery
Twin Creek Ranch
Lander, Wyoming.

Very truly yours,

Paul Rosenberg

PR/SD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

THE DENVER ART MUSEUM

City and County Building
Denver, Colorado
July 9, 1942

JUL 13 1942

Mr. Stephen Bowen,
Director, Paul Rosenberg and Company,
16 East 57th Street,
New York, New York.

Dear Mr. Bowen,

Please accept somewhat belated thanks on the part of myself and the Board of the Museum for your great generosity in lending us such a fine example of painting for our Annual Exhibition. It is so seldom that we are able to offer to our public work of such high quality.

Sincerely yours,

Fred S. Bartlett

Fred S. Bartlett
Curator of Fine Arts

FSB/RB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

May 22nd, 1942

Mr. Fred S. BARTLETT
Curator of Fine Arts
THE DENVER ART MUSEUM
Denver, Colorado

Dear Mr. Bartlett,

In answer to your letter of May 19th we are very glad to be able to send you an outstanding example of the work of Max Weber:-
"The Toilers".

This painting will be available for your shipper whenever he wishes to pick it up and we are also sending you immediately photograph of same.

With every good wish for the success of your exhibition and with kindest regards, we remain,

Sincerely yours,
PAUL ROSENBERG & CO.

Stephen BOWEN
Director

SB/BD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

May 19, 1942

MAY 22 1942

Tolson

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

Dear Mr. Rosenberg,

Thank you for your very kind cooperation in agreeing to loan us a picture. This canvas should be in Denver by June 18 and I have written Hayes to pick it up. Will you please send us the insurance valuation, which will be covered by our blanket policy.

We request that you loan us the following: An example by Max Weber.

We are attempting to get some newspaper rotogravure publicity and will appreciate it very much if you will send us a photograph of the example which you will send to Denver. It should be in our hands not later than June 4. I hope that this will not cause you too much inconvenience.

Sincerely yours,

Fred S. Bartlett

Fred S. Bartlett
Curator of Fine Arts

FSE/RB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

April 27th, 1942

Mr. Fred S. BARLETT
Curator of Fine Arts
THE DENVER ART MUSEUM
Denver, Colorado

Dear Mr. Barlett,

It is with great pleasure that I am complying with the request contained in your letter of April 24th, 1942. We shall be glad to lend you a painting by Max Weber for your forty-eighth Annual Exhibition of painting and sculpture, to be held during the month of July and August. If you will inform us at what date you will have the picture picked up we will do our best to select a fine example of this great American painter.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B. 9

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

April 24, 1942

Paul Rosenberg and Company,
16 E. 57th Street,
New York, New York.

Gentlemen:

As you perhaps know, the Denver Art Museum for many years now has held a summer Annual Exhibition of painting and sculpture. This year's show, our forty-eighth, will be held during July and August.

We hope to be able to raise the quality of the exhibition by inviting the work of some ten outstanding painters of the country whose pictures have not been seen in this locality. I am, therefore, writing you to see if it would be possible to borrow a recent representative oil, medium size, of one of the artists whose work you handle, namely, Max Weber.

If you are willing to grant this request, we would be able to make shipping arrangements through Hayes or Budworth, as you might desire. Will you let me know, at your earliest convenience, your feelings in the matter so that I may proceed with my plans. I realize this is asking a considerable favor, but I sincerely hope that you will be able to grant our request.

Yours very truly,

Fred S. Bartlett

Fred S. Bartlett
Curator of Fine Arts

FSB/RB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

September 17th, 1942

Mr. Joseph J. DODGE
147 Bay Street
Glens Falls, N. Y.

Dear Mr. Dodge,

This is to inform you that W. S. Budworth & Son are picking up today the painting by Manet "Portrait de Marguerite de Conflans" which is being shipped to you via Railway Express. We have also received a telegram from the Fogg Museum, Cambridge, notifying us that they have shipped on September 16th, the three paintings:-

"Zingara" and "Marissel" by Corot
"Buste de Femme" by Degas

directly to you.

Would you be good enough to procure from the Glens Falls Insurance Company a certificate that the paintings are covered for all risks while in transportation to and from the Glens Falls Library and during their stay there. Such a certificate is necessary to keep our records on insurance in order and I will be obliged if you will take care of this for me immediately.

With best wishes, believe me,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexander Katzman

AK/ED

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. B.9

September 16th, 1942

Mr. Joseph J. DODGE
147 Bay Street
Glen Falls, N. Y.

Dear Mr. Dodge,

In accordance with the request of Mrs. Langton Douglas, we have instructed W. S. Budworth & Son to pick up her Ingres drawing, "Mae Thiers", at her apartment 470 Park Avenue.

We have told W. S. Budworth to make this shipment to you at the same time as our printing which they are picking up tomorrow as well.

Mrs. Douglas wishes us to inform you that you are to insure her drawing for \$1,500.00.

I am glad to be of this service to you and remain,

Very sincerely yours,
PAUL ROSENBERG & CO.

Alexander Katzen

AK/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

September 14th, 1942

Mr. Joseph J. DODGE
147 Bay Street
Glens Falls
New York

Dear Mr. Dodge,

Thank you for your card. I am really awfully sorry that it is impossible to let you have the Cézanne. As you know, we have been getting requests from many places for pictures and our stock is actually depleted by loans. In fact, we just last week had a customer who wanted to consider a picture which we had sent to Baltimore, so I am afraid you will have to count on us only for the four pictures we already promised.

I am sure you will understand and again wishing you a great success, believe me,

Sincerely yours,

Alexander Katzman

AK/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

September 9th, 1942

Mr. Joseph J. DODGE
147 Bay Street
Glens Falls, New York

Dear Mr. Dodge,

I have your letter and I am very glad that Mrs. Hyde has understood my situation.

I agree to let you have, as I said before:-

Corot "Zingara"
" " "Marissel"
Manet "Portrait de Marguerite de Conflans" and
Degas "Buste de Femme".

As for the Cézanne, which as you know yourself are very scarce, I may not be able to dispose of one of them and have to reserve my decision.

I am writing by the same mail, to the Fogg Museum, Cambridge, to let you have the three pictures I lent them.

I want to repeat, in order that there may be no misunderstanding, that you have to bear all expenses back and forth as well as the insurance covering these pictures. If you have no objection, I would prefer to have them covered by my own broker and have them send you the bill.

I was indeed delighted to make your acquaintance and remain,

Very sincerely yours,

Paul Rosenberg

PR/SD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. B.9

JOSEPH J. DODGE
147 Bay Street
Glens Falls, New York

Monday, Sept. 7, 1942

SEP 9-1942

Mr. Paul Rosenberg
Paul Rosenberg Galleries
New York City

My dear Mr. Rosenberg,

I told Mrs. Hyde today about the pictures which you had so kindly consented to loan us for our exhibition of Nineteenth Century Paintings, Drawings, and Prints and the conditions under which the agreement was made. She was very happy to learn of your desire to cooperate in our small attempt to educate the people of Glens Falls and to bring them as much happiness as they are able to derive from great works of art and she wants me to say that she appreciates the difficulties and demands which you and your firm must necessarily encounter not only in these times but because of the truly exceptional quality of your pictures.

She also said that she sees no reason why you should pay any of the expenses of our exhibition since she had never been a customer of yours and that she will be glad to pay the insurance if, upon further investigation, it does not appear prohibitively high.

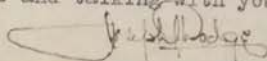
The pictures which, I believe, we agreed upon were the following:

Corot, Zingara
" , Marissel
Manet, Port. of Marguerite de Confleurs
Degas, Buste de femme
Cezanne, either one of three 1-Flowers
2-Landscape with barn
3-Seated Old Man

The two Corots and the Degas are now on exhibition at the Fogg Museum, Cambridge; and, as they are going to be sending us some others from that show, I think that it would be more convenient if you would write them of the arrangements to send them to the Crandall Library, Glens Falls in time enough to get them hung by September 21.

Many thanks for your time, consideration, and the pleasure of seeing your pictures and talking with yourself.

Sincerely,
Joseph J. Dodge



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

<u>Artist</u>	<u>Title</u>	<u>Value</u>
MANET	"Portrait de Marguerite de Conflans"	\$18,000.00
	To be shipped directly from New York via F. S. DuBois & Son and Railway Express, September 17th, C.O.D. Declared value \$500.00.	
COROT	"Zingara"	\$30,000.00
COROT	"Marissel"	\$ 9,000.00
DEGAS	"Buste de Femme"	\$15,000.00

To be shipped directly from the Fogg Museum to you, date to be notified.