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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Le 25 mars 1957

Mr. Robert A. Mueser
Eva Dickson-Mueser Foundation
57 Liberty Street
New York 1, New York

Monsieur l'Administrateur
Gazette de l'Hôtel Drouot
8, rue Milton
Paris (9ème), France

Monsieur,

Je vous prie de trouver ci-joint mon chèque de 1600 francs, pour le renouvellement de mon abonnement à la Gazette de l'Hôtel Drouot.

Je vous prie de prendre note qu'à partir du 3 mai 1957 et jusqu'à nouvel ordre, le service devra m'en être fait, non pas à l'adresse ci-dessus, mais au 9 avenue du Maréchal Maunoury, Paris (16è).

En vous remerciant, je vous prie de croire, Monsieur, à l'assurance de mes sentiments les plus distingués

PAUL ROSENBERG & CO.

Paul Rosenberg

pr:ef

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

May 28, 1957

SOLD TO:

Mr. Robert A. Sincerbeaux
Eva Gebhard-Gourgaud Foundation
55 Liberty Street
New York 5, New York

Dear Mr. Sincerbeaux:

I have your letter of May 27 addressed to Mrs. Walters. I am afraid that the procedure suggested by Baroness Gourgaud will not work as it is certain that the period of one month, especially at this time of year, will elapse before we can get any results.

We had offered to handle this piece of sculpture primarily as a courtesy to the Baroness as we do not normally handle sculpture by Lipchitz. This is another reason why it would take us a longer time if we were to have a reasonable chance of selling this piece.

I regret that we cannot be of any assistance to the Baroness Gourgaud on the basis of her suggestion.

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

AR:MC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

STATEMENT

December 9, 1957

December 3, 1957

SOLD TO:

SOLD TO:

Mr. Leslie Gill
214 East 70th Street
New York 18, New York

MR. Leslie Gill
214 East 70th Street
New York 18, New York

June 10, 1957

One framed painting by Graham SUTHERLAND

One framed painting by GRAHAM SUTHERLAND

No. 5699

No. 5699

"Hybrid"

"Hybrid"

Painted 1957

Painted 1957

Signed and dated upper right "12.IV.57"

Signed and dated upper right "12.IV.57"

Oil on canvas

Oil on canvas

51 x 38 inches

51 x 38 inches

\$2,800.00

\$2,800.00

2,884.00

Three percent City Sales Tax

84.00

Received on account

June 13, 1957

\$1,484.00

\$2,884.00

Received on account

Received on account

June 13, 1957

1,834.00

Received on account

September 30, 1957

350.00

Received on account

December 9, 1957

500.00

\$2,334.00

thousand and fifty dollars.

Balance Due

\$ 550.00

Five Hundred and Fifty Dollars

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

May 27 1957

ROBERT A. SCHLESINGER, Secretary
55 LIBERTY STREET
NEW YORK 5, N. Y.

STATEMENT

December 3, 1957

SOLD TO:

Mr. Lealie Gill
214 East 70th Street, Walters, Director
New York 18, New York & Co.
20 East 79th Street
New York 21, N. Y.

June 10, 1957

Dear Miss Walters:

One framed painting by Graham SUTHERLAND

Upon my requesting the Baroness Gourgaud, No. 5699 is in Europe, to execute an instruction to the Museum of Modern Art to deliver the bronze "Hybrid" sculpture to you for sale on the basis outlined in our previous correspondence, she has replied Painted 1957 this arrangement will not be satisfactory to her.

Signed and dated upper right "12.IV.57"

#11377

She proposes that the Foundation turn the Oil on canvas over to you for a period of one month to be offered by you at a selling price of 51 x 38 inches (you to receive a 10% commission on said price) a 3 per cent city sales tax at sold \$2,800.00 and \$4.00 end of that time we are to return it to 2,884.00 Museum of Modern Art.

Received on account
If June 13, 1957 amount is \$1,484.00 to you
please Received on account at your early convenience.
Sept. 30, 1957 350.00

Very sincerely,
\$1,834.00

EVA GEBHARD-GOURGAUD FOUNDATION
Balance due \$1,050.00

One thousand and fifty dollars.

Secretary

RAB:GG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

**EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK**

May 27 1957

ROBERT A. SINCERBEAUX, Secretary
██████████ 55 LIBERTY STREET
NEW YORK 5, N. Y.

Miss Florence Walters, Director
Paul Rosenberg & Co.
20 East 79th Street
New York 21, N. Y.

Dear Miss Walters:

Upon my requesting the Baroness Gourgaud, who is in Europe, to execute an instruction to the Museum of Modern Art to deliver the bronze sculpture to you for sale on the basis outlined in our previous correspondence, she has replied that this arrangement will not be satisfactory to her.

She proposes that the Foundation turn the piece over to you for a period of one month to be offered by you at a selling price of \$2,000. (you to receive a 10% commission on said price) and if the bronze is not sold by the end of that time we are to return it to the Museum of Modern Art.

If this arrangement is agreeable to you please let me know at your early convenience.

Very sincerely,

EVA GEBHARD-GOURGAUD FOUNDATION

Robert A. Sincerbeaux

Secretary

RAS:GG

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	P. Rosenberg	II.J.15

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

ROBERT A. SINCERBEAUX, Secretary
██████████ 55 LIBERTY STREET
NEW YORK 5, N. Y.

May 17 1957

Miss Florence Walters, Director
Paul Rosenberg & Co.
20 East 79th Street
New York 21, N. Y.

Dear Miss Walters:

I am making arrangements with the
Museum of Modern Art to have the Lipchitz
bronze delivered to you.

I will be in touch with you later
by telephone respecting the details of
delivery.

Very sincerely,

EVA GEBHARD-GOURGAUD FOUNDATION

Robert A. Sincerbeaux
Secretary

RAS:GG

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	P. Rosenberg	II.J.15

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

May 6 1957

ROBERT A. SINCERBEAUX, Secretary
55 LIBERTY STREET
NEW YORK 5, N. Y.

May 11, 1957

Miss Florence Walters, Director
Paul Rosenberg & Co.
20 East 79th Street

Mr. Robert A. Sincerbeaux
Eva Gebhard-Gourgaud Foundation
55 Liberty Street
New York 5, New York

I have checked with the Museum of Modern Art the sculpture by Lipchitz is bronze standing 17-1/4" high including the base. Thank you for the information regarding the Lipchitz bronze. We would be very pleased if you would send the piece to us here. It is understood that it is consigned to us at the net price of sculpture \$1,000. price to see the Foundation \$1,000. but naturally hope that more could be obtained.

In As we have not as yet seen the sculpture led by we cannot tell you whether we could sell it for a higher price, but please feel assured that we will let you know about it if we do. not have any paintings or other pieces of sculpture for disposal. At such Thanking you again, I am, we shall be happy to get in touch with you.

Sincerely yours,
PAUL ROSENBERG & CO.

Very sincerely,

EVA GEBHARD-GOURGAUD FOUNDATION
Florence Walters

Paul A. Sincerbeaux
Secretary

fw:mc

RAS:GG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

May 6 1957

ROBERT A. SINCERBEAUX, Secretary
██████████ 55 LIBERTY STREET
NEW YORK 5, N. Y.

Miss Florence Walters, Director
Paul Rosenberg & Co.
20 East 79th Street
New York 21, N. Y.

Dear Miss Walters:

I have checked with the Museum of Modern Art and find that the sculpture by Lipchitz is bronze standing 17-1/4" high including the base which measures 6-7/8" x 5-7/8" x 1/4 of an inch.

We would be willing to sell the sculpture at a price to net the Foundation \$1,000. but naturally hope that more could be obtained. In this matter we would have to be guided by your judgment and knowledge of the market.

At the moment we do not have any paintings or other pieces of sculpture for disposal. At such time as we do, however, we shall be happy to get in touch with you.

Very sincerely,

EVA GEBHARD-GOURGAUD FOUNDATION

Robert A. Sincerbeaux
Secretary

RAS:GG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

April 19 1957

~~Robert A. Sincereaux~~, Secretary
55 LIBERTY STREET
~~65 West Street~~
NEW YORK 5, N. Y.

Paul Rosenberg & Co.
20 East 79th Street
New York, N. Y.

Dear Mr. Rosenberg:

Some years ago Baroness Gourgaud made a gift to this Foundation of a bronze sculpture "Acrobat on a Ball" by Lipchitz. At the time of the gift it was valued at \$2000. This sculpture is now on loan at the Museum of Modern Art.

In reviewing our art holdings the Board of Trustees has decided to sell this sculpture, and we would like to employ your organization on the basis of a 10% commission to sell this piece at a price acceptable to the Trustees.

If this is agreeable to you, please let us know, and we will arrange for delivery of the sculpture from the Museum of Modern Art to your gallery.

Yours faithfully,

EVA GEBHARD-GOURGAUD FOUNDATION

Robert A. Sincereaux
Secretary

RAS:GG

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

April 22, 1957

September 30, 1957

Mr. Robert Sincerbeaux
 Eva Gebhard-Gourbaud Foundation
 55 Liberty Street
 New York 5, New York

Dear Mr. Sincerbeaux:

Thank you for your letter of April 19 regarding the sculpture by Lipchitz. I would appreciate it if you could send us more information as to the size and the approximate price your trustees would want to sell it for.

In the meantime if there are any paintings or other pieces of sculpture that you might wish to dispose of we would appreciate it if you would let us know.

Looking forward to the pleasure of hearing from you, I am right

Oil on Canvas
 31 x 33 inches

Sincerely yours,
 PAUL ROSENBERG & CO.

\$2,800.00
 11.00
 2811.00

Received on account June Florence Walters
 Received on account today

fw:mc

Balance due

\$1,250.00

One thousand and Fifty dollars

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	P. Rosenberg	II.J.15

September 30, 1957

SOLD TO:

Mr. Leslie Gill
214 East 70th Street
New York 18, New York

June 10, 1957

One framed painting by Graham SUTHERLAND

No. 5699
"Hybrid"
Painted 1957
Signed and dated upper right "12.IV.57"
Oil on Canvas
51 x 38 inches

3 per cent City Sales Tax

\$2,800.00
84.00
2884.00

Received on account June 13, 1957: \$1,484.00
Received on account today: 350.00
1,834.00

Balance due:

\$1,050.00

One thousand and
Fifty dollars

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

1377

June 13, 1957
June 10, 1957

SOLD TO:

Mr. Leslie Gill
214 East 70th Street
New York 18, New York
New York, N.Y.

One framed painting by Graham Sutherland
No. 5699

No. 5699
"Hybrid"
Painted 1957
Signed and dated upper right: "12.IV.57" or right "12.IV.57"
Oil on canvas
51 x 38 inches

\$2,800.00
3 per cent City Sales Tax 84.00

2,884.00

3 per cent City Sales Tax 84.00

Received on account 1,484.00

Balance Due 1,400.00

Two Thousand Eight Hundred
One Thousand
Four Hundred Dollars

Received on account with thanks by
Check No. 624, dated June 12, 1957,
in the amount of \$1,484.00 drawn on
the National City Bank of New York

PAUL ROSENBERG & CO.

Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

SOCIÉTÉ AUXILIAIRE
DES EXPOSITIONS
DU PALAIS DES BEAUX-ARTS

Le 21 Juin 1957
June 10, 1957

Monsieur Robert Giron
DSOLD TO: Général de la Société
Auxiliaire des Expositions du
Palais des Beaux-Arts
10, Rue de Valenciennes
214 East 70th Street
New York, N.Y.

Chez Monsieur Giron,

One framed painting by Graham Sutherland
n'est parvenue en son absence, il se trouve en effet à
Paris. No. 5699

"Hybrid"

1377
J'ignore le propriétaire actuel
du tableau de France que vous indiquez et je suis sûr que
mon Père l'a acheté. Painted 1957, signed and dated upper right "12.IV.57"
tion dans notre fichier.
Oil on canvas

Certainement les organisateurs de
l'exposition Gallery pourront vous renseigner. \$2,800.00

3 per cent City Sales Tax 84.00

Monsieur Giron, à l'assurance de nos sentiments. \$2,884.00

Two Thousand Eight Hundred
and Eighty-Four dollars

Alexandre Rosenberg

as/ab

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

SOCIÉTÉ AUXILIAIRE
DES EXPOSITIONS
DU PALAIS DES BEAUX-ARTS

A.S.B.L.

Le 21 Juin 1957

Bruxelles, le 5 juin 1957.

10, RUE ROYALE

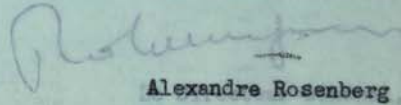
Monsieur Robert Giron
Directeur Général de la Société
Auxiliaire des Expositions du
Palais des Beaux-Arts,
10, Rue Royale, Bruxelles.

Monsieur Paul Rosenberg,
20 East 79th street
New York 21.

Cher Monsieur Giron,

Mon cher ami, Votre lettre adressée à mon Père
m'est parvenue en son absence, il se trouve en effet à
Paris.

Nous organisons pendant l'exposition 54 et 55
le cadre même de l'exposition. J'ignore le propriétaire actuel
du tableau de Braque que vous indiquez et je suis sûr que
mon Père l'ignore aussi, car je ne trouve aucune informa-
tion dans notre fichier. Vous pourriez sûrement me donner, au sujet d'un
tableau de Braque que je désire obtenir, le nom de son proprié-
taire actuel. Certainement les organisateurs de
l'exposition de la Tate Gallery pourront vous renseigner.
"Guitare, fruits, pipe et cahier" (1921), 116 x 60,
n° 54 du catalogue Avec mes regrets, croyez, cher
Monsieur Giron, à l'assurance de mes sentiments les meilleurs.
Merci du renseignement que vous voudrez bien me don-
ner et croyez-moi, mon cher ami, bien
PAUL ROSENBERG & CO.



Alexandre Rosenberg

Robert Giron.

ar/eb

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	P. Rosenberg	II.J.15

**SOCIÉTÉ AUXILIAIRE
DES EXPOSITIONS
DU PALAIS DES BEAUX-ARTS**

A. S. B. L.

Bruxelles, le 5 juin 1957.
10, RUE ROYALE

Monsieur Paul Rosenberg
20 East 79th street
New York 21.

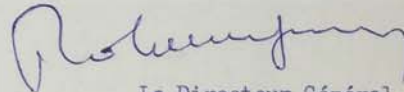
Mon cher ami,

Nous organisons pendant l'exposition 58 et dans le cadre même de l'exposition, une très importante manifestation consacrée aux cinquante ans d'Art Contemporain dans le monde.

Vous pourrez sûrement me donner, au sujet d'un tableau de Braque que je désire obtenir, le nom de son propriétaire actuel. Vous le connaissez, je pense. C'est :

"Guitare, fruits, pipe et cahier" (1924), 116 x 60, n° 54 du catalogue de l'exposition Braque à l'Arts Council en 1956.

Merci du renseignement que vous voudrez bien me donner et croyez-moi, mon cher ami, bien cordialement à vous.



Le Directeur Général,
Robert Giron.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

TELEPHONE: WHITEHALL 9737

TELEGRAMS: AMEC, PICCY, LONDON

CHAIRMAN: SIR KENNETH CLARK, K.C.B., LL.D., F.B.A.
SECRETARY-GENERAL: SIR WILLIAM EMRYS WILLIAMS, C.B.E.

11th December, 1956.

Dear Mr. Rosenberg,

I am writing to thank you most warmly for the loan of your Braque, L'Atelier, for the exhibition which we have just organized for the Edinburgh Festival and for a showing at the Tate Gallery afterwards. It was most generous of you to deprive yourself of your picture for so long; and I can assure you that the exhibitions were greatly appreciated. The total number of visitors at both showings was over 80,000. This was the most completely representative exhibition of the work of a living artist we have ever arranged and it was only the warm-hearted response of many owners - especially in America - which made this possible. I hope by now your picture has reached you safely.

Yours sincerely,

Philip James

Director of Art.

Mr. Paul Rosenberg,
20 East 79th Street,
New York,
U.S.A.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Greater New York March of Dimes Campaign
 THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
 BASIL O'CONNOR, President
 2 PARK AVENUE • NEW YORK 16, N. Y.

ROY W. MOORE
 Chairman

October 23, 1957

Paul Rosenberg & Company
 20 E. 79th St.
 New York, N.Y.

Gentlemen:

Thank you for your recent generous gift to the Greater New York Chapter of the March of Dimes.

Enclosed is the Foundation's official receipt for your contribution which will help provide hospital and medical care for thousands of polio patients stricken before and since the Salk vaccine and will help bring maximum rehabilitation to those crippled by paralytic polio.

On behalf of the Greater New York March of Dimes and those who will benefit from your generosity, may I extend my sincerest thanks.

Sincerely yours,

Roy W. Moore
 Roy W. Moore, Chairman
 Greater New York Campaign
 National Foundation for
 Infantile Paralysis

STATEMENT • This acknowledges with thanks your subscription as stated above.

150.00



1938



1958

161

C & I 7

Greater New York March of Dimes
 2 Park Avenue, New York 16, New York
 MURRAY HILL 3-7900

DATE OCTOBER 11, 1957 No. 1796

We wish to express our sincere thanks for your contribution of \$ 150.00 receipt of which is hereby gratefully acknowledged.

The National Foundation for Infantile Paralysis

PAUL ROSENBERG & COMPANY
 20 E. 79 ST.
 NEW YORK, N. Y.

161

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	P. Rosenberg	II.J.15

THE GREATER NEW YORK FUND

11 WEST 42nd STREET · NEW YORK 36, N. Y. · LOngacre 3-3000

DATE 10-17-57

PAUL ROSENBERG & CO.
20 EAST 79TH ST.
NEW YORK 21, N. Y.

No. 18-1830-0-00 # 16008

You have subscribed	Your prior payments were	and your current payment is	Making your total payments	Leaving a balance due of
150.00		150.00	150.00	

STATEMENT. *This acknowledges with thanks your subscription as stated above.*

Painted 1955

Oil on canvas

40 x 30 inches

Sincerely yours,
PAUL ROSENBERG & CO.

EXHIBITED: Recent Paintings by Karl Knaths,
Paul Rosenberg & Co., New York,
November 28 to December 17, 1955,
No. 14.
The Phillips Gallery, Washington, D.C.,
January-February, 1956

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

March 21, 1957

April 25, 1957

PLEASE TEAR OFF AND RETURN THE UPPER PORTION WITH YOUR CHECK

Your contribution is still needed to provide hospital and medical care for thousands of polio patients stricken before and since the Salk vaccine; and to help bring maximum rehabilitation to those crippled by paralytic polio.

AI 6389
059-57

Renewal of Annual Contribution \$150.00

Make checks payable to
"Polio" or The National Foundation for Infantile Paralysis
Contributions are deductible for tax purposes

Insurance
Valuation

161

\$ 950.00

Painted 1955

Miss Goe will be in Bedroom C, Car 595, and it is
only to be delivered.

40 x 30 inches

Sincerely yours,
PAUL ROSENBERG & CO.

EXHIBITED: Recent Paintings by Karl Knaths,
Paul Rosenberg & Co., New York,
November 28 to December 17, 1955,
No. 14.
The Phillips Gallery, Washington, D.C.,
January-February, 1956

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	P. Rosenberg	II.J.15

March 21, 1957

Grosso & Co.
445 Second Avenue
New York, New York

Gentlemen:

Please deliver one case of an unframed painting
by TOUJOUSE-LAUTREC, "Monsieur Boileau", on Friday evening,
March 22, to Miss Nancy Coe of the Cleveland Museum of Art.

The case is to be delivered to:

Grand Central Station,
Train No. 59, leaving at 9.15 p.m.
Car 595, Bedroom C.

Miss Coe will be in Bedroom C, Car 595, and it is
only to her that the picture is to be delivered.

Sincerely yours,
PAUL ROSENBERG & CO.

Evelyn Frickey
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Paris. 31. août 1956.

Cher Monsieur Rosenberg
Je vous remercie pour votre
très gentille lettre reçue
hier et pour l'intérêt
que vous portez à mon
travail.
En ce moment je n'ai rien
chez moi j'ai visité le
plus possible mon atelier
pour recommencer à travailler
j'ai commencé plusieurs
choses depuis peu de
temps et j'espère pouvoir
vous les montrer quand
elles seront un peu plus
avancées mais même

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	P. Rosenberg	II.J.15

Paul Rosenberg & Company, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

2,
avant cela je serais très
heureux de vous rencontrer
et cela le jour et où
s'entendrait que vous voulez,
En vous remerciant encore
je vous prie de croire cher
Monsieur Rosenberg, à l'expres-
sion de mes sentiments
les plus distingués
Alberto Giacometti
4^{is} me Hippolyte Maindron
Paris XIV,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Paul Rosenberg & Company, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS
TEL. MAYFAIR 2320

50, SOUTH MOLTON STREET
LONDON, W.1

Le 30 novembre 1956

20th November, 1956.

Messrs. Charles and Peter Gimpel
50 South Molton Street
London W.1, England.

20 East 79th Street,
New York.
Chers Amis,

I. A la suite de vos lettres, dont je vous remercie, je crois que nous pouvons considérer que nous sommes entièrement d'accord en ce qui concerne Armitage, Meadows et Donald Fraser. Les additions que vous proposez aux termes de mes lettres du 22 octobre me paraissent très judicieuses, et je les adopte volontiers.

Nul besoin de vous dire que nous sommes très satisfaits d'avoir abouti à un arrangement, et nous nous réjouissons à l'idée d'avoir les oeuvres de ces artistes dans notre galerie.

II. Nous ne voudrions pas donner à Fraser une exposition au début de l'été, époque peu favorable à New York. S'il ne peut être prêt avant cette date, il vaut mieux reporter cela à la saison prochaine, et prévoir pour l'automne et l'hiver 1957-58 les trois expositions Armitage, Meadows et Fraser, ce dernier pouvant d'ailleurs être exposé en même temps que l'un des sculpteurs, puisque nous avons deux galeries. Mais ceci ne veut pas dire que nous ne désirons pas recevoir des oeuvres de ces artistes bien avant. En fait, il nous serait agréable de pouvoir en montrer d'une façon privée, et aussi d'en inclure quelques unes dans un "group show". Nous serions donc prêts dès maintenant à en recevoir.

Je n'ai aucune objection à ce que vous apportiez avec vous quelques petites pièces de sculpture. Je me réjouis même de la venue prochaine ici de Charles, et j'espère que vous ne manquerez pas de me dire si je puis être utile à quelque chose à ce sujet, ce qui me ferait plaisir.

Si vous jugez que des papiers plus précis que la correspondance que nous avons échangée, je suis à votre disposition.

De mon père et de moi, pour vous deux, nos sentiments de sincère amitié.

Alexandre Rosenberg

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W. 1

20th November, 1956.

Alexandre Rosenberg, Esq.,
Paul Rosenberg Co.,
20 East 79th Street,
New York.

My dear Alexandre,

We are slowly getting down to answering your letters. In this one we will take up the case of Bernard Meadows. To make simple reading I will set it out in paragraphs.

- I. You are to be his exclusive agents for the U.S.A. and we will not sell or consign any of his work to any other dealer in the U.S.A.
- II. You will obtain all pieces of sculpture through the Gallery and in no case directly from the artist. There will be no direct accounting to the artist on your part.
- III. You will handle the work of Meadows on two bases: outright purchase by you against immediate payment upon receiving the shipments for a minimum yearly amount of \$3,500.00. We suggest a proviso that the minimum yearly payment should not include more than 2 copies of any one bronze, this would insure that the money could be spread over a number of different works. Handling of the rest on a consignment basis (for sale or return). All expenses of packing shipment, insurance etc. will be your responsibility.
- IV. The sculptures which you will buy outright will be done on the bases of a 30% discount on London prices and the sculpture handled on consignment will be billed to you on a basis of 20% discount of London prices.

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

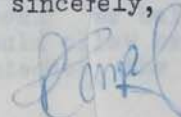
- 2 -

You are willing to incorporate the provision that any piece which you have not decided at first to purchase can no longer be acquired by you at the lower rate, even if you should change your mind about it.

V. We entirely agree with you that the agreement implies a close and frank cooperation and frequent consultations between you, the artist and us. For the matter of copies of the cast to be allotted to London and New York; we suggest that the number should be shared between you and us. However if one party is unable or does not wish to take up his half share, he could relinquish his option to the other. Perhaps there might be a proviso allowing the artist to keep one cast for himself to put on one side.

Can you give us some indication of when you would like to show any of our three artists? For your information Armitage had his last show in March 1956 with Bertha Schafer. Meadows will not be ready for his show in London until the end of April 1957, this would mean being ready end of February if it were for New York. This he cannot do in time. Fraser could be ready for one in the summer, but we would have to start to reserve his pictures now as he sells so well over here.

Yours sincerely,


Peter Gimpel.

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

16th November, 1956.

Alexandre Rosenberg, Esq.,
20 East 79th Street,
New York 21, N.Y.

My dear Alexandre,

In answer to your letter of 22/10/56 about K. Armitage, I should like to say that we are in agreement with you and have only a few small points to clear up.

I will therefore answer your letter taking up each one of your paragraphs at a time.

No comment on paragraphs I or II.

III. You are to be his exclusive agents for U.S.A. and we will not sell or consign any of his work to any other dealer in the U.S.

IV. There is one exception: Bertha Schaefer will retain for some time to come the right of buying if she so wishes, a limited number of pieces, 4 or 5 yearly at the same prices as yourselves. But here there arises a difficulty, because there is a vast difference between 5 small or 5 large pieces. We believe that should she want large ones, we should allow her at least 3 large and 2 medium or small pieces: the number 5 not to be exceeded.

V. You will obtain all pieces of sculpture through this Gallery and in no case direct from the artist. Receipts of pieces, report of sales and notice of payment will be accounted to us, with the provision that a duplicate accounting will be sent directly to Armitage. You will handle the work of Armitage on two bases:

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OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

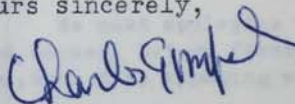
50, SOUTH MOLTON STREET
LONDON, W.1

- 3 -

X. My brother and I have been very impressed with our dealings with you, both in the role of businessmen and otherwise. We therefore hope and sincerely believe, like you, that our mutual collaboration will be exciting, fruitful and beneficial to all concerned.

This agreement between us becomes operative as soon as I receive a written answer from Bertha Schaefer. I will inform you immediately I receive her letter.

Yours sincerely,



Charles Gimpel.

P.S. Would you allow me to bring over with me, when I come to the States in mid-March, 2 small sculptures by Armitage? I usually do bring several small examples of work of our own artists, partly by request of American clients.

If you should feel that this would be contrary to the spirit of our agreement, I should be quite satisfied not to do it. This would also apply to B. Meadows.

I shall be writing separate letters on Meadows and D. Hamilton Fraser.

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

3 Nov. 1956

Alexandre Rosenberg Esq
Paul Rosenberg Esq
20 East 79th street
New-York 21

Dear Alexandre Rosenberg

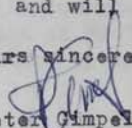
We must apologize for not answering your letter of Oct 22nd sooner. but we first wanted to have a talk with the Artists, then this appalling war in the Middle East was started.

In fact this letter is not a detailed answer to your two letters but just to acknowledge your correspondence. and to say that we are in complete agreement with the principles laid down in your two letters and there are only one or two points of detail that we would like to clarify.

I should like to confirm that as from now we will until the final correspondence is exchanged accept your proposals for Meadows and Fraser.

We are now awaiting an answer from Bertha Schaefer about Armitage and will keep you informed.

Yours sincerely


Peter Gimpel

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Messrs. Charles and Peter Gimpel
October 22, 1956 - Page 2

give to experiment in that direction, and I believe that it has
to work between you and me, or that it will
October 22, 1956

With best regards,

Sincerely yours,
PAUL ROSENBERG & CO.

Messrs. Charles and Peter Gimpel
50 South Molton Street
London, W. 1., England

Alexandra Saxeberg

Dear Friends:

The enclosed letter purposely deals with Armitage alone,
as I thought you might have to show it to him.

I separately take up the case of Bernard Meadows and Donald
Fraser, in this letter. Much of what I said about Armitage
applies equally to these artists, with a few restrictions however.

The first one is that our exclusive handling of their work
in the United States would be unqualified. As concerned Meadows,
because of the lesser reputation he enjoys, I suggest that we
obtain his pieces at 70 % of London prices in case of purchase,
and 80 % in the case of a consignment. The minimum yearly
amount we would be committed to buy is \$3,500.00 as a start.
There will be no direct accounting to the artist.

As to Fraser, we are willing to buy his work at 70 % of
London prices and to take it on consignment at 80 %, guaran-
teeing a minimum yearly \$4,000.00 of purchase by us. No direct
accounting to the artist.

Exhibitions in our gallery of the work of these two artists
would be organized, in cooperation with your gallery, as soon as
practicable, and thereafter at intervals determined by circum-
stances.

There again I feel that some valuable results may be attained
and that other instances of cooperation will develop. I am very
interested to see how such cases of international agreements
between galleries might evolve, as I am convinced of the need of
gradually establishing a pattern of relations of this kind. I am

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Messrs. Charles and Peter Gimpel
October 22, 1956 - Page 2

glad to experiment in that direction, and I believe that it has
to work between you and us, or that it will never work at all.

With best regards,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

ar:nb
encs. 2

[Faint, mostly illegible typed text follows, appearing to be the main body of the letter.]

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Messrs. Charles and Peter Gimpel
October 22, 1956 - Page 2

to an exaggerated disparity. This consideration, together with the high expenses involved here, the cost of transportation and eventual customs duty, binds us to very tight margins, if this project should be financially rewarding to us, and your interest be also protected.

October 22, 1956

I therefore suggest that we obtain the pieces to buy outright at 75 % of London prices and the pieces to be handled on consignment at 85 % of London prices. We are willing to buy pieces which we have not seen, can no longer be acquired by us at London, W. I., England, we should change our minds about it.

Dear Friends: I want to apologize for not writing to you sooner about the questions we discussed in London and later in Paris. My excuse is the pressure always developing at the end of a sojourn abroad. Now that I am settled back in New York, the time has come to clarify the state of our project.

First, I confirm our interest in the work of Kenneth Armitage, and our determination to be his American agents, if an understanding between you, him and us makes it possible.

We are aware of Armitage's previous commitment with the Bertha Shaefer Gallery, and we recognize that there exists in this respect, a delicate situation. Although we want to be the exclusive dealers for Armitage, and therefore expect you and him not to sell or consign to any other gallery in the United States, we are willing to accept that Bertha Shaefer will retain for some time to come, the privilege of buying, if she so desires, a limited number of pieces, by instance four or five yearly, provided that you would not consent to her prices such that might put her in a position to undersell us, nor a quantity that could permit her to organize an exhibition to rival ours.

We would obtain all pieces of sculpture by Armitage through your gallery, and in no case directly from the artist. Receipts of pieces, report of sales, and notice of payment will be accounted to you, with the provision that a duplicate accounting will be sent directly to Armitage. We would handle the work of Armitage on two bases: outright purchase by us against immediate payment upon receiving the shipments, for a minimum yearly amount of \$6,500.00--handling of the rest on a consignment basis ("for sale or return"). All expenses of packing, shipment, insurance, etc. ... will be our responsibility.

We propose to offer the work of Armitage for sale in the United States at prices higher than practised on the London market, this mark-up to be determined by experience, but without leading

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Messrs. Charles and Peter Gimpel
October 22, 1956 - Page 2

to an exaggerated disparity. This consideration, together with the high expenses incurred here, the cost of transportation and eventual customs duty, binds us to very tight margins, if this project should be financially rewarding to us, and your interest be also protected.

I therefore suggest that we obtain the pieces to buy outright at 75 o/o of London prices and the pieces to be handled on consignment at 85 o/o of London prices. We are willing to incorporate the provision that any piece which we have not decided at first to purchase, can no longer be acquired by us at the lower rate, even if we should change our minds about it.

We realize that this might well make some concession necessary on the part of Armitage, at least in the present price scale of his work. But he should be aware of the potential expansion of his market, and the gradual increase of prices toward which we shall work. On the other hand, such an agreement implies a close and frank cooperation and frequent consultations between you, him and us, as to prices, number of copies cast of each piece, and relative quantity allotted to London and New York.

In the course of the talks we had in Europe, and my meetings with Armitage, I believe enough was said to indicate how earnest we are about this project, and how determined we are to apply to it our best efforts and wisest policies. I hope that great benefit will derive from such an understanding for everyone concerned, and that we can look forward to a long and satisfactory collaboration. I would appreciate hearing of any suggestions you might also want to make.

I also want to assure you that the time I spent in your company was among the most pleasant and enlightening I had in Europe, and I wish to thank you both for it.

With kindest regards, I am

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

ar:nb

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS
TEL. NATION 3720

50, SOUTH MOLTON STREET

August 21, 1956

15th August 1956

Mr. Charles Gimpel
Gimpel Filis Florence Walters
50, South Molton Street
London, W. 1, England Company
20 East 79th Street
Dear Charles:
New York 21

I was so pleased to receive your letter and to have news of you, and I want to thank you for returning the two tax forms. I saw Eleanor about two weeks ago just before she and Danny left for a vacation at Montauk. They will return to New York some time next week, and I need not tell you that I miss both of them very much. Thank you for your letter dated July 27th. I am sorry I

have been so long in replying. When you come to New York next spring with Mrs. Gimpel, I hope you will let me know, as I look forward to seeing you again and meeting your wife.

As you have requested I have signed the two forms you sent me. Please let me know, when you get around to it, if you have anything which you think might be of interest to us. With my kindest and best regards, I am

I am hoping to see Eleanor and Danny when she comes over here. I shall be coming over to New York with my wife in the Spring next year and I look forward very much to seeing you again.

Sincerely yours,
PAUL ROSENBERG & CO.
Florence Walters

With best wishes and kind regards and the hope that I shall have our Sculpture sorted out very soon.

Yours sincerely,

Charles
(Charles Gimpel)

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

15th August 1956

Miss Florence Walters
Paul Rosenberg and Company
20 East 79th Street
New York 21
NY USA

Dear Florence,

Thank you for your letter dated July 27th. I am sorry I have been so long in replying, but I have only just got back from my Holiday at our House in the South of France. As you have requested I have signed the two forms you sent me and I am returning them to you together with one of our business cards.

I am hoping to see Eleanor Saidenberg in October when she comes over here. I shall be coming over to New York with my Wife in the Spring next year and I look forward very much to seeing you again.

With best wishes and kind regards and the hope that I shall have our Sculptors sorted out very soon.

Yours sincerely,

Charles

(Charles Gimpel)

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS
TEL. MAYNOR 1960

50, SOUTH MOLTON STREET
LONDON, W. 1

24 July 1956

July 31, 1956

Peter Gimpel, Esq.
Gimpel Fils
50, South Molton Street
London, W. 1

Dear Mr. Gimpel:

We are in receipt of your letter addressed to Mr. Alexandre Rosenberg, who is currently in the south of France, and we want to confirm that we would be interested in the possibility of exhibiting the work of Kenneth Armitage; however, I realize that for the present time he is connected with Bertha Schaefer. You mention that you can buy directly from Henry Moore, and if you have any photographs of his work available, I would greatly appreciate it if you would send them to me with the prices, also any other photographs of important works that you may have.

Will you please give my kindest regards to your brother, whom I had the pleasure of meeting when he was here in New York last winter.

Thanking you, I am

Sincerely yours,
PAUL ROSENBERG & CO.

fw:mg

Florence Walters

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W. 1

24 July 1956

Alexandre Rosenberg Esq.
Paul Rosenberg & Co
20 East 79th street
New-York

Dear Monsieur Rosenberg

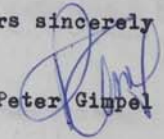
My brother Charles is away and am trying to sort out his correspondance. I have discovered in his file a letter from you dated June 21st Reading through your letter I realize that there is one matter only which required an answer . i.e. the possibility of you exhibiting Kenneth Armitage. For the moment that is not possible as he is under contract with Bertha Schaefer this of course is not a permanent arrangement.

You also mention the possibility of buying sculptures by Matisse, Giacometti Rodin etc.. If we have any photos of these works we should like to send them to you.

We also are able to buy direct from Henry Moore and may from time to time be able to send you photos.

I hope that we may have the pleasure of your visit this summer.

Yours sincerely


Peter Gimpel

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Le 21 juin 1956.

July 27, 1956

Monsieur Charles Gimpel
Gimpel Fils
50, South Molton Street
London
Charles Gimpel, Esq.
Gimpel Fils
50, South Molton Street
London, W. 1

Depuis sa dernière lettre, notre programme de sculpture a été
Dear Mr. Gimpel, nous représentons directement, mais aussi quant aux œuvres d'au-
tres sculpteurs. We have been requested by the New York City
Sales Tax Department to have the enclosed forms signed
by you, and, as you do not have a New York City Sales
Tax registration number, will you kindly enclose one
of your business cards.

I would appreciate it very much if you would
sign both these forms and return them here.
Avec
With my best and kindest regards, I am
Sincerely yours,
PAUL ROSENBERG & CO.

Si il vous arrive de trouver des œuvres de Degas,
Matisse, Giacometti, Rodin et Maillol, je serais content que vous
me les fassiez, car nous cherchons Florence Walters
Encs. 2

En attendant le plaisir d'avoir de vos nouvelles et
avec nos meilleurs souvenirs, je vous prie de croire, Monsieur,
à l'assurance de nos sentiments les plus sincères.

PAUL ROSENBERG & CO.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 21 mai 1956.

Le 21 juin 1956.

Monsieur Charles Gimpel
Gimpel Fils
30 Monsieur Charles Gimpel
Le Gimpel Fils
50, South Molton Street
London, W.1 Gimpel,

Cher Monsieur, vous remercie vivement de votre lettre du 17 mai, dans laquelle vous m'exposez la situation des différents sculpteurs ou ce qui concerne leur. Depuis ma dernière lettre, notre programme de sculpture a bien avancé, non seulement en ce qui concerne les artistes que nous représentons directement, mais aussi quant aux oeuvres d'autres sculpteurs du passé et du présent dont nous avons fait l'acquisition pour notre stock. A ce propos, je me souviens que vous m'aviez dit avoir la possibilité d'obtenir quelque chose de Henry Moore; nous achèterions volontiers de ses oeuvres, si vous avez toujours accès auprès de lui.

J'espérais recevoir de vous des photographies de sculptures du jeune artiste dont vous m'aviez parlé, Thornton; cependant, nous sommes de plus en plus intéressés par Kenneth Armitage. Avez-vous eu l'occasion de le consulter à nouveau, et serait-il possible de trouver un arrangement qui satisfasse aux légitimes scrupules que Armitage et nous-mêmes avons à l'égard de Bertha Schaefer?

S'il vous arrive de trouver des oeuvres de Degas, Matisse, Giacometti, Rodin et Maillol, je serais content que vous me les signaliez, car nous cherchons à acquérir des sculptures de ces artistes.

En attendant le plaisir d'avoir de vos nouvelles et avec mon meilleur souvenir, je vous prie de croire, cher Monsieur, à l'assurance de mes sentiments les plus sincères.

Je vous prie de croire, cher Monsieur Gimpel, à l'assurance de mes sentiments les meilleurs.

PAUL ROSENBERG & CO.

PAUL ROSENBERG & CO.

ar:mg
amag

Alexandre Rosenberg
Alexandre Rosenberg

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GIMPEL FILS

91-9, MOLTON STREET

LONDON

CONTEMPORARY GALLERY

TEL. 8400 1100

50, SOUTH MOLTON STREET

LONDON W.1

Le 21 mai 1956.

Monsieur Charles Gimpel
Gimpel Fils
50, South Molton Street
London, W.1

Cher Monsieur Gimpel,

Je vous remercie vivement de votre lettre du 17 mai, dans laquelle vous m'exposez la situation des différents sculpteurs en ce qui concerne leur attachement aux galeries de New York.

Je sais que Reg Butler est engagé avec Pierre Matisse, et nous ne pouvons rien faire pour le moment. Armitage m'intéresse beaucoup, mais je comprends la délicatesse de sa situation à l'égard de Bertha Schaefer, avec laquelle nous devons également user de diplomatie, puisque nous venons de lui enlever l'un de ses sculpteurs américains, en la personne de Fred Farr.

La même diplomatie s'impose à l'égard de Chadwick, au sujet duquel d'ailleurs, et sans doute à tort, je conserve une opinion plus réservée.

Ce que vous me dites de Thornton me donne un vif intérêt, et, comme j'ignore complètement ses oeuvres, j'attends avec gratitude votre envoi de photos.

En effet, j'ai aimé les deux ou trois choses de David Smith que j'ai pu voir jusqu'à présent; il est l'un des sculpteurs américains sur ma liste, mais je n'ai jusqu'ici rien fait à son égard.

Ce projet de sculpture, qui prend maintenant bonne forme, m'intéresse au plus haut point, et j'espère vivement que nous pourrons arriver à une collaboration mutuellement agréable.

Je vous prie de croire, cher Monsieur Gimpel, à l'assurance de mes sentiments les meilleurs.

PAUL ROSENBERG & CO.

ar:mg

Alexandre Rosenberg

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GIMPEL FILS

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

Le 17 mai, 1956.

Alexandre Rosenberg, Esq.,
Paul Rosenberg & Co.,
20 East 79th Street,
New York 21,
N.Y., U.S.A.

Cher Monsieur,

En reponse a votre lettre du 3 mai, la situation au point de vue sculpture est la suivante:

Kenneth Armitage a un arrangement d'exclusivite avec Bertha Schaefer pour l'Amerique. Mais cet arrangement n'a rien de permanent. J'ai parle a Armitage de votre proposition et il est, comme nous, un peu perplexe car Bertha s'est occupe de lui lorsqu'il etait inconnu et a beaucoup contribue a le mettre en evidence aux Etats-Unis. Neanmoins Armitage demeure interesse.

Reg Butler expose a la Hanover Gallery a Londres avec Erica Brausen. Je lui ai mentionne votre lettre, vous pourriez donc vous mettre en rapport avec elle. A New York Reg Butler expose chez Pierre Matisse.

Le troisieme Anglais qui s'est impose comme un des grands sculpteurs de classe internationale est Lynn Chadwick. Il a ete montre et achete par le Musee de l'Art Moderne a New York et d'autres musees des Etats-Unis. Cette annee il represente la Grande Bretagne dans le pavillon Britannique a la Biennale de Venise.

Nous avons fait un arrangement pour le montrer au debut de l'annee prochaine chez Eleanore Saidenberg mais sans engagement definitif pour la suite. De plus, comme Eleanore ne s'est pas engagee a acheter une partie de son oeuvre, nous nous sommes reserves le droit de vendre de sa sculpture aux marchands de New York et c'est meme ce que nous avons deja fait. J'ai aussi discute de votre lettre avec Chadwick qui n'est pas pour l'instant prepare a prendre une decision definitive. Mais nous pourrons reconsiderer la question par la suite.

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GIMPEL FILS

20 SOUTH MOLTON STREET
LONDON W 1

OLD MASTERS
AND
CONTEMPORARY ARTISTS

Le cas de Barbara Hepworth est assez similaire, sauf que notre contrat avec elle a été signé après son arrangement avec Martha Jackson. Nous n'avons donc personnellement aucune attache avec cette Galerie et nous serions prêts à travailler avec vous si Barbara Hepworth était d'accord. Nous préparons une importante exposition de ses œuvres le mois prochain et lorsque j'aurai les photos de ses nouvelles sculptures je vous les enverrai. En attendant je lui mentionnerai votre lettre, quoique vous n'avez pas en fait proposé de l'exposer.

Parmi nos jeunes sculpteurs de talent - et nous en avons celui qui serait le plus susceptible de vous intéresser et pour qui nous n'avons pas encore fait d'arrangement, s'appelle L.T. Thornton. Alfred Barr a acheté une sculpture pour le Musée ainsi que Nelson Rockefeller et d'autres collectionneurs américains. Nous avons aussi vendu à Peggy Guggenheim, the Arts Council etc. Il a été montré à plusieurs reprises par le British Council dans différentes expositions organisées dans les capitales européennes. Je vous enverrai des photos.

Comme vous vous rendez compte, la situation est plutôt confuse actuellement, mais avec un peu de patience et une certaine diplomatie, nous devrions parvenir à certains accords d'un avantage mutuel.

Avez-vous David Smith comme sculpteur? Il est certainement un des meilleurs artistes américains. Je sais qu'il voulait quitter sa galerie.

Je vous prie de croire, cher Monsieur, à l'assurance de mes sentiments les plus sincères.

Charles Gimpel

Charles Gimpel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Monsieur Charles Gimpel
Le 3 mai 1956
Page 2.

Le 3 mai 1956.

Monsieur Charles Gimpel
50, South Molton Street
London, W. 1

pour la prochaine ne prend plus de temps que je ne pensais, et comme le temps avance, je ne suis plus très sûr de pouvoir être à Londres, et c'est la raison pour laquelle je vous écrit maintenant.

de plus
Je suppose que vous êtes maintenant rentré à Londres, satisfait de votre voyage en Amérique durant lequel nous avons eu le plaisir de pouvoir un peu parler ensemble. Je regrette seulement de ne pas vous avoir vu à nouveau avant votre départ.

en
Le projet dont je vous avais entretenu déjà l'année dernière est maintenant sur le point de se réaliser. Nous travaillons à mettre sur pied un groupe de sculpteurs intéressants, et nous allons consacrer à la sculpture une partie importante de la galerie. Après avoir examiné ce que les Américains peuvent nous offrir dans ce genre, nous avons retenu quatre noms, dont deux jeunes presque inconnus et deux plus âgés, ayant une réputation bien établie. Nous avons été de toutes parts vivement encouragés dans ce projet, et nous sommes nous-mêmes très enthousiastes à l'idée de défendre la sculpture contemporaine.

Comme je vous l'avais dit, nous voudrions ajouter deux ou trois sculpteurs anglais, et vous m'aviez dit que vous seriez à même de nous aider à ce sujet. Sur votre recommandation, j'ai vu chez Bertha Schaefer les oeuvres de K. Armitage, et j'ai été très favorablement impressionné. Je serais donc très intéressé de connaître votre opinion sur la possibilité de nous occuper des oeuvres de ce sculpteur, ainsi que de Reg Butler, et dans quelles conditions cela pourrait se faire. Nous désirerions, naturellement, une sorte d'exclusivité pour l'Amérique, où vous savez que nous sommes à même d'effectuer du bon travail. Je vous serais également reconnaissant si vous pouviez nous envoyer les photographies de quelques oeuvres de Hepworth, avec lesquelles je ne suis pas très familier, ainsi que de celles d'autres jeunes sculpteurs auxquels vous vous intéressez et qui vous paraîtraient particulièrement recommandables.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

November 1, 1956

December 4, 1956

Gentlemen

Miss Esther Ginche
353 West 56 Street
New York 19, New York

Dear Miss Ginche:

Thank you for writing us about your watercolor by Marie Laurencin. As we have a quantity of her watercolors we would not be interested in yours, however we appreciate your bringing your picture to our attention.

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

ar:nb

Sincerely,

(Miss) Esther Ginche

353 W. 56 St.

N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WEIL GOTSHAL & MANGES

50 EAST 48th STREET, NEW YORK 17, N.Y.

Dec. 2, 1956.

Gentlemen:

I read that you are having an exhibition of paintings in memory of Marie Laurencin.

I have a rather charming painting (water-color), painted in 1930, which I would be happy to lend to you if you so desire. I believe it is titled "Portrait of a Young Girl".

Sincerely,

(Miss) Esther Gruber

353 W. 56 St.

N.Y. 19

By Bearer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WEIL GOTSHAL & MANGES

80 EAST 45TH STREET, NEW YORK 17, N.Y.

MURRAY HILL 2 12123
CABLE: WEILGOTSHAL
WASHINGTON 6 112
445 1011 STREET, N.Y.

November 1, 1956

April 19, 1956

Mr. and Mrs. Joseph L. Gitterman, Jr.
923 Fifth Avenue
New York 21, New York

Dear Mr. and Mrs. Gitterman:

We are sending to you for your approval the painting by
ABRAHAM RATTNER, "Through the Branches."

As I explained to you yesterday, I made an unforgivable
error. The price of the picture is \$2,800.00.

I hope that you will enjoy seeing this painting in your
home, and I look forward to the pleasure of hearing from you.

Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters

fw:nb

I understand that the enclosed executed consignment
agreement and resale certificate will be delivered to the
writer at the time you pick up the five pictures on April 20th.

Thank you very much for your cooperation.

Very truly yours,

James D. Walsh

By Bearer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WEIL, GOTSHAL & MANGES

60 EAST 42ND STREET, NEW YORK 17, N.Y.

SYLVAN GOTSHAL
FRANK L. WEIL
HORACE S. MANGES
ROBERT ABELOW
GABRIEL KASLOW
JOHN M. LEWIS
JESSE D. WOLFF
THEODORE TANNENWALD, JR.
ARTHUR M. KREIDMANN
EDWARD C. WALLACE

JACOB F. RASKIN
LOUIS OTTEN
ELY KUSHEL
MILTON HASELKORN
EDWARD L. HERRIGAN
ROBERT TODD LANG
LEE N. STEINER
IRA M. MILLSTEIN
ROBERT M. BLUM

MURRAY HILL 2-7700
CABLE ADDRESS "WEGOMA"

WASHINGTON 4, D. C.
425 13TH STREET, N. W.

April 19, 1956

Mr. Paul Rosenberg
Paul Rosenberg & Co.
20 East 79th Street
New York, N. Y.

Re: Estate of Jakob Goldschmidt, Deceased

Dear Mr. Rosenberg:

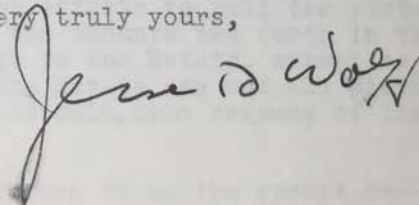
I understand that my Co-Executor, Mr. A. E. Goldschmidt, has made arrangements with you for you to pick up the five pictures identified in the attached schedule at my office, tomorrow, Friday, April 20th, between 11:30 AM and 1 PM.

I enclose herewith original and copy of the form of consignment agreement which the Estate is using with all galleries and concerns which are selling any of the objects of art, etc. of the estate. Also attached is a New York City resale certificate which we would appreciate your signing, inserting your registration number, and returning to the writer together with the executed consignment agreement.

I understand that the enclosed executed consignment agreement and resale certificate will be delivered to the writer at the time you pick up the five pictures on April 20th.

Thank you very much for your cooperation.

Very truly yours,



JDW:RM
Encls.

cc: Mr. A. E. Goldschmidt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

April 19, 1956

Paul Rosenberg & Co.
20 East 79th Street
New York, N. Y.

Gentlemen:

Confirming our understanding with you concerning the consignment to you of certain pictures belonging to the Estate of Jakob Goldschmidt, Deceased, attached hereto is a list of the pictures being consigned to you and the net price which is to be remitted by you to the Estate in the event of a sale of each such picture.

You acknowledge receipt of each of the pictures listed on the attached schedule and are to hold same on consignment for the account of the Estate of Jakob Goldschmidt, Deceased. It is understood that title to these pictures is to remain with the Estate unless and until you sell same. Upon the sale of any picture, the proceeds thereof are to be held in trust by you, for the account of the Estate, and the net amount due the Estate per the attached schedule is to be forthwith remitted to the Estate.

Specifically, the values set forth in the attached list are the individual net prices to be remitted to the Estate, and your commissions, expenses, etc. are to be borne by you and are to be obtained from any amounts over and above any of these net prices which you are able to obtain for the pictures. It is also understood that you will insure these pictures at the values set forth in the attached list, the insurance proceeds to be payable to the Estate.

We understand that you will mark your books and records accordingly to show that each of the pictures on the attached schedule, and the proceeds from the sale thereof, are the property of the Estate of Jakob Goldschmidt. You are to be responsible for any loss or damage to any of these items while they are consigned to you.

It is understood that during the period of this consignment agreement you will use your best efforts to sell the pictures at prices which will net the Estate the amounts set forth in the attached schedule, without any charge to the Estate, except as above provided, and will return to the Estate any and all pictures on the attached schedule which are not sold, upon request of the undersigned for such return.

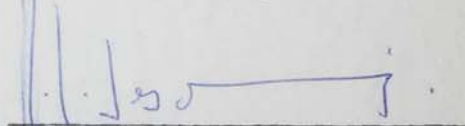
Will you please sign and return to us the resale certificate attached hereto, inserting therein your New York City sales tax registration number.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

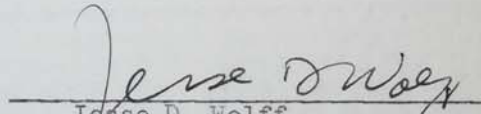
-2-

If the foregoing correctly sets forth your understanding of our agreement, will you please sign and return to us the enclosed copy of this agreement, with schedule attached.

Very truly yours,


A. E. Goldschmidt

Wife of Jakob Goldschmidt,
20 Eased Street
New York, N. Y.


Jesse D. Wolff

Executors of the Estate of
Jakob Goldschmidt, Deceased

ACCEPTED AND AGREED:

PAUL ROSENBERG & CO.

By _____

PAUL ROSENBERG & CO.

Address: 20 East 75th Street
New York, N.Y.

Particulars of purchase
Registration No. of purchase

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

RESALE CERTIFICATE

*Received
12/27/68*

April , 1956

Mr. Paul Rosenberg,
20 East 79th Street,
New York, New York

Estate of Jakob Goldschmidt, Deceased
30 Broad Street
New York, N. Y.

I HEREBY CERTIFY that all of the tangible personal property which I shall purchase from the Estate of Jakob Goldschmidt, Deceased, will be purchased for resale to my customers in the form of tangible personal property.

This certificate shall be notice and be considered as part of each purchase I make from you, and shall be effective until revoked by me by notice in writing to you.

A. E. GOLDSCHMIDT

PAUL ROSENBERG & CO.

By _____

Address: 20 East 79th Street
New York, N. Y.

Certificate of Authority
Registration No. of Purchaser

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

A.E. GOLDSCHMIDT

*answered
12/28/56*

December 26th, 1956.

Mr. Paul Rosenberg,
20 East 79th Street,
New York, New York.

Dear Mr. Rosenberg:

My little calendar tells me that on the 29th of this month you will celebrate your seventy-fifth birthday. On this occasion I certainly do not want to miss sending you my very best wishes for a very Happy Birthday and for many more years of good health and much happiness.

I know how much my father thought of you and how much he valued his friendship with you and, for these reasons, I have always felt very close to you so that I can assure you that my good wishes are extremely sincere and come from the heart.

Sincerely yours,

A. E. Goldschmidt
A. E. GOLDSCHMIDT

AEG/11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

<u>Artist</u>	<u>Description</u>	<u>Net Amount Due Estate</u>
Renoir	Woman with Hat	\$ 20,000.00
Daumier	Bathers	40,000.00
Daumier	Locksmith	22,000.00
Delacroix	L'Arabe Blessé	35,000.00
Delacroix	Boy	35,000.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

July 5, 1956

May 22, 1956

SOLD TO:

Jakob Goldschmidt Estate
30 Broad Street
New York 4, New York

Dear Mr. Goldschmidt:

I have received your letter of May 21, together with a photograph of the Renoir flower painting.

However, I believe you are mistaken in assuming that we have twenty eight (28) photographs at \$1.75 each, for a total of \$21.00. After checking in our records as far back as we could, we find that this particular picture appears nowhere.

I regret not to be able to help you in this instance, and with best regards, I am

Sincerely yours,
PAUL ROSENBERG & Co.

er:dg
Enc. 1 photograph

Alexandre Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Estate of
Jakob Goldschmidt
30 Broad St.
New York, New York

September 12, 1956

Mr. Paul Rosenberg
Paul Rosenberg & Co.
30 E. 79th St.
New York, New York

May 22, 1956

Re: Estate of Jakob Goldschmidt, Deceased
Mr. A. E. Goldschmidt
30 Broad Street
New York 4, New York

Dear Mr. R

This is to authorize you to deliver to J. Budworth and Sons
for packing items which you have in your estab-
lishment belonging to the Estate of Jakob Goldschmidt:-

Dear Mr. Goldschmidt:

I have received your letter of May 21, to-
gether with a photograph of the Renoir flower painting.

However, I believe you are mistaken in as-
suming that your father bought the painting from this
firm. After checking in our records as far back as we
could, we find that this particular picture appears no-
where.

Thanking you for cooperation, I remain,

I regret not to be able to help you in this
instance, and with best regards, I am

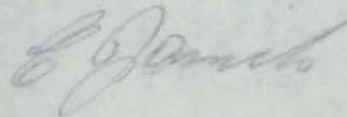
Sincerely yours,
PAUL ROSENBERG & CO.

A. E. Goldschmidt
Executor
Estate of Jakob Goldschmidt

AMG:MC

armg
Enc. 1 photograph

Alexandre Rosenberg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

Estate of
Jakob Goldschmidt
30 Broad St.
New York, New York

September 12, 1956

Mr. Paul Rosenberg
Paul Rosenberg & Co.
20 E. 79th St.
New York, New York

Re: Estate of Jakob Goldschmidt, Deceased

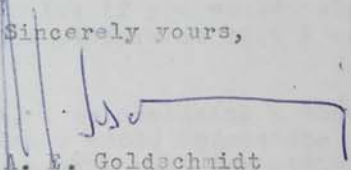
Dear Mr. Rosenberg:

This is to authorize you to deliver to J. Budworth and Sons for packing the following items which you have in your establishment belonging to the Estate of Jakob Goldschmidt:-

Renoir	"Woman with Hat"
Daumier	"Bathers"
Daumier	"Locksmith"
Delacroix	"L'Arabe Blessé"
Delacroix	"Boy"

Thanking you for your cooperation, I remain,

Sincerely yours,


J. E. Goldschmidt
Executor
Estate of Jakob Goldschmidt

AEG:EC

E. J. Jannich

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WHITEHALL 4-6863

ESTATE OF
JAKOB GOLDSCHMIDT
30 BROAD STREET
NEW YORK 4, N.Y.

May 21, 1956

Mr. Paul Rosenberg
Paul Rosenberg & Co.
20 East 79 Street
New York, N. Y.

Dear Mr. Rosenberg:

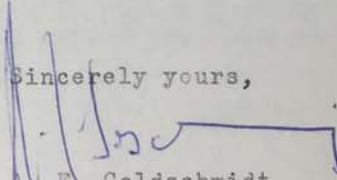
A long time ago, I believe, my father bought from you a small Renoir flower painting. I sold this picture to my friend, Mr. Henry Ford II, and he is anxious to have some descriptive material on this particular picture.

I do not have any literature, facts or background and would be most appreciative if you would help me with the history of this picture so that I can give it to Mr. Ford.

For your further guidance, I am enclosing a photograph of the picture, which I would appreciate your returning to me. Thank you very much for giving this your attention.

Best regards.

Sincerely yours,


J. E. Goldschmidt

AEG/vw
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WHITEHALL 4-0883

ESTATE OF
 JAKOB GOLDSCHMIDT
 30 BROAD STREET
 NEW YORK 4, N.Y.
 April 24th, 1956

Mr. Alexandre Rosenberg
 Paul Rosenberg & Co.
 20 East 79th Street
 New York 21, New York

Dear Mr. Rosenberg:

The Delacroix, "L'Arabe Blessé" he signed April 27, 1956 at the
 corner "Eugene Delacroix 1859". It was first in the gallery
 Vanderdonck and later in the collection of Ferreau. In 1883
 it was at Mr. A. E. Goldschmidt's "Cent Chef D'Œuvres" in 1885.
 Alfred Robaut, 30 Broad Street, New York 4, New York, it under # 1175. It also was, I
 believe, in New York 4, New York Dubuisson. Mr. Robaut, by the
 way, said: "The picture was the most beautiful one by the
 artist at Dear Mr. Goldschmidt:

As for the "Locksmi I wish to thank you for the information at the
 gallery Gef contained in your letter of April 24th. It has
 in the gallery been most helpful, as there were some data we had
 # 167. It not been able yet to secure. of Paul Bureau. It was
 written by Arsenne Alexandre, Paris 1888, about this picture
 on pages 344, 352. We are returning you herewith the photo-
 in the bookgraphs. Thanking you and with best regards, I am,
 also written about by Fuchs, Munich 1927, catalog # 243A.

As for the picture of the "Girl Lying Sincerely yours,
 picture was shown in 1927 in the gallery PAUL ROSENBERG & CO.
 believed to have been painted during the 1912-13 period.

I have given you above more or less all the information at my
 disposal. AR:mg not being an art connoisseur, I am afraid I cannot
 do much betEncs. Your father knows all these pictures well and
 can give you much more information than I can. If photographs
 are of any help, I am enclosing some herewith, which I would
 appreciate your returning after they have served your purpose.

With best regards,

Sincerely yours,

A. E. Goldschmidt
 A. E. Goldschmidt

AR:mp
 Encls.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WHITEHALL 4-6863

ESTATE OF
JAKOB GOLDSCHMIDT
30 BROAD STREET
NEW YORK 4, N.Y.
April 24th, 1956

Mr. Alexandre Rosenberg
Paul Rosenberg & Co.
20 East 79th Street
New York 21, New York

Dear Mr. Rosenberg:

The Delacroix, "L'Arabe Blessé" he signed in the left hand corner "Eugene Delacroix 1859". It was first in the gallery Vanderdonck and later in the collection of Perreau. In 1883 it was at the exhibition of "Cent Chef D'Oeuvres" in 1885. Alfred Robaut wrote about it under # 1175. It also was, I believe, in the collection of Dubuisson. Mr. Robaut, by the way, said: "The picture was the most beautiful one by the artist at that late stage."

As for the "Locksmith" by Daumier, this picture was at the gallery Geffroy-Dechance and also in the exhibition of Daumier in the gallery Durand-Ruel in Paris, in the year 1878, catalog # 167. It later was in the collection of Paul Bureau. It was written by Arsenne Alexandre, Paris 1888, about this picture on pages 344, 352, and 376 of his book. It is also mentioned in the book by Raymond Escholier, Paris 1923, page 137. It is also written about by Fuchs, Munich 1927, catalog # 243A.

As for the picture of the "Girl Lying Down" by Renoir, this picture was shown in 1927 in the gallery Flechtheim, and is believed to have been painted during the 1912-13 period.

*needs
notes this
one*

I have given you above more or less all the information at my disposal, and not being an art connoisseur, I am afraid I cannot do much better. Your father knows all these pictures well and can give you much more information than I can. If photographs are of any help, I am enclosing some herewith, which I would appreciate your returning after they have served your purpose.

With best regards,

Sincerely yours,

A. E. Goldschmidt
A. E. Goldschmidt

AEG:np
Encls.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

April 24, 1956

RECEIVED ON CONSIGNMENT FROM:

JAKOB GOLDSCHMIDT ESTATE

One framed painting by RENOIR

No. 2620

"Woman with Hat"

1915

Oil on canvas

11 1/2" x 13 1/2"
30 Broad Street
New York 4, New York

Two framed paintings by DELACROIX

March 3, 1956

No. 2623

"Wounded Arab"

1850

Oil on canvas

18 1/4" x 22"

Two framed paintings by DAUMIER

No. 2624

No. 2621 have your letter of March 2, to "Amédée Berry d'Ouville" of the painting by Delacroix with which I am familiar.

"Bathers"

Oil on canvas

1865-70

Oil on panel

13" x 9 3/4"

No. 2622

"Blacksmith"

1865-70

Watercolor

13" x 10"

Reverse drawing

"Seated Couple"

10" x 11 3/4"

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

prmb
enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WHITENALL 4-6883

Estate
of
JAKOB GOLDSCHMIDT
30 BROAD STREET
NEW YORK 4, N.Y.

CABLE ADDRESS "GOLDSMIDT"

March 2, March 3, 1956

Mr. Paul Rosenberg
20 East 79th Street
New York, New York

Dear Mr. Rosenberg:
Mr. A. E. Goldschmidt
30 Broad Street
New York 4, New York

A very personal friend of my father's and also of mine is in possession of the Delacroix "Boy", which you know about and a photograph of which I am enclosing here with my father's memory.

Dear Mr. Goldschmidt:

I have your letter of March 2, together with the photograph of the painting by Delacroix with which I am familiar.

I understand your problem but I hope you will appreciate that it is not easy to determine what is the fair market value of an object of art when it is a piece of an uncommon nature, and therefore terms of comparison are lacking.

I believe that the price you mention in your letter is a reasonable one and that both your friend and the estate would be fairly treated if a transaction develops. Your friend should understand that he would be acquiring a superior piece of painting by a great master and therefore a lower price would not be justified. On the other hand, the estate would be selling an early work of the artist which has not the brilliant colors for which Delacroix is renowned. The subject is not characteristic of this painter and there are few collectors who would not prefer a more typical one. This explains why a high price would exceed the real market value of the painting.

Hoping this will be of some help and with best regards, I am

Sincerely yours,
PAUL ROSENBERG & CO.

ARR:EC

P. S. I would appreciate your returning the enclosed photograph to me.

Paul Rosenberg

pr:nb
enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

WHITEHALL 4-6863

Estate
of

CABLE ADDRESS: "GOLDSMIDT"

JAKOB GOLDSCHMIDT
30 BROAD STREET
NEW YORK 4, N. Y.

March 2, 1956

Mr. Paul Rosenberg
20 East 79th Street
New York, New York

Dear Mr. Rosenberg:

A very close personal friend of my father's and also of mine is interested in the Delacroix "Boy", which you know about and a photograph of which I am enclosing herewith to refresh your memory.

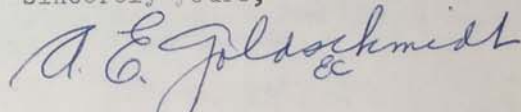
Because of the extremely close relationship involved, I do not under any circumstances wish to make a mistake on the selling price of this picture and my friend also under no circumstances wishes to buy the picture below a fair market price.

I had obtained a figure on this picture of between \$30,000. and \$35,000. net to the Estate, and I would be grateful to you if you would drop me a note letting me know whether at this figure this would be a fair and square deal,

- a) For the Estate and,
- b) For my friend.

I hope I may hear from you by return mail.

Sincerely yours,



A. E. Goldschmidt

AEG:EG

P. S. I would appreciate your returning the enclosed photograph to me.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

File

PINEWOOD SOUTH CORPORATION
100 PARK AVENUE
NEW YORK 17, N. Y.

February 10, 1956

SOLD TO: February 9, 1956

Pinewood South Corporation
850 South Ocean Blvd.
Palm Beach, Florida

Paul Rosenberg & Co.
20 West 79 Street Attention: Miss Irene C. Cawein, Secretary
New York 21, N. Y.

Att: Miss Florence Walters, Director
One framed painting by PICASSO
Gentlemen:-
No. 4044-P

"Bust and Vase by the Window" check to your
order Painted 1937 of \$15,000., in payment of the
Picasso Oil on canvas and Vase by the Window."

32 x 24 inches

Very truly
\$15,000.00
Fifteen thousand dollars

Irene C. Cawein
Irene C.
Assistant - PAYMENT IN FULL RECEIVED WITH THANKS
by check No. 239 in the amount of
\$15,000.00, dated February 9, 1956,
drawn on the Bank of Palm Beach and
Trust Company.

PAUL ROSENBERG & CO.

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

File

PINEWOOD SOUTH CORPORATION
100 PARK AVENUE
NEW YORK 17, N. Y.

February 9, 1956

Paul Rosenberg & Co.
20 East 79 Street
New York 21, N. Y.

Att: Miss Florence Walters, Director

Gentlemen:-

We enclose herewith our check to your
order in the amount of \$15,000., in payment of the
Picasso painting "Bust and Vase by the Window."

Very truly yours,

Irene C. Cawein

Irene C. Cawein
Assistant Secretary

Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

July 31, 1956

CONIGNED TO:

GRAND RAPIDS Grailville GALLERY
 206 FULTON STREET, S. Loveland RAPIDS, MICHIGAN
 OHIO

January 13, 1956

Paul Rosenberg Galleries
 20 East 79th Street
 New York 21, New York

One framed painting by ABRAHAM RATTNER

Sales	Insurance
<u>Price</u>	<u>Valuation</u>

Dear Sirs:

No. 2599

The Grand Rapids Art Gallery is holding a Contemporary Religious "Moses" exhibit in April 1956. I am anxious to find the owner of the painting entitled "Pis" Painted 1955 by Rattner, which was exhibited at your gallery some time ago. Could you give me Oil on canvas?

Also, do you have any other paintings of religious subjects by Rattner, 32 x 39 1/2 inches in size? The exhibit is to be from April 2 to 30th.

note
 \$2,800.00 \$1,850.00

Perhaps you have other artists whom you would like to have represented in our show. If so, we should be happy to see photographs of their work.

EXHIBITED: Recent Paintings by Abraham Rattner, Paul Rosenberg & Co.
 New York, February 13-March 10, 1956, No. 4.

Very sincerely

Walter H. McBride
 Walter H. McBride
 Director

WHL:sv

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. → GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

January 13, 1956

Paul Rosenberg Galleries
20 East 79th Street
New York 21, New York

Dear Sirs:

The Grand Rapids Art Gallery is holding a Contemporary Religious Art Exhibit in April 1956. I am anxious to find the owner of the painting entitled "Pieta" by Abraham Rattner, which was exhibited at your gallery some time ago. Could you give me this information?

Also, do you have any other paintings of religious subjects by Rattner that we might borrow for our show? The exhibit is to be from April 2 to 30th.

Perhaps you have other artists whom you would like to have represented in our show. If so, we should be happy to see photographs of their work on religious subjects.

Very sincerely

Walter H. McBride

Walter H. McBride
Director

WHM:ev

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

file

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square,
London,
S.W.1.

30th November, 1956.

Dear Sir,

We sent back your Braque, L'Atelier, to our agents in New York, W. R. Keating & Company, by air on the 28th November; and we have instructed Keatings to return your picture to you as soon as possible.

Your picture was examined before packing, and it was in good condition, as received.

Yours faithfully,

Camel White

Assistant Art Director.

Mr. Paul Rosenberg,
20 East 79th Street,
New York,
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

File

EDINBURGH FESTIVAL SOCIETY LTD.
INTERNATIONAL FESTIVAL OF MUSIC AND DRAMA

Under the Patronage of Her Majesty The Queen and Her Majesty Queen Elizabeth the Queen Mother

Secretary and Administrative Director:

JOHN REID

Festival Office:

SYNOD HALL, CASTLE TERRACE
EDINBURGH, 1

TELEPHONE

FOU 1432

TELEGRAMS

"FESTIVAL," EDINBURGH

Chairman:

The Rt. Hon. Sir JOHN G. BANKS, C.B.E.
Lord Provost of Edinburgh

RP/RL/EF

Artistic Administrator:

ROBERT PONSONBY

29/30 ST JAMES'S STREET
LONDON, S.W.1

TELEPHONE

TRA 2611/2

TELEGRAMS

"EDFEST" PICCY, LONDON

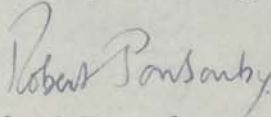
18th October, 1956

Dear Mr. Rosenberg,

I have been asked by my Chairman, the Lord Provost of Edinburgh, to thank you most warmly on his behalf for your great generosity in allowing us to show your Braque painting at our Festival Exhibition this year.

The Exhibition was remarkably successful in Edinburgh and is now enjoying a similar success at the Tate Gallery.

Yours very sincerely,



Robert Ponsonby
Artistic Administrator

Mr. Paul Rosenberg,
20 East 79th Street,
New York,
U.S.A.

Li

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE ARTS COUNCIL OF GREAT BRITAIN

4, St. James's Square,
London, S.W.1.

19th July, 1956.

Dear Sir,

This is just to let you know that your Braque painting, L'Atelier, was unpacked and examined here last week, and I am glad to report that the picture has arrived in good condition.

Yours faithfully,

Gannal White

Assistant Art Director.

Mr. Paul Rosenberg,
20 East 79th Street,
New York,
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

May 22, 1956

THE ARTS COUNCIL OF GREAT BRITAIN

4, St. James's Square,
London, S.W. 1.

MEMORANDUM TO:

26th April, 1956.

The Arts Council of Great Britain
4 St. James's Square
London, S.W. 1, England

Dear Sir,

Thank you for returning the form for the loan of your Braque painting to our forthcoming exhibition. I have noted that it is to be insured for \$60,000, and will arrange for it to be covered accordingly.

One framed painting by BRAQUE ^{by sending a photo.} Insurance
^{picture. I will see that it is returned to you} Valuation

No. 4111-P

"The Studio"

Painted 1939

Oil on canvas

45 x 57 1/2 inches

\$60,000.00

Garnett White
Assistant Art Director

Mr. Paul Rosenberg,
69 East 79th Street,
New York 21, N.Y.
U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

File

THE ARTS COUNCIL OF GREAT BRITAIN

4, St. James's Square,
London, S.W.1.

26th April, 1956.

Dear Sir,

Thank you for returning the form for the loan of your Braque painting to our forthcoming exhibition. I have noted that it is to be insured for \$60,000, and will arrange for it to be covered accordingly.

Thank you also for kindly sending a photograph of the picture. I will see that it is returned to you in due course.

Yours sincerely,

Garnel White

Assistant Art Director.

Mr. Paul Rosenberg,
20 East 79th Street,
New York 21, N.Y.,
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE ARTS COUNCIL OF GREAT BRITAIN

CHAIRMAN : SIR KENNETH CLARK, K.C.B., LL.D., F.B.A. SECRETARY-GENERAL : ~~W. E. WILLIAMS, C.B.E.~~
Sir William Emrys Williams, C.B.E.
4 ST. JAMES'S SQUARE, LONDON, S.W.1 WHITEHALL 9737

TELEGRAMS : AMEC, PICCY, LONDON

10th April, 1956.

Dear Sir,

I understand from the Lord Provost of Edinburgh that you have most kindly agreed to lend your Braque painting, L'Atelier (1939) to the exhibition which the Arts Council of Great Britain is organising for the Edinburgh Festival this year from 19th August - 15th September, with a subsequent showing in London at the Tate Gallery from 27th September - 11th November.

We are indeed grateful to you for your generosity, and as the Arts Council is making all arrangements for the exhibition, I should be glad if you would be good enough to complete the enclosed form for your picture and return it to me as soon as convenient.

We shall be instructing Messrs. W.R.Keating & Co. (90 Broad Street, New York 4) to act as our agents in the United States, and we shall ask them to get in touch with you about the packing of your picture for shipment to this country. All the loans from the States will travel by one of the QUEENS, and we hope to assemble them all in England by 28th July.

Your picture will be fully insured by us against all risks for the value you give from the moment it is collected from you until it is returned. While in this country all works for the exhibition will be handled by our own staff and will travel in our own vans.

Yours faithfully,

Garnil White

Assistant Art Director.

Mr. Paul Rosenberg,
20 East 79th Street,
New York,
U.S.A.

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15



City Chambers.
Edinburgh. 20th February, 1956.

Mr. Paul Rosenberg,
20 East 79th Street,
NEW YORK, 21,
United States of America.

Dear Mr. Rosenberg,

I have your letter of the 17th instant, and am delighted to learn that you are willing to lend your Braque painting "L'Atelier", to the Exhibition which is being organised in connection with the Edinburgh Festival this summer.

I am very grateful to you for your co-operation in this matter, and I shall now inform that Arts Council, who will write to you in due course.

Yours sincerely,

Lord Provost.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15



February 17, 1956

City Chambers.

Edinburgh. 14th February, 1956.

Mr. Paul Rosenberg,
20 East 79th Street,
NEW YORK,
United States of America.
The Lord Provost
City Chambers
Edinburgh 1, Scotland

Dear Sir:

This is to confirm my willingness to lend the painting by Braque, "L'Atelier", 1939, for the exhibition of works by this artist to be held in the Royal Scottish Academy, Edinburgh and later at the Tate Gallery, London. This exhibition is part of a series of exhibitions devoted to the French masters - Degas, Renoir, Cezanne, and Gauguin - which have been held during the past four years.

Sincerely yours,

This Exhibition is being arranged with the Arts Council of Great Britain, according to our normal practice. It will be shown in the Royal Scottish Academy, Edinburgh, between 18th August and 15th September, with a second showing at the Tate Gallery, London, from 26th September to 7th November (these latter dates, however, are not yet finally decided).

Paul Rosenberg

Mr. Douglas Cooper has been asked to assist with the selection, and I understand from him that you have already kindly agreed in principle to lend the following work:-

L'Atelier (1939)

I am, therefore, writing to ask for your formal written consent to the loan, and to thank you for your great generosity in agreeing to contribute to what we hope will be an important exhibition.

The/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15



City Chambers,

Edinburgh. 14th February, 1956.

Mr. Paul Rosenberg,
20 East 79th Street,
NEW YORK,
United States of America.

Dear Mr. Rosenberg,

The Edinburgh Festival Society is to include in its programme for the forthcoming Festival an important Exhibition of paintings, graphic art and sculpture by Braque, in continuation of the series of Festival Exhibitions devoted to the French masters - Degas, Renoir, Cezanne, and Gauguin - which have been held during the past four years.

This Exhibition is being arranged with the Arts Council of Great Britain, according to our normal practice. It will be shown in the Royal Scottish Academy, Edinburgh, between 18th August and 15th September, with a second showing at the Tate Gallery, London, from 26th September to 7th November (these latter dates, however, are not yet finally decided).

Mr. Douglas Cooper has been asked to assist with the selection, and I understand from him that you have already kindly agreed in principle to lend the following work:-

L'Atelier (1939)

I am, therefore, writing to ask for your formal written consent to the loan, and to thank you for your great generosity in agreeing to contribute to what we hope will be an important exhibition.

The/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

- 2 -

The Festival Society and the Arts Council will of course be responsible for all expenses incurred by you; all details such as transport, insurance and security will be the responsibility of the Arts Council, who will write to you in due course.

Yours sincerely,



Lord Provost.

EXHIBITED: Flowers in Art, The Guild Hall,
East Hampton, New York, July 18
to August 13, 1956.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

August 15, 1956

September 5, 1956

SOLD TO:

CONSIGNEE FOR: The Guild Hall
Box 1452
East Hampton, New York

One framed painting by MARIE LAURENCIN

No. 5550

"Flowers"

1107 Painted 1942

Oil on canvas

28 3/4 x 23 1/2 inches

Painted 1955

\$2,500.00

Less 10 per cent discount

250.00

35 x 48 inches

\$2,250.00 \$2,150.00

Two thousand two hundred and fifty dollars

No. 2584

"Prairie Sky, No. 4"

Painted 1936

Oil on canvas

30 x 48 inches

PAYMENT IN FULL RECEIVED WITH THANKS
by check No. 6289 in the amount of
\$2,250.00, dated August 30, 1956,
drawn on the Osborne Trust Company,
East Hampton, New York.

PAUL ROSENBERG & CO.

Secretary

EXHIBITED: Flowers in Art, The Guild Hall,
East Hampton, New York, July 18
to August 13, 1956.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE GUILD HALL



EAST HAMPTON, N. Y.

August 15, 1956

August 13, 1956

Paul Rosenberg Gallery
20 East 10th Street
New York, N.Y.

CONIGNED TO:

Gentlemen:

The Guild Hall
East Hampton
New York

Home Sweet Home Moving Company will return the following painting to you on Wednesday, August 15, probably in the morning. We assure your gallery is open from 10 A.M. on.

Monticelli - Bouquet of Flowers

The painting "Flowers" by Marie Laurencin was sold to Mrs. Alfred L. Lewis, David Lane, East Hampton. On August 13, 1956, next week. Two framed paintings by ABRAHAM RATTNER.

Insurance
Valuation

Sales
Price

No. 2607

On behalf of Mrs. Alfred L. Lewis, art committee chairman, and the Board of "Stora Composition, No. 4" as our gratitude to you for lending us work for the "Flowers in Art" exhibition which was one of the best exhibitions we have ever had here at Guild Hall.

Oil on canvas

36 x 48 inches

Sincerely,

Warren Whipple

\$3,200.00

\$2,150.00

Mrs. Warren Whipple

No. 2584 Director

"Prairie Sky, No. 6"

Painted 1955

Oil on canvas

30 x 48 inches

\$3,800.00

\$2,550.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE GUILD HALL



EAST HAMPTON, N. Y.

August 13, 1956

Paul Rosenberg Gallery
20 East 19th Street
New York, New York

Gentlemen:

Home Sweet Home Moving Company will return the following painting to you on Wednesday, August 15, probably in the morning. We assume your gallery is open from 10 A.M. on.

Monticelli - Bouquet of Flowers

The painting "Flowers" by Marie Laurencin was sold to Mrs. Alfred L. Loomis, David Lane, East Hampton. Our treasurer will send you a check within the next week or two.

On behalf of Mrs. Alfred L. Loomis, art committee chairman, and the Board of Trustees, may I again express our gratitude to you for lending us work for the "Flowers in Art" exhibition which was one of the most popular exhibitions we have ever had here at Guild Hall.

Sincerely,

A handwritten signature in dark ink, appearing to read "Mrs. Warren Whipple". The signature is written in a cursive, flowing style with some loops and flourishes.

Mrs. Warren Whipple
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE GUILD HALL



EAST HAMPTON, N. Y.

July 9, 1956

Paul Rosenberg Gallery
20 East 79th Street
New York, New York

Gentlemen:

Just a reminder that Home Sweet Home Movers will pick up the following paintings on Wednesday, July 12 for our show, Flowers in Art:

Laurencin - Flowers \$2500
Monticelli - Bouquet of Flowers \$12,000

They will be returned on August 14.

We greatly appreciate your willingness to lend work for our exhibition.

Sincerely,

Mariette Loomis
Mrs. Alfred L. Loomis
Art Committee Chairman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15



May 12, 1956
April 8, 1956

MEMORANDUM TO:
MEMORANDUM TO: The Guild Hall
East Hampton
The Guild Hall
East Hampton
New York

	<u>Sales Price</u>	<u>Insurance Valuation</u>
One framed painting by MONTICELLI No. 5556 of "Flowers" "Bouquet of Flowers" Painted circa 1875 Oil on panel 1 1/2 inches 27 1/4 x 19 1/2 inches	\$12,000.00	\$9,000.00
One framed painting by LAURENCIN No. 5550 "Flowers" Painted 1942 Oil on canvas Painted 1942 28 3/4 x 23 1/2 inches	\$ 2,500.00	\$1,800.00

Credit line: Lent by Paul Rosenberg & Co., New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE GUILD HALL



EAST HAMPTON, N. Y.

April 6, 1956

MEMORANDUM TO:
 Mr. Paul Rosenberg,
 30 East 79th street,
 New-York city.

The Guild Hall
 East Hampton
 New York

April 5th 1956.

Dear Mr. Rosenberg:
 One framed painting by MONTICELLI

Insurance
 Valuation

No. 5556

I want to confirm your gracious offer to loan us
 the following flower painting
 "Bouquet of Flowers"

Monticelli, bouquet of flowers, painted circa 1875
 Marie Laurencin, flowers, dated 1942.

Oil on panel

These paintings will be on exhibit at Guild Hall
 from June 23d to July 11th

27 1/4 x 19 1/2 inches

\$9,000.00

Our movers will be the Berkeley Storage Co. and I
 shall write to you as they will make the final
 arrangements.

COLLECTION: A. Delpiano, Cannes.
 EXHIBITED: "Monticelli", Musée Cantini,
 Marseille 1936, No. 86.

One framed painting by LAURENCIN

No. 5550

"Flowers"

Painted 1942

Oil on canvas

28 3/4 x 23 1/2 inches

\$1,800.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	P. Rosenberg	II.J.15

THE GUILD HALL



EAST HAMPTON, N. Y.

Mr. Paul Rosenberg.
20 East 79th street
New-York city.

April 5th 1956.

Dear Mr. Rosenberg,

I want to confirm your gracious offer to loan us
the following flower paintings;

Monticelli, bouquet of floers, dated 1875
Marie Laurencin, flowers, dated 1942.

These paintings will be on exhibit at Guild Hall
from June 23d to July 11th.

Our movers will be the Berkeley storage co. and I
shall write to you a litle later to make the final
arrangements.

Sincerly,

Maquette Loomis

Mrs. A. L. Loomis
Chairman -Art Committee.
610 Park avenue
Phone; RH. 46700.