

## **CONDITIONS OF USE FOR THIS PDF**

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

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

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

P MISCELLANEOUS 1948-49

Le 29 novembre, 1948

Monsieur Pablo Picasso  
7, Rue des Grands Augustins  
Paris 6e.

Mon cher Picasso,

Nous sommes arrivés à New York après un voyage fatigant, par suite des grèves qui nous ont obligés à aborder en Nouvelle-Ecosse et faire 48 heures de voyage pour gagner New York.

J'ai pensé à l'échange de la Communiantte de Maria Blanchard.

Serais-tu disposé à me donner des dessins comme ceux que tu m'as montrés et qui étaient dans un carton vert? J'aimerais beaucoup en avoir. Veux-tu être assez aimable de me répondre à cette question. Je sais que c'est beaucoup te demander, mais peut-être que M. Sabartès le fera à ta place.

Nous avons été ravis de te voir et regrettons beaucoup de ne pas t'avoir rencontré plus souvent.

Veux-tu avoir la gentillesse de sortir du coffre le portrait de Paulo en Arlequin, afin que mon gendre puisse en faire une reproduction. Tu m'obligerais beaucoup en le faisant. Encore une demande de ma part qui t'occasionnera un déplacement.

Nous tous t'envoyons nos bonnes amitiés et notre meilleur souvenir, et crois moi

bien sincèrement à toi,

Paul Rosenberg

P.S. Nous avons une exposition en ce moment dans laquelle trois de tes oeuvres figurent. Je t'envoie le catalogue illustré sous pli séparé.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

Le 29 novembre, 1948

Monsieur Pablo Picasso  
7, Rue des Grands Augustins  
Paris 6e.

Mon cher Picasso,

Nous sommes arrivés à New York après un voyage fatigant, par suite des grèves qui nous ont obligés à aborder en Nouvelle-Ecosse et faire 48 heures de voyage pour gagner New York.

J'ai pensé à l'échange de la Communiant de Maria Blanchard.

Serais-tu disposé à me donner des dessins comme ceux que tu m'as montrés et qui étaient dans un carton vert? J'aimerais beaucoup en avoir. Veux-tu être assez aimable de me répondre à cette question. Je sais que c'est beaucoup te demander, mais peut-être que M. Sabartès le fera à ta place.

Nous avons été ravis de te voir et regrettons beaucoup de ne pas t'avoir rencontré plus souvent.

Veux-tu avoir la gentillesse de sortir du coffre le portrait de Paulo en Arlequin, afin que mon gendre puisse en faire une reproduction. Tu m'obligerais beaucoup en le faisant. Encore une demande de ma part qui t'occasionnera un déplacement.

Nous tous t'envoyons nos bonnes amitiés et notre meilleur souvenir, et crois moi

bien sincèrement à toi,

Paul Rosenberg

P.S. Nous avons une exposition en ce moment dans laquelle trois de tes oeuvres figurent. Je t'envoie le catalogue illustré sous pli séparé.



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

Le 15 janvier, 1949

Monsieur Pablo Picasso  
7, Rue des Grands Augustins  
Paris 7e.

Mon cher Picasso,

J'ai vu ici des eaux-fortes de toi  
qui me semblent être des réimpressions des planches  
du chef-d'oeuvre inconnu. Es-tu au courant de cela?  
Sinon, cela pourrait diminuer l'importance de ton  
livre.

Je te remercie pour les dédicaces  
et j'espère que tu es en bonne santé.

Miche est bien arrivée. Nous avons  
été très heureux de la revoir. Elle m'a dit combien  
tu as été gentil avec elle. Je t'en remercie profon-  
dément.

De nous tous, nos bonnes amitiés.

Bien à toi,

PR:mab



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

January 10, 1949

Parisia S. A.  
7, Place Longezalle  
Genève

Paul Rosenberg

PR:mb  
Messieurs,

En réponse à votre lettre du 17 décembre, nous tenons à souligner que notre attitude à l'égard de votre proposition, transmise récemment à notre attention par l'intermédiaire de la Westinghouse Import Division, ne préjuge en aucune façon de la qualité de la peinture de M. Zbinden, non plus que de son intérêt commercial aux Etats-Unis.

Nous n'avons suivi en cela que notre politique habituelle, qui est de nous limiter aux oeuvres majeures de la peinture française, que nous recherchons par nous-mêmes, en sorte que nous ne pouvons faire usage des opportunités commerciales, même bonnes, qu'un service d'importation peut nous communiquer.

Recevez, Messieurs, nos salutations distinguées.

Paul Rosenberg

D'après le fond de votre lettre, nous avons l'impression que ce que nous vous avons proposé ne vaut pas grand'chose. Ainsi, si vous êtes américains, nous vous serions obligés de nous donner les raisons pour lesquelles vous jugez cette proposition peu intéressante.

Dans l'attente de vos nouvelles, nous vous présentons, Messieurs, nos salutations distinguées.

PARISIA S.A.

*Paul Rosenberg*

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |



7, PLACE LONGEMALLE — TÉL. 5.63.97 — ADR.TÉLÉGR.: PARISIA-GENÈVE

n/réf.:RM/GB P-D/R

v/réf.:

Genève, le 17 décembre 1948.

JAN 10 1949

JAN 10 1949

PAUL ROSENBERG & CO.  
16 East 57th Street  
NEW YORK 22

Messieurs,

Nous accusons réception de votre lettre du 13 décembre 1948, par laquelle nous apprenons que vous avez retourné les documents que la WESTINGHOUSE Import Division vous avait fait parvenir, et qu'en outre vous l'avez priée de rayer votre nom de la liste des galeries susceptibles de s'intéresser à notre proposition.

D'après le fond de votre lettre, nous avons l'impression que ce que nous vous avons proposé ne vaut pas grand'chose. Ainsi, comme nous aimerions pouvoir transmettre votre opinion à M. Zbinden, nous vous serions très obligés de nous donner les raisons pour lesquelles vous jugez cette proposition peu intéressante.

Dans l'attente de vos nouvelles, nous vous présentons, Messieurs, nos salutations distinguées.

PARISIA S.A.

Administrateur

A handwritten signature in dark ink, appearing to be "M. Zbinden" or similar, written over the typed name "Administrateur".



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II.E.16        |

Monsieur,

En réponse à votre lettre du 17 décembre, nous tenons à souligner  
 que notre attitude à l'égard de votre proposition, transmise <sup>recemment</sup> à notre  
 attention par l'intermédiaire de la Weather House <sup>un fort individu,</sup>  
 ne préjuge <sup>aucune façon</sup> en <sup>rien</sup> de la qualité de la peinture de Mr. Strindberg,  
 non plus que de son intérêt commercial aux Etats-Unis.

Nous n'avons mis en cela que notre politique habituelle,  
 qui est de nous limiter à ~~une certaine~~ catégorie d'œuvres, à  
 des œuvres ~~de~~ <sup>de</sup> maîtres de la peinture française, que nous  
 recherchons <sup>par</sup> nous-mêmes, en sorte que nous ne pouvons faire usage  
 des opportunités commerciales ~~qui~~ <sup>seulement</sup> que ~~un~~ <sup>un</sup> service ~~de~~ <sup>d'</sup> importance

peut nous ~~convenir~~ <sup>convenir</sup> -  
 Recevez, Monsieur, nos salutations distinguées.

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

*[Faint signature or stamp, mostly illegible.]*





|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

voulu faire. Je dois avouer qu'il est rare qu'une personne de votre haute condition se soit occupée de cette petite affaire, et j'en suis fort touché. Je rends hommage à votre amitié et suis désolé de vous avoir dérangé à ce sujet.

Cette question avait pour moi une très grande importance, attendu que je veux loger ma famille dans cet appartement, et que nous allons tous nous y réinstaller.

J'espère être à Paris dans le courant du mois de juin, et je me permettrai de vous rendre visite afin de vous renouveler verbalement mes plus sincères remerciements.

Monsieur Claudius Petit, Je vous prie de présenter mes respectueux hommages à Madame Petit et de croire, Monsieur le Ministre et cher Ami, en mes sentiments sincères et dévoués.

Monsieur le Ministre et cher Ami,

J'apprends par un câble de mon frère que, grâce à votre aimable intervention, la réquisition a été levée sur l'appartement de mon immeuble de la rue de la Boétie.

Je vous en suis infiniment reconnaissant et vous remercie profondément de ce que vous avez bien voulu faire. Je dois avouer qu'il est rare qu'une personne de votre haute condition se soit occupée de cette petite affaire, et j'en suis fort touché. Je rends hommage à votre amitié et suis désolé de vous avoir dérangé à ce sujet.

Cette question avait pour moi une très grande importance, attendu que je veux loger ma famille dans cet appartement, et que nous allons tous nous y réinstaller.

J'espère être à Paris dans le courant du mois de juin, et je me permettrai de vous rendre visite afin de vous renouveler verbalement mes plus sincères remerciements.

Je vous prie de présenter mes respectueux hommages à Madame Petit et de croire, Monsieur le Ministre et cher Ami, en mes sentiments sincères et dévoués.

Paul Rosenberg



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



Le 25 mars, 1949

Monsieur Michel Patrix  
c/o Galerie Drouant-David  
52, Rue du Faubourg St. Honoré,  
Paris 8e. He studied  
through high school and obtained two bac-  
calauréats. Since then he has struggled  
Oher Monsieur Patrix, sole occupation, but  
lacking means of existence he was obliged  
to take manual work.

La lettre que nous vous  
He spent some time in André Lhote's studio,  
faisons parvenir sous ce pli a été ouverte à  
which he still is a member. This group  
tort, et nous nous en excusons beaucoup.  
isod, for economy's sake, a cooperative  
studio, in which - Nous avons cru que c'était  
stated. Hence the name of the group.  
une des nombreuses demandes d'autographes dont  
Patrix, who has lately been painting in  
tout artiste qui expose à New York est réguliè-  
ment assailli. also the author of drawings  
for the illustrations of his books  
which have been published in a limited  
edition.

Voyant qu'il s'agit d'une  
lettre personnelle, nous nous empressons de vous  
la faire suivre, et vous prions de bien vouloir  
nous excuser pour cette erreur.

Recevez, cher Monsieur  
Patrix, nos meilleures salutations.

Secrétaire

mmb



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |



**RADIOGRAM**  
RCA COMMUNICATIONS, INC.

DIRECT

TO OBTAIN THE BENEFIT OF RCA DIRECT SERVICE THE VIA "RCA" **MUST** BE INDICATED BY THE **SENDER** OF THE MESSAGE

| CLASS OF MESSAGE RECEIVED |            |
|---------------------------|------------|
| ADDRESS                   | POSTAGE    |
| TELETYPE                  | NO POSTAGE |
| DAY LETTER                | NO POSTAGE |
| NIGHT LETTER              | NO POSTAGE |
| TELEPHONE                 | NO POSTAGE |
| WIRE LETTER               | NO POSTAGE |
| WIRE LETTER               | NO POSTAGE |

Send the following Radiogram subject to the conditions, regulations, and on file with the regulatory authorities.

LC CLAUDIUS PERRON 2 RUE MARCEL BRYAS BOULOGNE SUR SEINE (France)

SERAIS PERSONNEL

PAUL ROSENBERG

Michel Patrix was born at Cabourg, Calvados, on May 25th, 1917. He studied through high school and obtained two baccalaureate. Since then he has struggled to make painting his sole occupation, but lacking means of existence he was obliged to take manual work.

He spent some time in André Lhote's studio, then joined the "Groupe de l'Echelle", of which he still is a member. This group includes seven young painters, who organized, for economy's sake, a cooperative studio, in which a tall ladder had been stored. Hence the name of the group.

Patrix, who has lately been painting in Brittany, never had more than two paintings at a time exhibited in occasional shows in Paris. He is also the author of drawings and water colors. He has executed etchings for the illustrations of his own poems, which have been published in a limited edition book in Paris.

\*\*\*\*\*

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address  
 Circulate Transmitted  
 Form 100, 7-5-39

Paul Rosenberg 16 East 57th Street New York 22

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

**FAST**

| CLASS OF SERVICE DESIRED |                |
|--------------------------|----------------|
| FOREIGN                  | DOMESTIC       |
| FULL RATE                | FULL RATE      |
| CDE                      | DAY LETTER     |
| DEFERRED                 | SERIAL SERVICE |
| RADIO LETTER             | NIGHT MESSAGE  |
| PRESS                    | NIGHT LETTER   |



**RADIOGRAM**  
**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
TO ALL THE WORLD - BETWEEN IMPORTANT U. S. CITIES - TO SHIPS AT SEA

**DIRECT**

TO OBTAIN THE BENEFIT OF RCA DIRECT SERVICE THE VIA "RCA" **MUST** BE INSERTED BY THE **SENDER** OF THE MESSAGE

Send the following Radiogram subject to the conditions, regulations and rates as set forth in the applicable tariff of RCA Communications, Inc., and on file with the regulatory authorities.

*"Via RCA"*

LC CLAUDIUS PETIT 1 RUE MARCEL LOYAU BOULOGNE SUR SEINE (France)

SERAIS PERSONNELLEMENT RECONNAISSANT TENIR COMPTE LETTRE  
PAUL ROSENBERG AMITIES

CORBU

*March 2, 1949*

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address  
(Not to be transmitted)  
Form 100L TA 23

Paul Rosenberg 16 East 57th Street New York 22



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

**FAST**

| CLASS OF SERVICE DESIRED |                |
|--------------------------|----------------|
| FOREIGN                  | DOMESTIC       |
| FULL RATE                | FULL RATE      |
| CDE                      | DAY LETTER     |
| DEFERRED                 | SERIAL SERVICE |
| RADIO LETTER             | NIGHT MESSAGE  |
| PRESS                    | NIGHT LETTER   |



**RADIOGRAM**  
**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
TO ALL THE WORLD - BETWEEN IMPORTANT U. S. CITIES - TO SHIPS AT SEA

**DIRECT**

TO OBTAIN THE BENEFIT OF RCA DIRECT SERVICE THE VIA "RCA" **MUST** BE INSERTED BY THE **SENDER** OF THE MESSAGE

Send the following Radiogram subject to the conditions, regulations and rates as set forth in the applicable tariff of RCA Communications, Inc., and on file with the regulatory authorities.

*"Via RCA"*

FEB 28 1949

*monsieur*

LC CLAUDIUS PETIT 1 RUE MARCEL LOYAU BOULOGNE SUR SEINE (France)

VOUS SERAIS PLUS QUE RECONNAISSANT SI POUVIEZ M'OBTENIR SATISFACTION  
AYANT BESOIN APPARTEMENT MEILLEUR SOUVENIR

PAUL ROSENBERG

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address Paul Rosenberg 16 E 57 NY 22  
(Not to be transmitted)



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II.E.16        |

95

Le 14 février, 1949

Monsieur Claudius Petit  
2, Avenue Parc de Passy  
Paris  
The Museum of Modern Art  
The Parkway at 63rd Street  
Philadelphia 30, Pennsylvania

Cher Monsieur et Ami,

Dear Mr. Jeanin :  
Mon frère m'informe qu'un des appartements de mon immeuble, 21, Rue de la Boétie, qui a été d'abord occupé par les Allemands pendant la guerre et ensuite réquisitionné par la Société Saint Gobain pendant deux ans, vient d'être réquisitionné par la Préfecture de la Seine en date du 11 février, No. 113.900.

Or, j'étais justement en train de faire réparer les locaux qui étaient délabrés du fait de l'occupation par les Allemands et Saint Gobain, afin d'y loger soit moi-même ou un de mes enfants. L'immeuble est ma propriété, et lorsque je voudrai me réinstaller à Paris, je n'aurai plus d'appartement à ma disposition.

Puis-je vous demander si vous pouvez intervenir pour faire lever cette réquisition, en vous assurant qu'au mois de Mai prochain il sera occupé soit par moi, soit par un des membres de ma famille. Je suis désolé de vous importuner à ce sujet et je vous prie de m'excuser d'être dans l'obligation de vous mettre à contribution.

Il me semble que les droits de réquisition sont terminés, et que le fait de la réquisition de l'appartement du deuxième étage de mon immeuble est une atteinte à la propriété privée.

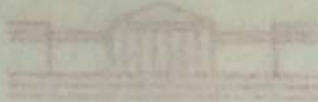
Au cas où vous pourriez intervenir, vous pourriez vous mettre en rapport avec mon frère, Edmond Rosenberg, 5 Villa Guibert, 85 Rue de la Tour, Paris 16e, (Trocadéro 0367), qui vous donnera toutes explications nécessaires. Celui-ci m'informerera si vous pouvez agir et m'enlever cette terrible épine du pied.

J'espère que vous êtes en bonne santé, ainsi que Madame et votre famille, et avec mon meilleur souvenir et en vous remerciant d'avance de ce que vous voudrez bien faire, veuillez croire, cher Monsieur et Ami, en mes sentiments les plus sincères et les meilleurs.

Paul Rosenberg

PR:mab

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |



PHILADELPHIA MUSEUM OF ART

The Parkway at 26th Street, Philadelphia 30, Pennsylvania

POP 69508

FROM THE OFFICE OF THE DIVISION OF EDUCATION

November 10, 1949

November 2, 1949

Mr. Alexander ~~Mr. E. M. Benson~~  
Paul Rosenber ~~Philadelphia Museum of Art~~  
16 East 57 ~~The Parkway at 26th Street~~  
New York 2 ~~Philadelphia 30, Pennsylvania~~

Dear Mr. Rosenberg:

Dear Mr. Benson :

In our last telephone conversation we agreed that it would be far more practical for ~~Confirming my telephone conversation~~ with you of this morning, I cannot sufficiently express here. I ~~show~~ how sorry I am and how deeply I regret that the exhibition of color transparencies, which was to be held at

If ~~your~~ museum, has been cancelled through no fault of yours. well as the color transparencies, we will insure everything from the moment we borrow them. As I explained to you, we acted merely as distributors and representatives for Esmalta, Inc.,

I ~~do not~~ know the firm which made the transparencies. For reasons that I ~~do not~~ know have not been clearly explained to us, Esmalta has ~~the~~ definitely decided to cancel all operations and exhibition public en tions. We assure you that we tried our utmost to persuade December 1 them to let at least your exhibition go through, but, then the 1 unfortunately, this morning we were informed that no able to you exception would be made. a writing as soon as possible?

Should you happen to be I know how annoying this situation is lation to ~~for~~ you, and how inconvenient, and I am very much embarrassed for our part to have to be called upon as the bearer of such sad tidings. like us to distribute in relation to the show?

I am writing to you in Mr. Rosenberg's stead, who is out of town for a few days.

Sincerely yours,

Apologising once more, I remain, with

kind regards,

*E. M. Benson*  
E. M. BENSON, Chief Sincerely yours,  
Division of Education

Florence Walters

FW:mab



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



## PHILADELPHIA MUSEUM OF ART

The Parkway at 26th Street, Philadelphia 30, Pennsylvania

POPlar 0500

FROM THE OFFICE OF THE DIVISION OF EDUCATION

November 2, 1949

Mr. Alexandre Rosenberg  
Paul Rosenberg & Co.  
16 East 57th Street  
New York 22, N. Y.

Dear Mr. Rosenberg:

In our last telephone conversation we agreed that it would be far more practical for the Museum to call for the exhibition in its own truck and return it to you after it has been on display here. I have made all arrangements to have this done.

If you can estimate the total cost of the display units, as well as the color transparencies, we will insure everything from the moment we borrow them to the time we return them to you.

I don't recall that we decided on the dates of the exhibition but I should like to propose that we call for the material on the 14th or 15th of November and that the exhibition be open to the public on the 21st of November and close three weeks later on December 11. We would return the exhibition to you not later than the 14th or 15th of December. If this proposal is agreeable to you would you confirm it in writing as soon as possible?

Should you happen to have any posters that you used in relation to your exhibition in your galleries could they be borrowed for our purpose here? And are there any leaflets which you would like us to distribute in relation to the show?

Sincerely yours,

E.M.BENSON, Chief  
Division of Education



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



## PHILADELPHIA MUSEUM OF ART

The Parkway at 26th Street, Philadelphia 30, Pennsylvania

FROM THE OFFICE OF THE DIVISION OF EDUCATION

POPlar 5-0500

October 10, 1949

OCT 11 1949

Mr. Alexandre Rosenberg  
Paul Rosenberg & Co.  
16 East 57th Street  
New York 22, N.Y.

Dear Mr. Rosenberg:

We are very glad to know that your excellent series of large color transparencies of paintings in the Prado will be available to us for exhibition the latter part of November. As I explained over the phone, we would prefer a three-week period if you can possibly arrange it.

I checked with both Mr. Kimball and Mr. Ingersoll about the exhibition and they are very pleased to know that we will have it here. A question was raised concerning the cost of transportation of your display units from New York to the Museum. Do you think you can approximate this cost for us? Should we find the Railway Express shipping infinitely higher than the transportation of the units by our Museum truck, we may resort to the latter method of hauling the material to Philadelphia. We assume we are only responsible for the transportation costs to Philadelphia.

Perhaps you are preparing publicity releases concerning the show which we could adapt for our needs. It would be helpful to have this material as soon as possible. Are you planning to make any posters or display material which can be used, or would you like us to prepare our own?

Just as soon as you know the answers to all of these questions would you please get in touch with us again.

Sincerely yours,

E.M. BENSON, Chief  
Division of Education

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

October 10, 1949

Mr. E. M. Benson  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania

Dear Mr. Benson :

Following our telephone conversation of Saturday, I inquired what would be the approximate shipping cost of the equipment for the exhibition of color transparencies to your museum.

This equipment includes twenty wooden boxes, measuring each 50 x 20 x 10 inches, and each box requires two glass panes, bringing the total weight to one thousand pounds.

The packing of this material for shipment by railway is difficult and would necessarily have to be elaborate. This would cost about two hundred dollars both ways, not including the railway fare, which would also amount to a substantial sum.

It seems to me that the only practical way of shipping this equipment is by van. No packing would be necessary, and the transportation charges would be reduced to a minimum.

As to the period of exhibition, we tentatively figured it out for November 20 to December 10.

Looking forward to hearing from you, and with best regards, I remain

Sincerely yours,

Alexandre Rosenberg

AR:mmb



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

October 3rd, 1949

Mr. E. M. Benson  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania

Dear Mr. Benson:

We wish to inform you that we are making plans for the loan of our Spanish color transparencies, and we would like to inquire whether a two weeks' display of these would seem sufficient to you.

The period of time during which these transparencies are to be exhibited has to be very sparingly figured out, the more so as they will probably be shown in Washington following your display, and possibly Baltimore. Yet, we may consider giving you an additional week, making it a three weeks' show, if you should find a fortnight too short.

The only expense you would have to assume is the cost of transportation.

As for the period of your exhibition, we tentatively propose to you the latter part of November. We would like to hear from you whether this would fit into your fall schedule, as your decision will affect the Washington and Baltimore bookings.

With best wishes, I remain

Sincerely yours,  
PAUL ROSENBERG & CO.

Alexandra Rosenberg

AR/ct

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

October 26, 1949

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington, D. C.

Dear Mr. Phillips :

I just heard from my father regarding the painting by Bonnard, "White Horse."

The story is that this painting is tied up pending the outcome of a lawsuit among the heirs, which involves the entire Bonnard succession.

It is useless, therefore, to even attempt to make an offer. Last June, my father offered quite a large sum for this picture, which was not taken into consideration because the painting cannot be released. It is probable that a long time will elapse before this matter is settled and the painting freed.

With best regards to Mrs. Phillips and yourself, I remain

Most sincerely yours,

Alexandre Rosenberg

AR:mb



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

August 23rd, 1949

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington, D. C.

Dear Mr. Phillips:

I wish to thank you most sincerely upon receiving your check which represents the final payment for the "La Toilette aux Carreaux verts" by Braque, "La Petite Baigneuse" by Ingres, and the painting by Karl Knaths, purchased from us for your gallery.

It has been for many years my pleasure to have the privilege of contributing pictures to your great collection, and this last accession has certainly been most gratifying to me.

I shall remain in town until the 7th of September, at which date, I shall sail for Europe. If you come to New York before then, I would be very glad to see you, and show you some new pictures recently arrived.

With again all my thanks, and best wishes to Mrs. Phillips and you, I am, with best regards

Sincerely yours,  
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/ct  
encl.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

August 23rd, 1949

SOLD TO:

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington, D. C.

One painting by BRAQUE

No. 5309 - "  
"La Toilette aux Carreaux verts"  
1945 - 64" x 25" \$ 12,000.00

One painting by INGRES

No. 5308  
"La Petite Baigneuse"  
1826 - 12-3/4" x 9-3/4" \$38,000.00

Received 10/14/48 \$5,000.00  
Received 1/6/49 5,000.00

10,000.00

28,000.00

One framed painting by KHATIS

No. 2097  
"Green Squash"  
1948 - 24" x 29" \$ 800.00

less 10%

80.00

Received 10/14/48 \$ 5,000.00

720.00

Received 1/6/49 5,000.00

\$ 40,720.00

PAYMENT RECEIVED IN FULL, with thanks,  
by check No. 9026 on the New York Trust  
Company, New York, dated 8/19/49 -

Claudia Toto, secretary

A  
P  
R



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

August 1, 1949

STATEMENT

SOLD TO :  
 Mr. Duncan Phillips  
 1000 Twenty-first Street, N.W.  
 Washington 9, D. C.

September 7, 1948

One painting by BRACQUE

No. 5309

"La Toilette aux Carreaux verts"

1945 - 64" x 25"

\$ 12,000.00

One painting by INGRES

No. 5308

"La Petite Baigneuse"

1826 - 12-3/4" x 9-5/4"

\$ 28,000.00

Received 10/14/48 \$ 5,000.00

Received 1/6/49 5,000.00

10,000.00

28,000.00

Balance due, as agreed, August 15, 1949 : \$ 40,000.00

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

July 1, 1949

STATEMENT

SOLD TO :

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington 9, D. C.

September 7, 1948

September 7, 1948

One painting by BRAQUE

No. 5309

"La Toilette aux Carreaux verts"

1945 - 64" x 25"

\$ 12,000.00  
\$ 12,000.00

One painting by INGRES

No. 5308

"La Petite Baigneuse"

1826 - 12-5/4" x 9-3/4"

Received 10/14/48 \$ 5,000.00

Received 1/6/49 5,000.00

Received 1/6/49 5,000.00

\$ 38,000.00  
\$ 38,000.00  
10,000.00  
28,000.00

Balance :

\$ 40,000.00



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

April 1, 1949

STATEMENT

SOLD TO :

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington 9, D. C.

SOLD TO :

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington 9, D. C.

September 7, 1948

One Painting by BRAQUE

No. 5309

"La Toilette aux carreaux verts"

1945 - 64" x 25"

\$ 12,000.00

One Painting by INGRES

No. 5308

\$ 12,000.00

"La Petite Baigneuse"

1826 - 12-5/4" x 9-5/4"

\$ 38,000.00

Received 10/14/48: \$ 5,000.00

Received 1/6/49: 5,000.00

10,000.00

Received 1/6/48

5,000.00

10,000.00

28,000.00

Balance

\$ 40,000.00

Balance :

\$ 40,000.00

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series/Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

June 1, 1949

STATEMENT

SOLD TO :  
 Mr. Duncan Phillips  
 1600 Twenty-first Street, N. W.  
 Washington 9, D. C.

September 7, 1948

One painting by BRAQUE

No. 5309 "La Toilette aux carreaux verts"  
 1945 - 64" x 25" \$ 12,000.00

One painting by INGRES

No. 5308 "La Petite Baigneuse"  
 1826 - 12-5/4" x 9-5/4" \$ 58,000.00  
 Received 10/14/48 \$ 5,000.00  
 Received 1/8/49 5,000.00  
 10,000.00  
 28,000.00

Balance : \$ 40,000.00



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

May 1, 1949

STATEMENT

SOLD TO :

Mr. Duncan Phillips  
1600 Twenty-first Street, N.W.  
Washington 9, D. C.

September 7, 1948

September 7, 1948

"La Toilette aux carreaux verts"  
One painting by BRAGUE  
No. 5309 \$ 12,000.00  
"La Toilette aux carreaux verts"  
1945 - 64" x 25" \$ 12,000.00  
"La Petite Baigneuse"  
One painting by INGRES  
No. 5308 \$ 38,000.00  
"La Petite Baigneuse"  
1826 - 12-3/4" x 9-3/4" \$ 38,000.00  
Received 10/14/48 \$ 5,000.00  
Received 1/6/49 5,000.00  
10,000.00  
28,000.00  
Balance : \$ 40,000.00

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

March 1, 1949

STATEMENT

SOLD TO :  
 Mr. Duncan Phillips  
 1800 Twenty-first Street, N.W.  
 Washington 9, D. C.

September 7, 1948

Dear Mrs. Phillips :

One painting by BRAQUE

No. 5309

"La Toilette aux carreaux verts"

1945 - 64" x 25"

\$ 12,000.00

One painting by INGRES

No. 5308

"La Petite Baigneuse"

1826 - 12-3/4" x 9-3/4"

\$ 38,000.00

Received 10/14/48: \$ 5,000.-

Received 1/6/49 5,000.-

10,000.00

Balance due

28,000.00

\$ 40,000.00

Very truly yours,

Paul Rosenberg



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

JAN 29 1949

January 29, 1949

Mrs. Duncan Phillips  
1600 Twenty-first Street, N. W.  
Washington D. C. Arts Memorial Gallery  
1600 Twenty-first Street, N. W.  
Washington 9, D. C.

Dear Mrs. Phillips :

I thank you very kindly for all the trouble you took in calling me about the painting by Bonnard for one of your friends who is interested in this painter's work. However, I wish to inform you that this canvas has been definitely acquired by a museum.

As soon as I receive any more pictures by Bonnard, I shall of course be glad to let you know about it.

With my sincerest thanks for your interest and kindest personal regards, I

remain

Very truly yours,

Paul Rosenberg

PR:amb

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

January 7, 1948

November 22, 1947

SOLD TO :

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-first Street, N.W.  
Washington 9, D. C.

Mr. Maxwell Fessenden  
Greenwich House  
27 Barrow Street  
New York 14, New York

Dear Mr. Fessenden:

One framed painting by INGRES  
is being loaned for the benefit of the Greenwich House.  
The show will continue for about four weeks, opening  
approximately February 28, 1948.  
No. 5308

"La Petite Baigneuse"  
Date : 1826  
Size : 12-3/4" x 9-3/4"

The loan of great masterpieces  
is a paramount factor to make it an artistic  
event, and Received 10/14/48 5,000.00  
by it. If we do not obtain the loan of outstanding  
paintings Received today check #8895 on The New York  
expressing #8895 on The New York Trust Company, dated  
care, refer 1/6/48 these artists with 5,000.00  
We have discussed these matters with 10,000.00

It is understood that your organization is  
to arrange for the following Balance charge for \$ 28,000.00  
invitations for the exhibition and also all details and  
costs pertaining to the publicity campaign.

We will assume the cost of the catalogue,  
insurance, shipping and the packing of the paintings.

We hope that we will be able to reschedule  
this exhibition, and that it will be a great success.

Sincerely yours,  
PAUL ROSENBERG & CO.

Paul Rosenberg

PJ/et



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

November 22, 1949

Mr. Maxwell Powers  
Greenwich House  
27 Barrow Street  
New York 14, New York

Dear Mr. Powers:

We wish to confirm that we are planning a loan exhibition for the benefit of the Greenwich House. The show will continue for about four weeks, opening approximately on February 28, 1950.

The proceeds of this exhibition will be donated to the Greenwich House: daily admission 60¢ (50¢ plus 10¢ tax), opening night \$6.00 (\$5.00 plus \$1.00 tax).

The loan of great masterpieces for this exhibition is a paramount factor to make it an artistic event, and consequently, your organization will profit by it. If, we do not obtain the loan of outstanding paintings to make this a great show, we feel we cannot compromise for pictures of lesser importance, and therefore, reserve the right to cancel these arrangements. We have discussed these matters with Mr. Robert Glass.

It is understood that your organization is to arrange for the following:- champagne for the preview, invitations for the exhibition and also all details and costs pertaining to the publicity campaign.

We will assume the cost of the catalogue, insurance, shipping and the packing of the paintings.

We hope that we will be able to assemble this exhibition, and that it will be a great success.

Sincerely yours,  
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/ct

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

PARKE-BERNET GALLERIES · INC  
30 EAST 57 STREET · NEW YORK 22  
Public Sales and Appraisals of Art and Literary Property  
TELEPHONE PLAZA 3-7573

Sale Number 919  
Date JAN. 16-17TH 1948

M Paul Rosenberg  
*16 East 57th St.  
N.Y.C.*

LINDLEY ET AL FRENCH FURNITURE COLLECTION

TERMS: CASH IN NEW YORK FUNDS

| NUMBER | DESCRIPTION              | AMOUNT      | TOTAL         |
|--------|--------------------------|-------------|---------------|
| 100    | COMMODE                  | 360 00      | 360 00        |
|        | <i>2% city sales tax</i> | <i>7.20</i> | <i>367.20</i> |

*Please return this —* **D**  
*received invoice*  
JAN 29 1948  
PARKE-BERNET GALLERIES, Inc.  
*PR & Co 4328*  
*Jan 28 - 48*

PURCHASES DELIVERED ONLY ON PRESENTATION  
OF RECEIPTED BILL

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



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



Office of the Solicitor General  
Washington, D. C.

March Thirty-first  
1948

APR - 11948

Dear Mr. Rosenberg:-

I have a few paintings, water colors and drawings which I may dispose of, including a small painting of a woman's head by Renoir. All of this material is in the Baltimore Art Museum and since I have been in Washington I have not had much of an opportunity to consider what disposition I should make of them. It all depends on what my plans for the future will be and they are at present uncertain. If I decide to sell them I shall communicate with you in accordance with your letter of March 20th.

With best wishes, I am,

Sincerely yours,

*Philip Z. Sisk*

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

*P misc.*

GALERIE O. PÉTRIDÈS

JUL 6 1948

8, AVENUE DELCASSÉ, PARIS VIII<sup>e</sup>, TEL. BALZAC 47-43

N. C. BOINE 548 067



March 20, 1948

Mr. Phil. B. Perlman  
United States Solicitor General  
Washington D.C.

Dear Mr. Perlman : Paul ROSENBERG,

Our mutual friend, Mr. David Rosen, has  
told us that you have a painting by Renoir which you might  
offer for sale.

Would you be kind enough to state your  
price and let us know whether you would, eventually, be  
willing to ship the painting to us on approval. *1.535.*

*receu en Chq* Looking forward to the pleasure of hearing  
from you, we remain  
*Bankers Trust Company*  
Paris le 29 JUIL 1948

Sincerely yours,

*[Signature]*  
Paul Rosenberg

PR:mmb



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

*Paris*

**GALERIE O. PÉTRIDÈS**

JUL 6 1948

6, AVENUE DELCASSÉ. PARIS VIII<sup>e</sup>. TÉL. BALZAC 47-43

R. C. SEINE 658 082



Vendu à Monsieur Paul ROSEMBERG,  
16 East 57th STREET  
NEW YORK 22. N.Y.

I " PICASSO " gouache, deux pigeons 425.000 francs  
\$ 1.635.

*reçu en Chèque en Dollars N° du Chèque N° 60*  
*Bankers Trust Company*  
Paris le 29 JUIN 1948.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

## PAUL PÉTRIDÈS

S.A.R.L. AU CAPITAL DE 500.000 FRS

53, RUE LA BOËTIE - PARIS-VIII<sup>e</sup> TÉL BALZAC 35-51

R. C. SEINE 296.274 B

TABLEAUX MODERNES  
EDITIONS D'ART



Paris 28 Octobre 1948

NOV 22 1948

V E N D U  à :

MM Paul ROSENBERG & C<sup>o</sup>

16 East 57th Str.

NEW-YORK 22 (N.Y.)

Une toile de BRAQUE (carton) (0.46 x 0.61 )

du prix de : \$ 3.000.-

(Trois mille dollars )

réglé par un chèque N° 63 sur la BANKERS TRUST COMPANY , New-York.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

*Phila. mus. 7 masters show*

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
FORMER 5-0500

PARKWAY AT 5TH STREET  
PHILADELPHIA 20

December 28, 1948

Eliel and Loeb Company  
436 Walnut Street  
Philadelphia 6, Pennsylvania

Miss Florence Walters  
Paul Rosenberg & Co.  
18 East 57th Street  
New York City 10

Dear Miss Walters: We are herewith enclosing our check

No. 4962 on the Bankers Trust Company, New York, in the amount of \$21.25, representing payment in full of your bill dated Jan. 1949 and sent to the Philadelphia Museum of Art.

Sincerely yours,

Sincerely yours,

*Beatrice Toomey*  
Registrar  
Secretary

We have today received a card from Budworth advising us that the paintings have been shipped.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
POPLAR 5-0500

PARKWAY AT 26TH STREET  
PHILADELPHIA 30

December 27, 1948

Miss Florence Walters  
Paul Rosenberg & Co.  
16 East 57th Street  
New York City 22

Dear Miss Walters:

Enclosed I am sending you an additional bill from Eliel and Loeb, in the amount of \$21.25, covering the insurance on the paintings by Cezanne and Degas for the month of December. We would appreciate it very much if you would pay this direct to them.

Thanking you, I am,

Sincerely yours,

*Gertrude Torrey*  
Registrar.

We have today received a card from Budworth advising us that the paintings have been shipped.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

*Phila Mus. 21 masterpieces show*

*SAKOR-DIMON-SKIN*

November 24, 1948

Messrs. Eliel and Loeb Company  
436 Walnut Street  
Philadelphia 6, Pennsylvania

Gentlemen :

We are sending you herewith enclosed  
our check in the amount of \$55.25, drawn on the  
Bankers Trust Company, New York, representing  
payment in full of your bill of November, 1948,  
addressed to the Philadelphia Museum of Art.

Sincerely yours,  
PAUL ROSENBERG & CO.

Secretary

nmb

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

\* First appearance of "A.P. Rosenberg & Co., Inc." 1948.

June 15,

[REDACTED]  
Mr. Henry Clifford  
Radnor  
Pennsylvania

Dear Mr. Clifford :

We have your letter of June 14th and the check in the amount of \$77.60 which we are forwarding to our framer. We wish to thank you for taking care of this matter so promptly.

As you requested, we will return your two paintings by Patric at the close of our exhibition on Friday next, June 18th, and send them to the Philadelphia Museum of Art.

With our best wishes for a very pleasant trip, we remain, with kindest regards,

Sincerely yours,  
A.P. ROSENBERG & CO., INC.

Alexandre Rosenberg

AR:mb



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

June 15, 1948

Mr. Henry Clifford  
Radnor  
Pennsylvania

Dear Mr. Clifford :

We have your letter of June 12th and the check in the amount of \$77.60 which we are forwarding to our framer. We wish to thank you for taking care of this matter so promptly.

As you requested, we will return your two paintings by Patrix at the close of our exhibition on Friday next, June 18th, and send them to the Philadelphia Museum of Art.

With our best wishes for a very pleasant trip, we remain, with kindest regards,

Sincerely yours,  
A.P.ROSENBERG & CO.,INC.

Alexandre Rosenberg

AR:mb

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

*phila.*

PHILADELPHIA MUSEUM OF ART  
FAIRMOUNT, PHILADELPHIA 30

HENRY CLIFFORD  
RADNOR  
PENNSYLVANIA

June 12, 1948

JUN 15 1948

Dear Mr. Rosenberg -

I enclose my cheque for  
the frames which you so kindly  
had made for me.

As the close of your exhibition  
would you send the two paintings to  
me at the Philadelphia Museum as I  
am leaving my pictures there while I  
am in Europe.

Very sincerely - Henry Clifford

Mr. H. Heydenryk, Jr.

mab



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART  
FAIRMOUNT, PHILADELPHIA 30

OFFICE OF THE DIRECTOR

June 2, 1948

May 28, 1948

JUN 1 - 1948

Philadelphia  
Mr. Henry Clifford  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania  
Mr. Paul Rosenberg  
16 East 57th Street  
New York 22, N. Y.

Dear Mr. Rosenberg:

Dear Mr. Clifford :

The Matisse exhibition was a tremendous success. Over 90,000 people came to see it during the five week period from April 1 to May 10 that it was on view. This is nearly double our usual attendance for special exhibitions and is a very good proof that Matisse is of great public interest. The publicity, some of which you have been able to secure, was unusually extensive through this country and abroad. We just received the enclosed bill from our framer for the frames of your two

Patric paintings which are currently exhibited in our galleries. The Philadelphia Museum is particularly grateful to you for your great kindness and generosity in lending your picture to this exhibition. It was a superb example and much commented upon. Without your loyal cooperation the venture would not have been possible. In Mr. Rosenberg's absence, who

left for France this morning, I take the liberty to the official thanks of the museum may I add my own gratitude and that of Mr. Clifford of forwarding this invoice to you.

With kindest regards,

Sincerely yours,  
PAUL ROSENBERG & CO.

Yours faithfully,

*Fiske Kimball*  
M. M. Bambust, secretary  
FISKE KIMBALL

P.S. Please make check payable to our framer,  
Mr. H. Heydenryk, Jr.

mmb

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

*Phila*

PHILADELPHIA MUSEUM OF ART  
FAIRMOUNT, PHILADELPHIA 30

OFFICE OF THE DIRECTOR

May 28, 1948

JUN 1 - 1948

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

Dear Mr. Rosenberg:

The Matisse exhibition was a tremendous success. Over 90,000 people came to see it during the five week period from April 1 to May 10 that it was on view. This is nearly double our usual attendance for special exhibitions and extremely gratifying proof that Matisse is of great public interest. The publicity, some of which you have doubtless seen in Time, Newsweek, etc., was unusually extensive through this country and abroad.

The Philadelphia Museum is particularly grateful to you for your great kindness and generosity in lending your picture to this exhibition. It was a superb example and much commented upon. Without your loyal cooperation the venture would have been impossible.

To the official thanks of the Museum may I add my own gratitude and that of Mr. Clifford?

With kindest regards,

Yours faithfully,

*Fiske Kimball*  
FISKE KIMBALL



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

JOHN G. JOHNSON COLLECTION  
PARKWAY AND 25TH STREET  
PHILADELPHIA 30

April 6, 1948

Paul Rosenberg, ~~Mr.~~ Henri Marceau  
16 East 57th St. John G. Johnson Collection  
New York City. Parkway and 25th Street  
Philadelphia 30  
Pennsylvania

Dear Paul :

We are planning, if costs will permit, to publish a picture book illustrating the principal works in the Johnson Collection. At the present the thought is to reproduce some two hundred pictures, some of which will be further illustrated. We were extremely interested to read in your recent letter your plan to publish a book illustrating the principal works in the Johnson Collection and sent to you immediately the cuts for the "Basket of Fruit and Flowers" by Delacroix and the "Battle of the Kearsage and the Alabama" by Manet. If you recall, we borrowed the latter for use in our Manet exhibition last year. - Basket of Fruit and Flowers of which a cut was made for your Delacroix-Benois exhibition this year. We should take the greatest pleasure in helping you with your work on this new venture, and ask you not to hesitate to call upon us for any information you may need. On the other hand, been liberal in lending to important exhibitions. Only this fact emboldens us to ask the present favor. I have had a heavy cold these last two weeks, and find myself looking forward to being rid of its annoying discomforts in the warmer weather ahead.

With kindest personal regards, I am,

Sincerely,

Henri Marceau,  
Curator,  
Paul Rosenberg

PR:rp

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

JOHN G. JOHNSON COLLECTION  
PARKWAY AND 25TH STREET  
PHILADELPHIA 30

April 5, 1948.

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

Dear Paul :

We are planning, if costs will permit, to publish a picture book illustrating the principal works in the Johnson Collection. At the moment the thought is to reproduce some two hundred pictures, some of which will be further illustrated by means of details. In addition we have access to colour plates for perhaps a dozen paintings in the Collection which we would hope to use.

In view of today's high production cost, we are hoping to make use of cuts already in existence and are appealing for assistance to the numerous museums and dealers to whom the Collection has lent. Of our pictures there is one, the Delacroix - Basket of Fruit and Flowers of which a cut was made for your Delacroix-Renoir exhibition this year.

Would you be willing to give us this cut and permit us to use it as indicated? As you know, the Johnson Collection rarely borrows works from others. We have, on the other hand, been liberal in lending to important exhibitions. Only this fact emboldens us to ask the present favor. We would be deeply grateful to you should you be willing to grant it.

With kind personal regards,

Cordially,



Henri Marceau,  
Curator.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
PHILADELPHIA 5-0500

MARKETWAY AT 26TH STREET  
PHILADELPHIA 19

February 24, 1948

16, 1948

FEB 24 1948

Mr. Henry Clifford  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania

MEMORIAL HALL  
MARKETWAY AVENUE

TELEPHONE PHILADELPHIA 5-0500

MARKETWAY AVENUE  
PHILADELPHIA 19

Dear Henry :

February 20, 1948

Please use the credit line "Paul Rosenberg

Galleries" for the "Still Life With Lemon" by Matisse. The

insurance valuation for this painting is \$6,000.00. By the way, are you also including our "Woman

With Turban" and the small "Odalisque"? Photographs of

these two paintings were sent to you some time ago.

All my best, and with kindest regards, I am

Our Museum truck will be in New York on March 13th and unless I hear from you to the contrary assume that is convenient. Would you let me know the valuation for insurance on your picture

Sincerely yours,

Still Life with Lemon - 1939

Paul Rosenberg

so that I can see that it is fully covered?

With kindest regards,  
PR:mmb

Very sincerely,

HENRY CLIFFORD  
Curator of Paintings

HC:am

P.S. This will be catalogued  
which I assume is correct. Limit Accuracy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
POPLAR 5-0500

PARKWAY AT 26TH STREET  
PHILADELPHIA 30

16, 1948

FEB 24 1948

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

MEMORIAL HALL  
PARKSIDE AVENUE

PHILADELPHIA 30  
TELEPHONES POPLAR 5-0500

RODIN MUSEUM  
PARKWAY AT 22ND STREET

February 20, 1948

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

Dear Paul:

I have a letter from Mr. Whitney saying that we may pick up his picture the same time we call for yours.

Our Museum truck will be in New York on March 10th and unless I hear from you to the contrary I shall assume that is convenient. Would you let me know the valuation for insurance on your picture

Still Life with Lemon - 1939

so that I can see that it is fully covered?

With kindest regards,

Very sincerely,

HENRY CLIFFORD  
Curator of Painting

HC:mm

P.S. This will be catalogued Limit Anonymously  
which I assume is correct.

atise  
e will be  
h 10th and  
The painting  
with whom I  
o have it.

7  
ORD  
Painting



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
POPLAR 5-0500

PARKWAY AT 26TH STREET  
PHILADELPHIA 30

February 16, 1948

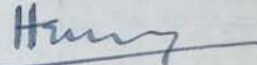
Mr. Paul Rosenberg  
16 East 57th Street  
New York 22, N. Y.

Dear Paul:

Thank you for letting me know that you now have the Matisse Goldfish in your gallery. Please do not ship it as we will be sending over our truck to make collections about March 10th and it can come together with your Still Life with Lemon. The painting has been loaned to us under the name of the new owner with whom I have been in correspondence. I am delighted we are to have it.

Best regards -- everything going well so far.

Sincerely,



HENRY CLIFFORD  
Curator of Painting

HC:mm

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

February 6, 1948

Mr. Henry Clifford  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania

Dear Henry :

I regret very much that the bad news about my Matisse paintings has upset you, but for any pictures leaving France the Government regulations are involved and the difficulties numerous -- and the red tape is endless. However, I do not give up all hope. I shall know definitely, within a couple of weeks, whether or not the paintings will be here in time for your exhibition, and of course I shall inform you at once of the final decision.

The Plaster Torso was painted in 1919 and not, as we erroneously mentioned, in 1917.

We are enclosing only one photograph of the painting Still Life with Lemons 1939, but we have ordered two more prints which will be sent off to you within a few days. You certainly can depend upon this picture.

With my very best and kindest regards, I am

Hoping to have the pleasure of your visit soon,

I remain, with kindest regards,

Sincerely yours,

Yours faithfully,

Paul Rosenberg

Paul Rosenberg

PR:mab

Plausch





|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
MUSEUM 12300

PARKWAY AT 26TH STREET  
PHILADELPHIA 10

January 10, 1948

JAN - 1 1948

Mr. Henry Clifford  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Henry :

The painting by Matisse, "Goldfishes", has

been sold, and as you can readily understand we no longer

have the authority to lend the picture for an exhibition.

The following information is confidential.

Mr. Barr of the Museum of Modern Art would be the one to

give you the necessary information for obtaining the

permission to include this picture in your show.

With my very kindest regards, I am

Most sincerely yours,

PAUL ROSENBERG  
Director of Painting

Paul Rosenberg

PR:mab

*Dear Henry:*

*To the extent, my information is correct, the three pictures, the two sold by Matisse and the one by Picasso, which I have in possession, are in my possession. I believe that the picture of the goldfishes was sold to you and that the drawings may be sold by you.*

*To the extent that you have not yet received the picture of the goldfishes, I believe that you should contact Mr. Barr of the Museum of Modern Art.*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

PHILADELPHIA MUSEUM OF ART

TELEPHONE  
POPLAR 5-0500

PARKWAY AT 26TH STREET  
PHILADELPHIA 30

December 30, 1947

JAN - 1 1948

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

Dear Paul:

What depressing news you write! But it is kind of you to warn me so soon. Does this mean that only the pictures that are in Switzerland will not come, or does it mean that those four excellent ones from Paris won't come either?

I am very sorry for you that your affairs are going so slowly. It is nerve wracking and I hope you get some satisfaction quicker than you expect.

Best wishes for a Happy New Year.

Sincerely,

HENRY CLIFFORD  
Curator of Painting

HC:mmm

Dear Henry  
referred  
to For the moment, my information ~~means~~  
only the Swiss pictures. The law suit is delayed  
by arguments of my opponents which <sup>is against</sup> I  
have to produce counter-~~proof~~ <sup>evidence</sup> but no hope. Having  
promised these, that the decision of the court in  
my favor will take place in time so that the  
paintings can be shipped by air.  
For the Paris pictures, I have given instructions  
but you know that we hope can delay their arrival  
here. Thanks for your best wishes, needless to say  
that I reciprocate them  
Am? de...ing

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Samuel Phillips, Director  
Frederic Phillips, Associate Director  
Grove Blair, Assistant to Director  
in Charge of Music

December 31, 1947

November 23, 1948

NOV 24 1948

Mr. Henry Clifford  
Mr. Paul Philadelphia Museum of Art  
16 Parkway at 16th Street  
Philadelphia, Pennsylvania

Dear Mr. Dear Henry:

This is for the time being, I referred only to my Swiss pictures. The law suit is delayed because of arguments presented by my opponents for which, I have to produce counter-proof. Let us hope, that having furnished all the true evidences that the court will decide in my favor in ample time to have the paintings sent here by air. the owners.

Regarding my Paris pictures, I have forwarded my instructions to have them shipped but, you know the obstacles that can arise which may delay their arrival.

Please be assured that I will keep you informed of any news that I may receive.

Many thanks for your good wishes which I heartily reciprocate.

Most sincerely,

Paul Rosenberg

DPE



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

November 23, 1948

NOV 24 1948

Mr. Paul Rosenberg,  
16 E. 57th Street,  
New York 22, N. Y.

Dear Mr. Rosenberg:

This is to confirm the arrangements made for the payment of LA PETITE BAIGNEUSE by Ingres purchased by us from you as of September 7th, 1948. We have paid you five thousand dollars due on account September 15th, and are to pay the balance of thirty-three thousand dollars prior to August 12th, 1949. The painting is a beautiful addition to the Collection and we are proud to be the owners.

Sincerely yours,

*Duncan Phillips*

DPE

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

November 19, 1948  
October 14, 1948

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N. W.  
Washington 9, D. C.

Dear Mr. Phillips:  
One French painting by INGRES

I have just returned from Paris and wanted to tell you personally how handsomely your Braque painting adds to our benefit exhibition.

"La Petite Baigneuse" For our records, we should very much appreciate your confirmation of the arrangements mentioned in our letter of September 7th, in connection with the painting by Ingres which you purchased, "La Petite Baigneuse". \$28,000.00

I do hope you and Mrs. Phillips will be in New York at the time of our current show, when I shall be very pleased to see you. With my kind regards, I am  
October 2, 1948

Sincerely yours, \$28,000.00

amb  
Paul Rosenberg

pr:rp



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

October 14, 1948

SOLD TO :  
Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N. W.  
Washington 9, D. C.

One framed painting by INGRES

No. 5308

"La Petite Baigneuse"

Date : 1826

Size : 12-3/4" x 9-5/4"

Received today on account  
by check No. 8477, on the  
New York Trust Co., dated  
October 4, 1948

BALANCE DUE

\$38,000.00

5,000.00

\$33,000.00

amb

THE PHILLIPS GALLERY

A COLLECTION OF MODERN  
1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

October 13, 1948

Sincerely yours,

First payment on the Ingres  
a receipt for our records.

*Handwritten notes:*  
10/14/48  
\$33,000.00  
\$5,000.00  
\$38,000.00  
mmb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

## THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

October 13, 1948

OCT 14 1948

Miss Florence Walters,  
Paul Rosenberg & Co.,  
16 East 57th Street,  
New York 22, New York

Dear Miss Walters:

I am enclosing herewith the Gallery check for \$5,000.00,  
first payment on the Ingres "Baigneuse". We will appreciate  
a receipt for our records.

Sincerely yours,

*Elmira Bier*

ENC.  
EB:T

10/4/48

The NY Trust Co No. 8477 - 5000.-



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

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

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

(02) •

**SYMBOLS**  
N = Night  
D = Deferred Cable  
NL = Cable Night Letter  
S = Ship Radiogram

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

NB057 PD=CT WASHINGTON DC 23 445P=  
MISS FLORENCE WALTERS PAUL ROSENBERG & CO=  
16 EAST 57TH ST=  
SEP 27 PM 6 11

MR PHILLIPS WOULD LIKE TO HAVE YOU SHIP THE LITTLE INGRES TO REACH HERE BY MONDAY IF POSSIBLE WHEN HE WILL BE IN TOWN FOR TWO DAYS HE HAS DIRECTED ME TO TAKE UP YOUR LETTER OF THE 7TH WITH THE BUSINESS OFFICE=

: ELMIRA BIER=

7TH= INGRES PPC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

September 7, 1948

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N. W.  
Washington 9, D. C.

Dear Mr. Phillips :

Enclosed herewith please find two invoices for the paintings by Braque and Ingres which you acquired from us.

We would greatly appreciate it if you would kindly confirm the arrangements made for the payment of the picture by Ingres, which are that you will pay us five thousand dollars on account by the 15th of September 1948, and the balance of thirty-three thousand dollars is to be paid prior to August 12th, 1949.

Mr. Rosenberg left New York for Paris last Tuesday and is expected to return about the 15th of November.

We hope that you and Mrs. Phillips have had a very pleasant Summer, and with our kindest regards, we remain

Sincerely yours,  
PAUL ROSENBERG & CO.,

Florence Walters

FW:mb



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

September 7, 1948

SOLD TO :

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N. W.  
Washington 9, D. C.

One painting by BRAQUE

No. 5309

"La Toilette aux Carreaux Verts"

Date : 1945

Size : 64" x 25"

\$12,000.00

Twelve Thousand Dollars

BIBLIOGRAPHY : Braun & Cie, "Braque", Paris, 1946,  
reproduced in color, full page, Pl. 25

"Cahiers d'Art, 1940-1944",  
reproduced P. 100

"New York Times", Magazine section, July 11, 1948,  
reproduced P. 42

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

\$38,000.00

September 7, 1948

SOLD TO :

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N. W.  
Washington 9, D. C.

One painting by INGRES

No. 5508

"La Petite Baigneuse"

Date : 1828

Size : 12-5/4" x 9-3/4"

\$38,000.00

Thirty-eight thousand dollars

Collections : M. Haro, Sr., Paris, directly from Ingres;  
Baron Moure, Paris, 1850; Baron Moure, Jr.;  
Paul Rosenberg, 1911;  
Baron François de Hatvany, 1911.

Exhibitions : "Ingres", Galerie Georges Petit, 1911, #32;  
"Great Masters of the French 19th Century",  
Paul Rosenberg, Paris, #47, May-June 1931,  
reproduced in catalogue;

Bibliography : Charles Blanc, "Ingres, sa vie et ses oeuvres"  
Paris, 1870, P. 252.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

Courr, April 15, 1948

July 22, 1948

August 18th, 1948

SENT TO :

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 Twenty-First Street, N.W.  
Washington 9, D.C.

Dear Mr. Phillips:

As you requested during our telephone conversation of this morning, we have arranged to ship to you the painting by Braque, "La Toilette aux Carreaux Verts", which you have acquired from us for twelve thousand dollars (\$12,000.00).

Your acquisition of this picture gives us great pleasure, as it is a painting truly worthy of your great collection.

We are enclosing herewith our invoice, on which we have given a history of the painting. Also enclosed is a photograph of the canvas by Ingres, "Baigneuse", with its provenance.

Please remember me kindly to Mrs. Phillips. I do hope you are both having a very enjoyable summer.

Most sincerely yours,  
PAUL ROSENBERG & CO.

PAUL ROSENBERG & CO.

Paul Rosenberg

pr:rp  
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

Copy, April 15, 1948

April 15, 1948

Mr. James Davidson  
115 West 57th Street  
New York 19, N. Y.

August 18th, 1942

SOLD TO :  
Madame Lily PONS  
Silvermine - Connecticut

Dear Mr. Davidson :

In compliance with your request, we  
are sending you herewith enclosed the copies of the  
Signed and dated 1925  
invoices of the paintings, a Renoir and a Marie Laurencin,  
\$1,000.00  
bought at our galleries by Miss Lily Pons (One thousand dollars)

Sincerely yours,  
PAUL ROSENBERG & CO.,

Canvas 25-1/2 x 21-1/2 inches  
Signed and dated 1925  
Purchased directly from the artist by Paul Rosenberg, Paris  
Exhibited in the Marie Laurencin Exhibitions Paris, London,  
New York.

PH:mb

Received payment with thanks  
by check on the Chase National  
Bank, 57th Street branch.

PAUL ROSENBERG & CO.





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

ORIGINAL Form 3603

No. 38 <sup>A</sup> P. O., \_\_\_\_\_ State, New York, N. Y.

Date, 12/16/58, 19\_\_

Received of Paul Rosenberg & Co postage \_\_\_\_\_

on nonmetered matter of the class checked below, mailed under Permit No. \_\_\_\_\_

FIRST—Letters, written and sealed matter, post cards.

SECOND—Newspapers, magazines, etc., containing notice of second-class entry.

THIRD—Circulars, miscellaneous printed matter, merchandise, 8 ounces or less.

THIRDP—Books or catalogs of 24 pages or more, seeds, plants, etc., 8 ounces or less.

FOURTH—Parcel post, books, merchandise, printed matter, over 8 ounces.

Total number of pieces in mailing \_\_\_\_\_

Postage chargeable on each  $\left\{ \begin{array}{l} \text{piece} \\ \text{pound} \end{array} \right\}$  \_\_\_\_\_

Total postage, \$ 10 -

Number of pieces to a pound \_\_\_\_\_ Total number of pounds \_\_\_\_\_

Pieces counted, amount of postage computed, and postage collected by ALBERT GOLDMAN, P. M.,

By \_\_\_\_\_ and \_\_\_\_\_

THIS RECEIPT MUST BE GIVEN THE SENDER  
 Section 2380, P. L. and H.—If two or more persons comprise either the sender or the addressee of a letter, circular, or other communication, such parties do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than \$10,000, or imprisoned not more than 2 years, or both. (18 U. S. C. 88.)  
 U. S. GOVERNMENT PRINTING OFFICE 16-12195

Relative to our letter of the 22nd of August in regard to charges in connection with the Milton Avery Exhibition you were advised at that time that the Baltimore Museum had not reimbursed us for their share, which amounted to \$33.45.

This item is still outstanding on our books and we are at a loss to understand why it has not been paid. As we are very anxious to make our regular closing as of December 31st will you kindly advise us regarding the foregoing amount in order that we may be guided accordingly.

Thanking you,

Yours very truly  
*L. D. Wilson*  
 Auditor  
 By M. Higinson  
 Bookkeeper.

H.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

# PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

ROBERT TYLER DAVIS, DIRECTOR

December 24, 1947

JAN - 1 1948

Miss Florence Walters,  
A. P. Rosenberg & Co.,  
16 East 57th Street  
New York 22, N. Y.

Dear Miss Walters:

Relative to our letter of the 22nd of August in regard to charges in connection with the Milton Avery Exhibition you were advised at that time that the Baltimore Museum had not reimbursed us for their share, which amounted to \$33.45.

This item is still outstanding on our books and we are at a loss to understand why it has not been paid. As we are very anxious to make our regular closing as of December 31st will you kindly advise us regarding the foregoing amount in order that we may be guided accordingly.

Thanking you,

Yours very truly

*L. D. Wilson*

Auditor

By M. Higginson

Bookkeeper.

H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

November 4, 1948

SOLD TO :  
Mrs. Potter Palmer  
1301 Astor Street  
Chicago, Illinois

One framed picture by PICASSO

#5537

"Two Pigeons" - 1942

India ink, sepia and wash on paper

26 x 20 inches

Signed upper right "Picasso 5 D 42"

\$2,700.00

RECEIVED PAYMENT IN FULL,  
with thanks, by check #2907  
on the Continental Illinois  
National Bank and Trust Co.  
of Chicago, dated November 2,  
1948.

M. M. Bambust, secretary



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

*no. 872*

October 21, 1948

SOLD TO :  
Mrs. Potter Palmer  
1301, Astor Street  
Chicago, Illinois

One framed picture by PICASSO

*no. 872*

#5337

"Two Pigeons" - 1942

India ink, sepia and wash on paper

26 x 20 inches

Signed upper right "Picasso 5 D 42"

\$2,700.00

Two thousand seven hundred dollars

Collection : O. Pétrides, Paris

Reproduced : "Art News", September 1948, p. 48, full page reproduction

"New York Times", September 26, 1948

"Pictures on Exhibit", October 1, 1948

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

ESMALTA, Inc.

Stamford, Conn.

Color Slides

---

Catalogue No. 1

Spring 1949

---

The Spanish School of Painting  
in the  
Prado Museum of Madrid

---

*Distributed by:*

PAMIEL, Inc.

16 East 57th Street

New York 22, N. Y.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

*About color slides . . . . .*  
*and the "ESMALTA" Standard*

With this catalogue, we are pleased to introduce a new venture in the field of color slides.

In undertaking this program, the initial part of which we are now ready to release, we have been constantly guided by the desire to provide an equipment as rich in educational value as can be obtained from the available resources of today.

The considerable expansion of artistic culture and the widening of the general taste have made imperative the obligation to diffuse among students, artists, and the public at large, an increasing number of the fundamental treasures of universal art. Original objects being not easily obtainable, and travelling facilities limited, the only practical way to do so is to have at command a well composed library of modern color slides.

That education has to rely increasingly on the use of such slides is far from being an unfortunate servitude. For the progress of color photography, approximating perfection, makes them, on the contrary, a completely reliable aid for artistic education. Thanks to this medium, it is possible to fully study and appreciate, at one's leisure or for classroom work, objects of art that would, otherwise, remain too little known. In fact, provided that the slides be of high quality, they offer opportunities of study that the originals often deny. Not only do they provide the possibility of an attentive and logical inspection of the subject under the best conditions of exposure and light, but they also furnish, for detailed examination, the powerful resources of advanced photographic analysis. Especially, large scale details, over-emphasizing the artist's technique, are startlingly enlightening.

With these considerations in mind, we have tried, and will continue, to produce series of slides covering the most outstanding and indispensable treasures of art. We propose to concentrate on those that are uneasy to reach, or those which, for some reason, have been little, if at all, publicized. Such are the incomparable paintings of the Spanish School in the Prado Museum of Madrid, and, particularly, the unique collection of Velazquez, which comprise our first presentation. Because of the importance of these masterpieces in the history of art, we trust that this rare offering will be welcomed by all.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

This concern for high standard of subjects, we have also endeavored to apply to the technical quality of the slides themselves. They have been perfected after long experiments for their preparation, and numerous trials conducted in a spirit of uncompromising respect for the originals. They demonstrate what we believe is an unsurpassed degree of exactitude of tone and richness of content: every element of the original, the smallest brushstroke, the minutest variation in color and texture, are recorded with perfect fidelity. We unhesitatingly assert that the Esmalta color slides are in every respect as excellent as modern technics can make them.

Each one is derived from direct photographic contact with the paintings themselves, and the result has been in every case checked against the original. When it did not prove to be completely satisfactory, the work was entirely redone. Then, our slides are mounted under glass, and receive adequate identification.

Our future developments will consist, not only of other series of new subjects, but of additional large scale details of the present set, supplementing the basic details already included in it. These constitute unexcelled documents for research, critical work, and comparative studies.

Using the finest available material and the most effective methods of photography, and reproducing the most eminent examples of art, we ultimately aim at gradually building a collection of color slides which will stand as one of the most valuable records of art ever assembled.

(See back cover for prices and conditions)

## DIEGO VELAZQUEZ DE SILVA

(1599-1660)

|     |   |          |
|-----|---|----------|
| 1.  | The Adoration of the Magi.....                        | 1619     |
|     | (68 $\frac{3}{4}$ x 47 inches)                        |          |
| 2.  | Francisco Pacheco (?).....                            | 1619     |
|     | (15 $\frac{3}{4}$ x 14 inches)                        |          |
| 3.  | The Venerable Mother Jeronima de la Fuente.....       | 1620     |
|     | (44 $\frac{1}{2}$ x 43 inches)                        |          |
| 4.  | Self-portrait (?) .....                               | 1623     |
|     | (22 x 15 $\frac{1}{4}$ inches)                        |          |
| 5.  | Infante Don Carlos.....                               | 1626-27  |
|     | (81 $\frac{1}{2}$ x 48 $\frac{3}{4}$ inches)          |          |
| 6.  | Philip IV, standing .....                             | 1628     |
|     | (78 $\frac{1}{2}$ x 39 $\frac{3}{4}$ inches)          |          |
| 7.  | The Drinkers .....                                    | 1628     |
|     | (62 $\frac{1}{2}$ x 87 $\frac{3}{4}$ inches)          |          |
| 8.  | Detail a: Group of Figures                            |          |
| 9.  | Detail b: Bacchus                                     |          |
| 10. | Philip IV, in Armor.....                              | 1628     |
|     | (21 $\frac{1}{2}$ x 17 $\frac{1}{4}$ inches)          |          |
| 11. | Queen Elizabeth of France, wife of Philip IV.....     | 1629     |
|     | (117 $\frac{1}{2}$ x 122 $\frac{1}{2}$ inches)        |          |
| 12. | Detail: Head of the Horse                             |          |
| 13. | The Forge of Vulcan.....                              | 1630     |
|     | (87 x 113 $\frac{1}{2}$ inches)                       |          |
| 14. | Queen Mary of Hungary.....                            | 1630     |
|     | (22 $\frac{3}{4}$ x 17 $\frac{1}{4}$ inches)          |          |
| 15. | Christ on the Cross.....                              | 1631     |
|     | (39 x 22 $\frac{1}{2}$ inches)                        |          |
| 16. | Don Diego del Corral.....                             | 1631     |
|     | (84 x 43 inches)                                      |          |
| 17. | Dona Antonia de Ipenarrieta and her son Don Luis..... | 1631     |
|     | (97 x 48 inches)                                      |          |
| 18. | Cardinal Infante Don Fernando de Austria.....         | 1632     |
|     | (74 $\frac{1}{2}$ x 41 $\frac{3}{4}$ inches)          |          |
| 19. | Detail: Head of the Dog                               |          |
| 47. | Christ on the Cross.....                              | 1632     |
|     | (91 x 68 $\frac{3}{4}$ inches)                        |          |
| 20. | A Sibyl .....   | 1632 (?) |
|     | (24 $\frac{1}{2}$ x 19 $\frac{1}{2}$ inches)          |          |
| 21. | Pablo de Valladolid, Buffoon of Philip IV.....        | 1633     |
|     | (84 x 42 $\frac{1}{2}$ inches)                        |          |



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

22. Philip IV, in hunting costume..... 1634  
(74½ x 49¼ inches)
23. Anthony the Abbot and Paul the Hermit..... 1634  
(100½ x 73½ inches)
24. *Detail: Head of Saint Paul*
25. Don Gaspar de Gusman, Count of Olivares, Duke of San Lucar 1634  
(122 x 93½ inches)
26. The Surrender of Breda..... 1634-35  
(119¾ x 124½ inches)
27. *Detail a: Justin of Nassau and Ambrosio Spinola*
28. *Detail b: Group of Dutch Soldiers*
29. *Detail c: Group of Dutch Soldiers*
30. Prince Baltazar Carlos, on horseback..... 1635-36  
(81½ x 67¾ inches)
31. Prince Baltazar Carlos, in hunting costume..... 1635-36  
(74½ x 40¼ inches)
32. *Detail: Head*
33. Philip IV, on horseback..... 1636  
(117½ x 122 inches)
34. Juan Martinez Montanez..... 1636  
(84 x 50⅞ inches)
35. The Buffoon "Barbarroja"..... 1636 (?)  
(77½ x 47½ inches)
36. The Buffoon "Don Juan de Austria"..... 1636  
(82 x 46 inches)
37. The boy of Vallecas..... 1636-38  
(41¾ x 32½ inches)
38. *Detail: Head*
39. The Buffoon "Calabacillas"..... 1636-38  
(41½ x 32½ inches)
40. *Detail: Head*
41. Aesopppus ..... 1639-40  
(70 x 37 inches)
42. Menippus ..... 1639-40  
(70 x 37 inches)
43. *Detail: Head*
44. Mars ..... 1640-42  
(70 x 37½ inches)
45. The Coronation of the Virgin..... 1641-42  
(69 x 48½ inches)

46. Don Sebastian de Morra, Buffoon of Philip IV..... 1643-44  
(41½ x 31¾ inches)
48. The Buffoon Don Antonio "El Ingles"..... 1644  
(55½ x 41¾ inches)
49. *Detail: Head*
50. The Buffoon "El Primo"..... 1644  
(41¾ x 32¼ inches)
51. Villa de Medicis, Rome..... 1648  
(19 x 16¾ inches)
52. Don Francisco Pimentel..... 1648  
(48½ x 34½ inches)
53. Villa de Medicis, Rome..... 1650-51  
(17¼ x 15 inches)
54. Queen Mariana of Austria..... 1652-53  
(90¼ x 51¼ inches)
55. *Detail: Head*
56. Philip IV, in black..... 1655-60  
(27 x 22 inches)
57. "Las Meninas" or the Family of Philip IV..... 1656  
(124 x 108 inches)
58. *Detail a: Self-portrait of Velazquez*
59. *Detail b: A "menina" and the Infanta Margarita*
60. *Detail c: The Dwarf Maribarbola*
61. *Detail d: Don Jose Diego Velazquez*
62. *Detail e: The Dog*
97. *Detail f: Infanta Margarita*
63. The Carpet Weavers..... 1657  
(85¾ x 113 inches)
64. Mercury and Argus..... 1659  
(48½ x 118 inches)
65. Infanta Dona Margarita of Austria..... 1660 (?)  
(82¾ x 57½ inches)
66. *Detail a: Head*
67. *Detail b: Hand holding a Rose*

## Velazquez and Mazo

68. View of the City of Zaragoza..... 1646  
(71 x 129¼ inches)

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

DOMENICOS THEOTOCOPOULOS  
"EL GRECO"  
(1541-1614)

|     |  |           |
|-----|--|-----------|
| 69. | The Trinity.....                           | 1577      |
|     | (117 x 70½ inches)                         |           |
| 70. | The Knight with one Hand on his Chest..... | 1577-84   |
|     | (32 x 26 inches)                           |           |
| 71. | The Annunciation.....                      | 1577-80   |
|     | (10 x 7½ inches)                           |           |
| 72. | A Knight.....                              | 1584-94   |
|     | (18 x 17 inches)                           |           |
| 73. | The Resurrection.....                      | 1584-94   |
|     | (107½ x 49½ inches)                        |           |
| 74. | A Knight.....                              | 1584-94   |
|     | (25½ x 21¾ inches)                         |           |
| 75. | Saint Benito.....                          | 1584-94   |
|     | (45¼ x 32 inches)                          |           |
| 76. | Christ holding the Cross.....              | 1591-93   |
|     | (42½ x 30½ inches)                         |           |
| 77. | A Knight of Santiago and Saint Louis.....  | 1594-1604 |
|     | (80¾ x 49½ inches)                         |           |
| 78. | Saint Paul.....                            | 1594-1604 |
|     | (27½ x 22 inches)                          |           |
| 79. | Saint John.....                            | 1594-1604 |
|     | (35½ x 30¼ inches)                         |           |
| 80. | The Virgin Mary.....                       | 1594-1604 |
|     | (20¾ x 16 inches)                          |           |
| 81. | The Holy Family.....                       | 1594-1604 |
|     | (41¾ x 27 inches)                          |           |
| 82. | Pentecost.....                             | 1604-14   |
|     | (107½ x 49 inches)                         |           |
| 83. | Young Knight.....                          | 1604-14   |
|     | (21¼ x 19¼ inches)                         |           |
| 84. | Jeronimo de Ceballos.....                  | 1604-14   |
|     | (25¼ x 21¼ inches)                         |           |
| 85. | A Knight.....                              | 1604-14   |
|     | (25¼ x 19 inches)                          |           |
| 86. | Saint Paul.....                            | (?)       |
|     | (28 x 21⅝ inches)                          |           |
| 87. | Saint Philip.....                          | (?)       |
|     | (28½ x 21⅝ inches)                         |           |

|     |                                     |     |
|-----|-------------------------------------|-----|
| 88. | Saint James the Major.....          | (?) |
|     | (28½ x 21⅝ inches)                  |     |
| 89. | The Saviour.....                    | (?) |
|     | (28½ x 21½ inches)                  |     |
| 90. | Saint Andrew and Saint Francis..... | (?) |
|     | (65¼ x 44 inches)                   |     |
| 91. | The Coronation of the Virgin.....   | (?) |
|     | (35½ x 39 inches)                   |     |

FRANCISCO DE GOYA  
(1746-1828)

|      |                                       |          |
|------|---------------------------------------|----------|
| 92.  | Pradera de San Isidro.....            | 1788 (?) |
|      | (17¼ x 37 inches)                     |          |
| 93.  | La Maja vestida.....                  | 1797-98  |
|      | (37½ x 56¾ inches)                    |          |
| 94.  | Detail: Head                          |          |
| 95.  | La Maja desnuda.....                  | 1797-98  |
|      | (40¼ x 56¾ inches)                    |          |
| 96.  | Detail: Head                          |          |
| 98.  | A Garrochista.....                    | 1797-99  |
|      | (22 x 18½ inches)                     |          |
| 99.  | Beheading.....                        | 1812     |
|      | (11½ x 16 inches)                     |          |
| 100. | Self-portrait.....                    | 1815 (?) |
|      | (18 x 13¾ inches)                     |          |
| 101. | A Manola.....                         | 1819     |
|      | (57⅞ x 51¼ inches)                    |          |
| 102. | Saturn devouring one of his sons..... | 1819     |
|      | (57 x 32½ inches)                     |          |
| 103. | Judith and Holofernes.....            | 1819     |
|      | (57 x 33 inches)                      |          |
| 104. | To the Witches Sabbat.....            | 1819     |
|      | (48 x 92¼ inches)                     |          |
|      | The Witches Sabbat.....               | 1819     |
|      | (58¼ x 173 inches)                    |          |
| 105. | Detail a: Figures                     |          |
| 106. | Detail b: Figures                     |          |

Sizes refer to originals



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



1



2



3



4



5



6



7



8



9



10



13



11



12



14



15



16



17



17



18



19



20



21



22



23



24



25



28



30



27



26



29



31



32



33



34



35



36



37



38



39



40



41



42



43



44



45

The Museum of Modern Art Archives, NY

Collection:  
Paul Rosenberg

Series.Folder:

II . E . 16



46



48



49



50



51



52



53



56



54



57



58



55



59



61



62



60



97



63



66



65



67



64



68



69



70



71



72



73



74



75



76



77



78



79



80



81



82



83



84



85



86



87



88



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |



89



91



90



93



92



95



94



99



96



98



101



100



102



103



105



104



106

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II .E.16       |

ESMALTA, Inc.

Stamford, Conn.

Color Slides

(Exclusively distributed by: PAMIEL, Inc., New York)

All subjects listed in this catalogue are available in sets of 2"x2", (35 mm), high quality color slides, at the following prices:

STANDARD SETS:

|   |           |           |
|---|-----------|-----------|
| Velazquez (69 slides including details) | . . .     | \$103.50* |
| El Greco (23 slides)                    | . . . . . | 34.50*    |
| Goya (14 slides including details)      | . . .     | 21.00*    |

ELECTIVE SETS:

Each set is comprised of any 10 slides of your own choice, and is priced at \$15.00 net.\* You can order any number of these sets. (Orders filled for 10 slides minimum, and only in multiples of ten.)

*\*IMPORTANT: Prices on above sets are established on the basis of \$1.50 per slide. Museums and qualified educational institutions benefit of a discount of \$0.25 per slide on Standard Sets, and on orders of Elective Sets exceeding 20 slides.*

Additional details and new subjects in preparation.

All ESMALTA slides are mounted under glass, ready for projection, and bear identification.

When ordering, you may enclose your check or money order for the net amount, or receive your order C.O.D., plus postage charges, or be billed for the net amount (institutions only) —

Three weeks delivery.

Address all orders and correspondence to the sole distributors for ESMALTA, Inc.:

PAMIEL, Inc.

16 EAST 57th STREET, NEW YORK 22, N. Y.

PLaza 3-5654



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II.E.16        |

ESMALTA, Inc.

Stamford, Conn.

Color Slides

---

Catalogue No. 1

Spring 1949

---

The Spanish School of Painting  
in the  
Prado Museum of Madrid

---

*Distributed by:*

PAMIEL, Inc.

16 East 57th Street

New York 22, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

*About color slides . . . . .*  
*and the "ESMALTA" Standard*

With this catalogue, we are pleased to introduce a new venture in the field of color slides.

In undertaking this program, the initial part of which we are now ready to release, we have been constantly guided by the desire to provide an equipment as rich in educational value as can be obtained from the available resources of today.

The considerable expansion of artistic culture and the widening of the general taste have made imperative the obligation to diffuse among students, artists, and the public at large, an increasing number of the fundamental treasures of universal art. Original objects being not easily obtainable, and travelling facilities limited, the only practical way to do so is to have at command a well composed library of modern color slides.

That education has to rely increasingly on the use of such slides is far from being an unfortunate servitude. For the progress of color photography, approximating perfection, makes them, on the contrary, a completely reliable aid for artistic education. Thanks to this medium, it is possible to fully study and appreciate, at one's leisure or for classroom work, objects of art that would, otherwise, remain too little known. In fact, provided that the slides be of high quality, they offer opportunities of study that the originals often deny. Not only do they provide the possibility of an attentive and logical inspection of the subject under the best conditions of exposure and light, but they also furnish, for detailed examination, the powerful resources of advanced photographic analysis. Especially, large scale details, over-emphasizing the artist's technique, are startlingly enlightening.

With these considerations in mind, we have tried, and will continue, to produce series of slides covering the most outstanding and indispensable treasures of art. We propose to concentrate on those that are uneasy to reach, or those which, for some reason, have been little, if at all, publicized. Such are the incomparable paintings of the Spanish School in the Prado Museum of Madrid, and, particularly, the unique collection of Velazquez, which comprise our first presentation. Because of the importance of these masterpieces in the history of art, we trust that this rare offering will be welcomed by all.



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E. 16     |

This concern for high standard of subjects, we have also endeavored to apply to the technical quality of the slides themselves. They have been perfected after long experiments for their preparation, and numerous trials conducted in a spirit of uncompromising respect for the originals. They demonstrate what we believe is an unsurpassed degree of exactitude of tone and richness of content: every element of the original, the smallest brushstroke, the minutest variation in color and texture, are recorded with perfect fidelity. We unhesitatingly assert that the Esmalta color slides are in every respect as excellent as modern technics can make them.

Each one is derived from direct photographic contact with the paintings themselves, and the result has been in every case checked against the original. When it did not prove to be completely satisfactory, the work was entirely redone. Then, our slides are mounted under glass, and receive adequate identification.

Our future developments will consist, not only of other series of new subjects, but of additional large scale details of the present set, supplementing the basic details already included in it. These constitute unexcelled documents for research, critical work, and comparative studies.

Using the finest available material and the most effective methods of photography, and reproducing the most eminent examples of art, we ultimately aim at gradually building a collection of color slides which will stand as one of the most valuable records of art ever assembled.

(See back cover for prices and conditions)

## DIEGO VELAZQUEZ DE SILVA (1599-1660)

|     |   |          |
|-----|---|----------|
| 1.  | The Adoration of the Magi.....                        | 1619     |
|     | (68 $\frac{3}{4}$ x 47 inches)                        |          |
| 2.  | Francisco Pacheco (?).....                            | 1619     |
|     | (15 $\frac{3}{4}$ x 14 inches)                        |          |
| 3.  | The Venerable Mother Jeronima de la Fuente.....       | 1620     |
|     | (44 $\frac{1}{2}$ x 43 inches)                        |          |
| 4.  | Self-portrait (?) .....                               | 1623     |
|     | (22 x 15 $\frac{1}{4}$ inches)                        |          |
| 5.  | Infante Don Carlos.....                               | 1626-27  |
|     | (81 $\frac{1}{2}$ x 48 $\frac{3}{4}$ inches)          |          |
| 6.  | Philip IV, standing .....                             | 1628     |
|     | (78 $\frac{1}{2}$ x 39 $\frac{3}{4}$ inches)          |          |
| 7.  | The Drinkers .....                                    | 1628     |
|     | (62 $\frac{1}{2}$ x 87 $\frac{3}{4}$ inches)          |          |
| 8.  | <i>Detail a: Group of Figures</i>                     |          |
| 9.  | <i>Detail b: Bacchus</i>                              |          |
| 10. | Philip IV, in Armor.....                              | 1628     |
|     | (21 $\frac{1}{2}$ x 17 $\frac{1}{4}$ inches)          |          |
| 11. | Queen Elizabeth of France, wife of Philip IV.....     | 1629     |
|     | (117 $\frac{1}{2}$ x 122 $\frac{1}{2}$ inches)        |          |
| 12. | <i>Detail: Head of the Horse</i>                      |          |
| 13. | The Forge of Vulcan.....                              | 1630     |
|     | (87 x 113 $\frac{1}{2}$ inches)                       |          |
| 14. | Queen Mary of Hungary.....                            | 1630     |
|     | (22 $\frac{3}{4}$ x 17 $\frac{1}{4}$ inches)          |          |
| 15. | Christ on the Cross.....                              | 1631     |
|     | (39 x 22 $\frac{1}{2}$ inches)                        |          |
| 16. | Don Diego del Corral.....                             | 1631     |
|     | (84 x 43 inches)                                      |          |
| 17. | Dona Antonia de Ipenarrieta and her son Don Luis..... | 1631     |
|     | (97 x 48 inches)                                      |          |
| 18. | Cardinal Infante Don Fernando de Austria.....         | 1632     |
|     | (74 $\frac{1}{2}$ x 41 $\frac{3}{4}$ inches)          |          |
| 19. | <i>Detail: Head of the Dog</i>                        |          |
| 47. | Christ on the Cross.....                              | 1632     |
|     | (91 x 68 $\frac{3}{4}$ inches)                        |          |
| 20. | A Sibyl .....   | 1632 (?) |
|     | (24 $\frac{1}{2}$ x 19 $\frac{1}{2}$ inches)          |          |
| 21. | Pablo de Valladolid, Buffoon of Philip IV.....        | 1633     |
|     | (84 x 42 $\frac{1}{2}$ inches)                        |          |

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

22. Philip IV, in hunting costume..... 1634  
(74½ x 49¼ inches)
23. Anthony the Abbot and Paul the Hermit..... 1634  
(100½ x 73½ inches)
24. *Detail: Head of Saint Paul*
25. Don Gaspar de Gusman, Count of Olivares, Duke of San Lucar..... 1634  
(122 x 93½ inches)
26. The Surrender of Breda..... 1634-35  
(119¾ x 124½ inches)
27. *Detail a: Justin of Nassau and Ambrosio Spinola*
28. *Detail b: Group of Dutch Soldiers*
29. *Detail c: Group of Dutch Soldiers*
30. Prince Baltazar Carlos, on horseback..... 1635-36  
(81½ x 67¾ inches)
31. Prince Baltazar Carlos, in hunting costume..... 1635-36  
(74½ x 40¼ inches)
32. *Detail: Head*
33. Philip IV, on horseback..... 1636  
(117½ x 122 inches)
34. Juan Martinez Montanez..... 1636  
(84 x 50⅞ inches)
35. The Buffoon "Barbarroja"..... 1636 (?)  
(77½ x 47½ inches)
36. The Buffoon "Don Juan de Austria"..... 1636  
(82 x 46 inches)
37. The boy of Vallecas..... 1636-38  
(41¾ x 32½ inches)
38. *Detail: Head*
39. The Buffoon "Calabacillas"..... 1636-38  
(41½ x 32½ inches)
40. *Detail: Head*
41. Aesopppus..... 1639-40  
(70 x 37 inches)
42. Menippus..... 1639-40  
(70 x 37 inches)
43. *Detail: Head*
44. Mars..... 1640-42  
(70 x 37½ inches)
45. The Coronation of the Virgin..... 1641-42  
(69 x 48½ inches)

46. Don Sebastian de Morra, Buffoon of Philip IV..... 1643-44  
(41½ x 31¾ inches)
48. The Buffoon Don Antonio "El Ingles"..... 1644  
(55½ x 41¾ inches)
49. *Detail: Head*
50. The Buffoon "El Primo"..... 1644  
(41¾ x 32¼ inches)
51. Villa de Medicis, Rome..... 1648  
(19 x 16¾ inches)
52. Don Francisco Pimentel..... 1648  
(48½ x 34½ inches)
53. Villa de Medicis, Rome..... 1650-51  
(17¼ x 15 inches)
54. Queen Mariana of Austria..... 1652-53  
(90¼ x 51¼ inches)
55. *Detail: Head*
56. Philip IV, in black..... 1655-60  
(27 x 22 inches)
57. "Las Meninas" or the Family of Philip IV..... 1656  
(124 x 108 inches)
58. *Detail a: Self-portrait of Velazquez*
59. *Detail b: A "menina" and the Infanta Margarita*
60. *Detail c: The Dwarf Maribarbola*
61. *Detail d: Don Jose Diego Velazquez*
62. *Detail e: The Dog*
97. *Detail f: Infanta Margarita*
63. The Carpet Weavers..... 1657  
(85¾ x 113 inches)
64. Mercury and Argus..... 1659  
(48½ x 118 inches)
65. Infanta Dona Margarita of Austria..... 1660 (?)  
(82¾ x 57½ inches)
66. *Detail a: Head*
67. *Detail b: Hand holding a Rose*

## Velazquez and Mazo

68. View of the City of Zaragoza..... 1646  
(71 x 129¼ inches)



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

DOMENICOS THEOTOCOPOULOS  
"EL GRECO"  
(1541-1614)

|     |  |           |
|-----|--|-----------|
| 69. | The Trinity.....                           | 1577      |
|     | (117 x 70½ inches)                         |           |
| 70. | The Knight with one Hand on his Chest..... | 1577-84   |
|     | (32 x 26 inches)                           |           |
| 71. | The Annunciation.....                      | 1577-80   |
|     | (10 x 7½ inches)                           |           |
| 72. | A Knight.....                              | 1584-94   |
|     | (18 x 17 inches)                           |           |
| 73. | The Resurrection.....                      | 1584-94   |
|     | (107½ x 49½ inches)                        |           |
| 74. | A Knight.....                              | 1584-94   |
|     | (25½ x 21¾ inches)                         |           |
| 75. | Saint Benito.....                          | 1584-94   |
|     | (45¼ x 32 inches)                          |           |
| 76. | Christ holding the Cross.....              | 1591-93   |
|     | (42½ x 30½ inches)                         |           |
| 77. | A Knight of Santiago and Saint Louis.....  | 1594-1604 |
|     | (80¾ x 49½ inches)                         |           |
| 78. | Saint Paul.....                            | 1594-1604 |
|     | (27½ x 22 inches)                          |           |
| 79. | Saint John.....                            | 1594-1604 |
|     | (35½ x 30¼ inches)                         |           |
| 80. | The Virgin Mary.....                       | 1594-1604 |
|     | (20¾ x 16 inches)                          |           |
| 81. | The Holy Family.....                       | 1594-1604 |
|     | (41¾ x 27 inches)                          |           |
| 82. | Pentecost.....                             | 1604-14   |
|     | (107½ x 49 inches)                         |           |
| 83. | Young Knight.....                          | 1604-14   |
|     | (21¼ x 19¼ inches)                         |           |
| 84. | Jeronimo de Ceballos.....                  | 1604-14   |
|     | (25¼ x 21¼ inches)                         |           |
| 85. | A Knight.....                              | 1604-14   |
|     | (25¼ x 19 inches)                          |           |
| 86. | Saint Paul.....                            | (?)       |
|     | (28 x 21⅝ inches)                          |           |
| 87. | Saint Philip.....                          | (?)       |
|     | (28½ x 21⅝ inches)                         |           |

|     |                                     |     |
|-----|-------------------------------------|-----|
| 88. | Saint James the Major.....          | (?) |
|     | (28½ x 21⅝ inches)                  |     |
| 89. | The Saviour.....                    | (?) |
|     | (28½ x 21½ inches)                  |     |
| 90. | Saint Andrew and Saint Francis..... | (?) |
|     | (65¼ x 44 inches)                   |     |
| 91. | The Coronation of the Virgin.....   | (?) |
|     | (35½ x 39 inches)                   |     |

FRANCISCO DE GOYA  
(1746-1828)

|      |                                       |          |
|------|---------------------------------------|----------|
| 92.  | Pradera de San Isidro.....            | 1788 (?) |
|      | (17¼ x 37 inches)                     |          |
| 93.  | La Maja vestida.....                  | 1797-98  |
|      | (37½ x 56¾ inches)                    |          |
| 94.  | Detail: Head                          |          |
| 95.  | La Maja desnuda.....                  | 1797-98  |
|      | (40¼ x 56¾ inches)                    |          |
| 96.  | Detail: Head                          |          |
| 98.  | A Garrochista.....                    | 1797-99  |
|      | (22 x 18½ inches)                     |          |
| 99.  | Beheading.....                        | 1812     |
|      | (11½ x 16 inches)                     |          |
| 100. | Self-portrait.....                    | 1815 (?) |
|      | (18 x 13¾ inches)                     |          |
| 101. | A Manola.....                         | 1819     |
|      | (57⅞ x 51¼ inches)                    |          |
| 102. | Saturn devouring one of his sons..... | 1819     |
|      | (57 x 32½ inches)                     |          |
| 103. | Judith and Holofernes.....            | 1819     |
|      | (57 x 33 inches)                      |          |
| 104. | To the Witches Sabbat.....            | 1819     |
|      | (48 x 92¾ inches)                     |          |
|      | The Witches Sabbat.....               | 1819     |
|      | (58¼ x 173 inches)                    |          |
| 105. | Detail a: Figures                     |          |
| 106. | Detail b: Figures                     |          |

Sizes refer to originals

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |



1



2



3



4



5



6



7



8



9



10



13



11



12



14



15



16



17



47



18



19



20



21



22



23



24



25



28



30



27



26



29



31



32



33



34



35



36



37



38



39



40



41



42



43



44



45



|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |



46



48



49



50



51



52



53



56



54



57



58



55



59



61



62



60



97



63



66



65



67



64



68



69



70



71



72



73



74



75



76



77



78



79



80



81



82



83



84



85



86



87



88

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |



89



91



90



93



92



95



94



99



96



98



101



100



102



103



105



104



106



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |                |                |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection:    | Series.Folder: |
|                                       | Paul Rosenberg | II . E . 16    |

ESMALTA, Inc.

Stamford, Conn.

Color Slides

(Exclusively distributed by: PAMIEL, Inc., New York)

All subjects listed in this catalogue are available in sets of 2"x2", (35 mm), high quality color slides, at the following prices:

STANDARD SETS:

|   |           |           |
|---|-----------|-----------|
| Velazquez (69 slides including details) | . . .     | \$103.50* |
| El Greco (23 slides)                    | . . . . . | 34.50*    |
| Goya (14 slides including details)      | . . .     | 21.00*    |

ELECTIVE SETS:

Each set is comprised of any 10 slides of your own choice, and is priced at \$15.00 net.\* You can order any number of these sets. (Orders filled for 10 slides minimum, and only in multiples of ten.)

*\*IMPORTANT: Prices on above sets are established on the basis of \$1.50 per slide. Museums and qualified educational institutions benefit of a discount of \$0.25 per slide on Standard Sets, and on orders of Elective Sets exceeding 20 slides.*

Additional details and new subjects in preparation.

All ESMALTA slides are mounted under glass, ready for projection, and bear identification.

When ordering, you may enclose your check or money order for the net amount, or receive your order C.O.D., plus postage charges, or be billed for the net amount (institutions only) —

Three weeks delivery.

Address all orders and correspondence to the sole distributors for ESMALTA, Inc.:

PAMIEL, Inc.

16 EAST 57th STREET, NEW YORK 22, N. Y.

PLaza 3-5654