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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

November 14, 1941

NOV 15 1941

Dear Mr. Rosenberg:

I had hoped to see you again before leaving New York to congratulate Madame de Vilmorin and you on the superb Renoir Exhibition. I have never seen an exhibition of the master's work to compare in quality or excitement with the wonderful group of canvases you have gathered.

Speaking of Renoir, may I ask a great favor of you? The printers, R. R. Donnelley and Sons, are making at this moment a color reproduction of Renoir's *Au Piano*, and are desolated to find the picture in New York. It will be necessary for someone to compare the proof with the original and I am wondering if I can impose upon your time and good nature and ask you to do this. I know your long experience in such matters and would trust your comments above anyone's else.

With this in mind, I am sending you under separate cover the first proof of the reproduction and if you could mark along the margins in detail those areas which are not correct and include as well a general paragraph on the relation of reproductions to painting, I should be most grateful.

I would not think of bothering you at this time except that I count upon your friendship and interest in all that we are doing at the Art Institute and know your concern along with

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Mr. Rosenberg

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November 14, 1941

mine to get the best possible color print of this superb painting.

With kindest regards,

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

October 31, 1941

NOV 5 1941

Dear Mr. Rosenberg:

I am sending you via W. S. Budworth and Son, the Degas, Ballet Girl on the Stage, the Sisley, Landscape near Moret, together with the Toulouse-Lautrec, La Femme au Noeud Rose. The first two are part payment on the last, and the Lautrec is included so that you can secure a lighter and more suitable frame. Will you kindly send the Toulouse-Lautrec back to the Art Institute, as soon as it has been suitable re-framed? Also may we know in advance of the return shipment so that we may notify our insurance brokers of the transit movement?

In addition I am enclosing a check for \$2000.00, the final payment along with the Sisley and the Degas, for the Toulouse-Lautrec painting. I am likewise enclosing our usual form to be signed whenever a painting is sold to the Art Institute. Will you please have it notarized and returned to us for our files?

We are delighted to have this superb example of Lautrec's art in the museum and want to thank you for your cooperation in making it possible.

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

P. S. Shipment of the paintings will be made, Monday, November 3.

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TELEPHONE CENTRAL 7080

October 3, 1941

OCT 3 - 1941

Dear Mr. Rosenberg:

As I indicated in my wire to you, the Trustees have agreed to lend to the Exhibition celebrating the Hundredth Anniversary of the birth of Renoir for the benefit of the Free French Relief Committee the following paintings by Renoir:

Insurance Valuation

Renoir, Sur la Terrasse	\$100,000.00
Renoir, Femme au Piano	75,000.00

We understand that the exhibition is to be held from October 29 to November 30, 1941, and will be shown at the Duveen Galleries. I regret that it was deemed inadvisable to send the Two Little Circus Girls. The picture is on very thin canvas and has not been relined and the Trustees have decided never to lend it outside of Chicago again. I received a wire from Madame de Vilmorin asking us to lend the Woman Sewing in place of the Two Little Circus Girls. This, I am sorry to say, is impossible since we will not have another meeting at which the loan could be discussed before the opening of the exhibition.

Mr. and Mrs. Brewster do not find it possible to lend the pastel in their collection, but I think Mr. Epstein will send his painting. As I wired Madame de Vilmorin, we shall be glad to relinquish exhibition rights on the Flowers belonging to Mr. and

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Mr. Rosenberg

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October 3, 1941

Mrs. Kurt Riezler. The Riezlers are now in Chicago and the picture can go forward with ours at a valuation of \$30,000.00 for which Mr. Riezler asks that a special policy be made out in his name. It can be mailed to him at 5642 Drexel Avenue, Chicago.

I am happy to inform you that the Trustees' Committee on Painting also voted to acquire your beautiful Toulouse-Lautrec, La Femme au Noeud Rose, in accordance with your suggestion of July 17, in which the Art Institute turns over to you the Degas, Ballet Girl on the Stage, and the Sisley, Landscape near Moret, along with \$2,000.00 in cash. One thing the Committee insisted upon was that you supply another frame for the picture. The present frame, although handsome, is certainly inappropriate and I am sure that you will be able to find among your stock a narrower and less ornamented molding. The pictures will be forwarded and sent to you after the Trustees as a whole have passed on the accession which, though a formality, will probably not occur before the next two or three weeks.

One other request of the Trustees in connection with this transaction is that after the Degas and Sisley have passed into your ownership, that you do not reveal the previous ownership of these two pictures. I am sure you will appreciate our reasons for this.

I am enclosing a note sent by me to Miss Edith Lowenheim about Mr. Georges Huisman. As you understand, I have already committed myself to my full extent in the matter of affidavits and cannot help him

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Mr. Rosenberg

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October 3, 1941

at this time.

With best wishes for the success of your new gallery
and the Renoir Exhibition, I remain

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

July 15, 1941

JUL 17 1941

Dear Mr. Rosenberg:

I have thought over the matter of the Van Gogh from many angles, but I am afraid that we cannot consider the acquisition of the picture since the paintings we are willing to trade do not total enough to make the proposition possible. You mention *Sur la Terrasse*. This is one of the favorite pictures in the museum and I know that the Trustees would not consider trading it for another work. Some time in the future if it could be replaced by a superb, late Renoir, it might be possible to make a transfer of this kind.

I am most keen, however, to keep the Toulouse-Lautrec and wonder if you would consider the following: We turn over to you the Degas, *Dancers on the Stage*, and the Manet, *Dahlias*, and \$1000.00 in cash for the portrait.

Will you kindly notify me when and to what address you wish the Van Gogh sent? We shall be glad to return it at our expense. I assume that your insurance covers. Also, will you kindly give me your reaction to the Toulouse-Lautrec.

With kind regards always, I remain

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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R

CHICAGO, - Apr. 22, 1941

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE OPPOSITE ADAMS STREET

Mr. Paul Rosenberg,
15 E. 58th St.,
New York, N. Y.

APR 24 1941

For express charges on pastel "Dancers in Yellow
and Rose" by Degas from Budworth, N.Y.C. \$8.15
#6003 - Apr. 11, 1941

V. No. 99950

Cr. No.

Dept. II

2M 540

RETURN THIS INVOICE WITH REMITTANCE

and monet. I believe that in case you could not use these pictures yourself, you were planning to be so kind as to dispose of them for us so that we might apply this amount on the purchase of the two pictures.

Awaiting your reaction with interest and with
all kind regards,

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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TELEPHONE CENTRAL 7080

June 13, 1941

JUN 16 1941

Dear Mr. Rosenberg:

I was sorry to get your letter of June 11 and to find out that you could not consider our offer on the Van Gogh and the Toulouse-Lautrec. I note that you are interested in three of the pictures which might be applied as part payment: Incantation by Gauguin, Flowers by Renoir, and Dancers on the Stage by Degas. I wish that you would make a counter offer involving these three pictures along with the amount of cash it would be necessary for us to pay.

I must have misunderstood you on the Sisley and Monet. I believe that in case you could not use these pictures yourself, you were planning to be so kind as to dispose of them for us so that we might apply this amount on the purchase of the two pictures.

Awaiting your reaction with interest and with all kind regards,

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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November 7th, 1941

Mr Daniel Catton RICH
Director of Fine Arts
THE ART INSTITUTE OF CHICAGO
CHICAGO (Illinois)

Dear Mr Rich,

I beg to acknowledge receipt of "Ballet Girl on the Stage" by Degas and "Landscape near Moret" by Sisley as well as your cheque for the amount of \$2,000.00 (two thousand dollars) which is the final payment for "Woman With Pink Bow" by Toulouse Lautrec I had the pleasure to sell you.

I am returning to you herewith duly signed and notarized, the form enclosed in your letter. Needless to say that I am delighted to have had the opportunity of being agreeable to you and the Art Institute of Chicago for which I have the greatest respect and highest admiration.

I am going to take care immediately of the reframing of the Toulouse Lautrec and return the painting to you as soon as I have found a lighter frame.

With kind personal regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

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October 10th, 1941

Mr Daniel Catton RICH
Director of Fine Arts
THE ART INSTITUTE OF CHICAGO
CHICAGO (Illinois)

Dear Mr Rich,

I beg to acknowledge receipt of your letter of October 3rd, and was very glad to hear that the Trustees' Committee on Painting had voted to acquire the Toulouse-Lautrec on the following conditions:-

In payment I am to receive "Ballet Girl on the Stage" by Legas, "Landscape near Moret" by Sisley along with \$2,000.00 in cash.

I shall be only too glad to furnish another frame although I must admit that in my opinion a rather heavy frame lends importance to such a picture. But, of course, the Trustees' wishes and your own shall be acted upon accordingly.

I readily pledge myself not to reveal the previous ownership of these two pictures as soon as they have passed into my ownership as I can very well understand your reasons for this.

Please let me know when the pictures will be shipped to me and with kindest regards, believe me,

Very faithfully yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/ak

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September 18th, 1941

Mr Daniel Catton RICH
Director
ART INSTITUTE OF CHICAGO
CHICAGO (Illinois)

Dear Mr Rich,

Mr Georges Huisman, formerly Director General of Fine Arts in France, has been removed from his position and now finds himself in Marseilles, without a situation and no possibility of getting any work.

I do not need to tell you what Mr Huisman represented in France and he is such an interesting and cultivated man that the Emergency Rescue Committee are very anxious to have him come over to this country. However, recent laws have come into effect and in order that his papers be complete, two more persons are needed for affidavits of support. I would gladly have given one of these myself, as I have already done on several occasions, only that it appears they need Americans.

It was suggested to me that I write you on this subject as you might be likely to know somebody who would be willing to sign an affidavit. I can already give you complete assurance that upon his arrival in this country, Mr Huisman will immediately have a situation. Consequently the person, or persons who would give him the affidavit may have no fear whatsoever of having any financial trouble on account of him and his family which is composed of himself, Mrs Huisman and three children.

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I should be most grateful to you if you could help this distinguished gentleman who has contributed so much to art and who is such an authority on that matter.

I am terribly sorry for putting you to all this trouble and imposing upon your kindness. Thanking you in advance for anything you will be able to do, I am,

Very sincerely yours,

Paul ROSENBERG

P.S. (You will also receive a letter from Miss Edith Lowenheim who belongs to the Emergency Rescue Committee.

PR/AK

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& Co.

June 27th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO (Illinois)

Dear Mr Rich,

I have delayed replying to your letter of June 13th knowing that you had gone on a trip and would only be back on the 30th of this month.

Concerning the following paintings:- "Poppy Fields" by Monet; "Landscape near Moret" by Sisley; "Berneval Grocery Court" by Pissarro and "Dahlias" by Manet, I am, of course, quite willing to help you sell these paintings. However, it is impossible to do so just by showing photographs. If you could send them to me on consignment you may rest assured that I will do my very best to dispose of them. I have come in contact with several people who seem interested and who are likely to buy them but they all ask if it is possible to see the paintings and refuse to decide anything just by viewing the photographs.

As I wrote you, the three pictures which would interest me as part payment are the Degas, Gauguin and Renoir (peonies). However, the Degas is no longer as it used to be originally and the Renoir seems to be a little confused so that all in all I estimate the three paintings at \$24,000.00. On the other hand you know what price I am asking for my two paintings. I am leaving it to you to study the question and see if it is possible for you to meet me. I can readily assure you once more that if I see a possibility I will indeed do my utmost to satisfy you.

With kindest personal regards, I am,

Yours very sincerely
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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June 13th, 1941

AIR MAIL

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO (Illinois)

Dear Mr Rich,

In thinking over the trade exchange contemplated about the two pictures you have to offer I thought that if you could dispose of the painting by Renoir "Sur la Terrasse" from the Coburn collection, it would facilitate the trade.

You have quite a number of Renoirs and for myself such a picture is more interesting than several others that are second rate.

Confidentially I can tell you that I have sold to a great museum "The Night" by Van Gogh and I am also in negotiation with other museums who want to purchase the "Iris" by Van Gogh as well as several other important pictures. As you see, every institute is trying to secure the best pictures available.

With kindest regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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AIR MAIL

June 11th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO (Illinois)

Dear Mr Rich,

I acknowledge with thanks your letter of June 10th inst. I am very sorry to inform you that it is not possible for me to accept your offer for the Van Gogh and the Toulouse-Lautrec. You must realize that I am giving you two most glorious paintings of the highest quality for which I cannot accept in return pictures that are second rate in importance and quality whatever their price may be. On the other hand the amount you offer me in cash does not appear to me sufficient enough to justify my taking it in part payment together with the other paintings.

I believe you know that I do not like at all the Lange Boy by Manet. It is a picture which does not add anything to my collection and I am pretty sure I would have a hard time selling it again as it would be impossible for me to put my heart into it.

photos of the

As regards the/lot of the Ceburn paintings which you were so kind as to send me I have selected three of them which I may consider as part payment. They are:- "Incantation" by Gauguin; "Flowers" by Renoir; and the "Dancer" by Degas. Will you please examine what kind of proposal you can make me. You may rest assured that if I find it possible I will do all in my power to facilitate the transaction.

The "Dahlias" by Manet is a very small piece; the Sisley is not of the best period or quality; "Poppy Field" by Monet is not equal to those I possess and the Pissarro is a very common one.

Awaiting to hear from you, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

June 10, 1941

JUN 11 1941

Dear Mr. Rosenberg:

The Trustees' Committee on Painting and Sculpture at the meeting of June 4, has authorized me to propose the following terms under which they would be happy to acquire Les Paveurs by Van Gogh and La Femme au Noeud Rose by Toulouse-Lautrec:

For the Van Gogh they would be willing to turn over to the Gauguin, Incantation, Tahiti and The Lange Boy by Manet along with \$5000.00, in cash.

For the Toulouse-Lautrec, they would be willing to trade the following along with \$1000.00 in cash:

Claude Monet, Poppy Field
Alfred Sisley, Landscape near Moret
Camille Pissarro, Berneval Grocery Court
Edouard Manet, Dahlias

Would you kindly give me your reaction to these suggestions so that I may transmit it to the Board.

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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June 3rd, 1941

AIR MAIL SPECIAL DELIVERY

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO (Illinois)

Dear Mr Rich,

This will acknowledge receipt of your letter of June 2nd. I wish to inform you that I have quoted the Toulouse-Lautrec \$10,000.00 which is really very cheap and \$55,000.00 for the Van Gogh. These prices are for cash. It is impossible for me to reduce the price of the Toulouse-Lautrec and as for the Van Gogh the price would depend on your trading it for some paintings of the Coburn Collection or else entirely cash. Anyhow you will find me very comprehensive and I will do my very best to meet you. You know very well my sentiments towards you and the great admiration I have for the Art Institute.

I have not yet received the pictures from the French show. I really am in great need of them as I have been deprived of them for so long.

With kindest personal regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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CHICAGO, * May 17, 1941

THE LART INSTITUTE OF CHICAGO

MICHIGAN AVENUE OPPOSITE ADAMS STREET

Mr. Paul Rosenberg
15 East 58th St.
New York, New York

MAY 19 1941

MAY 24 1941

For express charge on 1 box paintings, French Exhibition.

#5984	\$45.63
5985	18.75
5986	<u>40.45</u>

\$104.83

V. No.

Cr. No.

Dept. LL

RECEIVED PAYMENT
The Art Institute of Chicago
BY J.P. 5/22/41

J 99784

RETURN THIS INVOICE WITH REMITTANCE

2M 540

entitled to will be held in readiness.

With kindest regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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May 20th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO
CHICAGO (Illinois)

Dear Mr Rich,

I thank you for your communication concerning Colonel
OWSLEY. You can rest assured that if he wants to buy the picture
I shall in no way forget that he first saw it in Chicago and if
the transaction should come through the sales commission you are
entitled to will be held in readiness.

With kindest regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
Membership Department F. M. Gardner, Manager Telephone Central 7080

May 19, 1941.

MAY 20 1941

Dear Mr. Rosenberg:

I hope that you returned home in good health. Mr. Guthertz, our sales agent, informs me that he has been approached by Colonel Owsley, who expressed interest in the magnificent Corot "Woman with Toque." At the same time Colonel Owsley seemed quite insistent that the sale should not come through the Art Institute, since, I assume, he realized that a commission would come to us.

You will remember in the case of the Matisses that both our agent and the Art Institute were happy to waive our part in the purchase price due to the fact that Mr. Bennett is a Chicagoan and a great friend of the Art Institute. In the case of Colonel Owsley, however, it seems to me understandable that since he saw the picture here for sale, and since he comes from another city and presumably the painting would never revert to us, that a consideration of this situation is in order.

With kindest regards to you always, and with renewed appreciation of your constant cooperation, I am

Yours very sincerely,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

Mr. Paul Rosenberg
Madison Hotel
15 E. 58 St.
New York, N. Y.

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	Paul Rosenberg	II . A . 1

& CO.

May 19th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
Chicago (Illinois)

Dear Mr Rich,

I want to thank you most sincerely for the kind reception you gave me during my stay in Chicago. It is always a great pleasure for me to be with you.

I take this opportunity to enclose cheque No.16 on the FIFTH AVENUE BANK OF NEW YORK for \$104.83 (one hundred and four dollars and eighty three cents) in payment for express charge on 1 box of paintings which you were kind enough to pay for me from California to Chicago.

As the exhibition closes to-morrow will you be kind enough to see that my pictures are returned to me rapidly. I am expecting some very important people shortly and would like to show them the paintings.

I am waiting for the list of the pictures you showed me and also for photographs of them in order to enable to start the work.

With best personal regards, I am,

Very sincerely yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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	Paul Rosenberg	II . A . 1

PRICE LIST

<u>Artist</u>	<u>Title</u>	<u>Price</u>
RENOIR	"Gabrielle"	\$24,000
COURBET	"Orleans"	\$16,500
BRAQUE	"Anémones"	Not to be sold
"	"Still Life on a Blue Cloth"	" " " "
GAUGUIN	"Le Breton"	\$ 9,500
VAN GOGH	"The Rain"	\$42,000
PICASSO	"The Reply"	\$18,000
VUILLARD	"Les Roses"	\$3, 200
COROT	"Femme à la Grande Toque"	\$42,000
COURBET	"Young Girl With Sea Gulls"	\$25,000
DELACROIX	"Turkish Women in Bath"	\$42,000
INGRES	"Portrait de Mme Moitteulier"	\$90,000
DEGAS	"Dancers in Pink and Yellow"	\$28,000

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& CO.

March 27th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
Chicago (Illinois)

Dear Mr Rich,

W. S. BUDWORTH & SON

I am having remitted to you/the Courbet "Ormana" insurance price of which is \$12,000 and the Renoir "Gabrielle" insurance price of which is \$18,000. I indicate the insurance price only for the return and their stay in Chicago, paying the forward insurance to the Art Institute.

I am really very sorry about the Degas but it would be too dangerous to send it without its frame. Perhaps the frame will come in the meantime and you can rest assured that as soon as I receive it I shall forward it to you.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

March 13, 1941

Mr Daniel Catton RICH,
 Director of Fine Arts,
 THE ART INSTITUTE OF CHICAGO,
 CHICAGO (Illinois)

Dear Mr Rich,

This will acknowledge receipt of your letter of March 11, 1941.

It is agreed that you will receive from Mr POLAND the following pictures:-

<u>Artist</u>	<u>Title</u>	<u>Insurance Valuation</u>
Braque	"Anéaones"	\$ 3,000.00 ✓
"	"Still Life on a Blue Cloth"	4,000.00 ✓
Corot	"Woman with Toque"	30,000.00
Courbet	"Young Girl with Sea Gulls"	20,000.00
Gauguin	"The Breton"	7,500.00
Van Gogh	"Rain"	35,000.00
Vuillard	"Roses"	2,200.00
Picasso	"The Reply"	10,000.00
Ingres	"Portrait of Mme. Moltessier"	60,000.00
Delacroix	"Turkish Women in the Bath"	30,000.00

I also confirm that I agree to pay the expenses from California to Chicago and that you will have to return them to me after the close of the exhibition, paying express and insurance from Chicago to New York.

Opposite the list of the pictures I mention the insurance price.

In addition, I confirm that I am going to lend you for the same show the following three paintings:-

.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

<u>Artist</u>	<u>Title</u>	<u>Insurance Valuation</u>
Renoir	"Gabrielle"	\$ 18,000.00
Degas	"Dancers in Yellow and Rose" .	25,000.00
Courbet	"House of Chateau d'Ornans" ..	12,000.00

In regard to these last three paintings I am going to carry insurance from New York to Chicago, the Art Institute is to pay the cost of insurance on the return transit. I call your attention to the fact that the "Dancers in Yellow and Rose" by Degas are still at sea and that up to now I have had no news of the ship. Let us hope that this painting will arrive safely and in time.

I am sending a letter to Mr POLAND to confirm these conditions. May I ask you to accept that the pictures be shipped to you from San Diego expenses to collect and as soon as you receive them I shall send you a cheque for your disbursement.

I will do my very best to send you as soon as possible the pictures you need. I may see you in Washington on the 19th and in the meantime with my best regards, believe me,

Very faithfully yours,

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

March 6th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO (Illinois)

Dear Mr Rich,

Many thanks for your kind letter by which you inform me that your friend Mr Edward H. BENNETT has decided to buy my Matisse. I am very glad that he has purchased this picture at a really reasonable price.

As requested by your letter I have sent him by the same mail the invoice for the picture. I wish to thank you for all the trouble you have gone to in this matter. I am sorry to hear that the Museum did not get anything out of the sale of this picture, but really I could not have accepted less as the price I quoted you, including the commission for the Museum, was already a very low price which I made only to please you.

I may start very soon for Los Angeles and I intend to fly to San Diego but I hope that in the meantime you will have been able to make arrangements with Mr POLAND. I should hate to think that there would be any delay in you receiving the pictures.

I suppose you are going to assist at the opening of the National Gallery at Washington. I am very sorry that my flying to California will not leave me time to assist at this important event. However, I shall have the pleasure of seeing you again in Chicago on the 10th of April.

With my kindest regards, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/AK

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	Paul Rosenberg	II . A . 1

March 5th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO

Dear Mr Rich,

It is very difficult for me to discuss the matter of the two Matisse with my brothers in law. The "Nude" is their property, the "Two Women" is mine. Therefore, I cannot accept less than \$5,000.00 for mine as they might believe that I am taking advantage of the lump purchase of the two pictures. The "Two Women" for \$5,000.00 is really very cheap. I accept that price only to be agreeable to you because you know my friendship for you. Your friend should not hesitate to buy it. I cabled you today as follows:-

"MY RELATION WITH HELFT MAKES DEAL DIFFICULT
"THEREFORE SPLIT PURCHASE TWO PICTURES STOP
"THOUGH MY WISH BEING AGREEABLE TO YOU CANNOT
"TAKE LESS THAN \$5,000 FOR "TWO WOMEN" WHICH
"ASSURE IS VERY LOW

REGARDS"

I take the liberty to send you my friend: Mr Henri de VILMORIN who is a charming man. He is working for the "Free French" and I would be very grateful if you could recommend him to your friends and facilitate his mission. I think you will take great pleasure in meeting him.

Thanking you in advance for anything you will be able to do for him, I remain with my kindest regards,

Very sincerely yours,

Paul ROSENBERG

PR/AK

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	Paul Rosenberg	II . A . 1

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

March 5, 1941

Dear Mr. Rosenberg:

Mr. Edward H. Bennett, 80 East Jackson Boulevard, Chicago, is the gentleman interested in the Matisse, *Deux Femmes avec Rose Jaune*. He has just telephoned me that he accepts your price of \$5000.00 (five thousand dollars), net and cash. We were very anxious to implement the sale and so, waived any commission which the museum otherwise would have taken on a work sold out of an exhibition.

Will you kindly send a statement at once to Mr. Bennett at the above address as he is leaving for South Carolina next week, and wishes to reimburse you before his departure.

I need not tell you how delighted I am to have the picture in Chicago as I, too, consider it a splendid example. I greatly appreciate your cooperation in the matter. Mr. Bennett is not only an excellent judge of modern painting but is himself a skilled artist and I know the picture will be greatly admired in his collection. At the same time he has decided to acquire the other Matisse, *Femme Nu*, from your brother-in-law.

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

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

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	Paul Rosenberg	II . A . 1

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

1213-B

CHECK
ACCT'G INFMN.
TIME FILED

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

NEW YORK MARCH 5, 19 41

To DANIEL GATTON RICH

Street and No. ART INSTITUTE CHICAGO CHICAGO

Place

MY RELATION WITH HELET MAKES DEAL DIFFICULT

THEREFORE SPLIT PURCHASE TWO PICTURES STOP THOUGH MY

WISH BEING AGREEABLE TO YOU CANNOT TAKE LESS THAN \$5,000

FOR "TWO WOMEN" WHICH ASSURE IS VERY LOW

REGARDS

PAUL ROSENBERG

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Have that is really outstanding.

I think your friend would be making there a marvelous acquisition and I would be very pleased to be agreeable to you.

When you return the paintings, will you please be so kind as to ship them to:

W. S. BUDWORTH & SON,
424 West 52nd Street,
New York City, N. Y.

I believe it would be advisable for you to get in touch with Mr POLAND at San Diego, so that the pictures may reach you in time.

Please extend my best regards to Mrs RICH and believe me,

Very sincerely yours,

Paul ROSENBERG

CLASS
STAN
RECE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

March 4th, 1941

Mr Daniel Catton RICH,
Director of Fine Arts,
THE ART INSTITUTE OF CHICAGO,
CHICAGO

Dear Mr Rich,

Many thanks for your cable. As I have just informed you by wire, the "Nude" by Matisse is not my property. It belongs to my brothers in law: Messrs Y. & J. HELFT. They will write to you directly concerning their picture.

I have cabled you that the lowest price I could accept would be \$5,000.00 net and cash. I can assure you that this price is very cheap as it is a glorious picture which I never intended to sell but on the contrary keep in my private collection. Amongst the very large amount of this kind of work which I used to possess, it is the only one I have that is really outstanding.

I think your friend would be making there a marvelous acquisition and I would be very pleased to be agreeable to you.

When you return the paintings, will you please be so kind as to ship them to:

W. S. BUDWORTH & SON,
424 West 52nd Street,
New York City, N. Y.

I believe it would be advisable for you to get in touch with Mr POLAND at San Diego, so that the pictures may reach you in time.

Please extend my best regards to Mrs RICH and believe me,

Very sincerely yours,

Paul ROSENBERG

CLASS
STAN
RECE

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RECEIVED AT
TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH

Form 16



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

CD396 53 NL=RF CHICAGO ILL 3
PAUL ROSENBERG=HOTEL MADISON 15 EAST 58 ST NYC=

1941 MAR 3 PM 6 38

ONE OF OUR CHICAGO PRIVATE COLLECTORS AND GREAT FRIEND OF THE MUSEUM GREATLY ADMIRES MATISSE FEMME NUE AND DEUX FEMMES IN EXHIBITION HERE. HE WOULD LIKE TO OFFER \$8000 (EIGHT THOUSAND DOLLARS) CASH FOR THE TWO PICTURES. IF YOU FIND IT POSSIBLE TO ACCEPT THIS OFFER I WOULD BE MOST GRATEFUL.

REGARDS=

DANIEL CATTON RICH.
(27)

\$8000.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

suggest that we might add the following:

1. Courbet "Valley of the Lou" or "Les Maisons de Chateau d'Ornans"
2. Degas Late pastel
3. Picasso "Three Musicians"
4. Late Renoir
5. Vuillard

I had hoped that I might have the opportunity of talking these works over with you in New York and making more definite choices, but I find that our catalogue will have to go to press

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	Paul Rosenberg	II . A . 1

CLASS OF SERVICE

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

R. B. WHITE
PRESIDENT

WESTERN
UNION (10)

1201

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

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1941 MAR 4 PM 6 12

NT468 28=CHICAGO ILL 4 437P

PAUL ROSENBERG=

HOTEL MADISON 15 EAST 58 ST=

MY FRIEND MAKES FINAL OFFER OF EIGHTY-FIVE HUNDRED
DOLLARS (\$8500) FOR BOTH MATISSE CANVASES. HOPE YOU
CAN ARRANGE THIS SALE BETWEEN MR. HELFT AND YOURSELF.
REGARDS=

DANIEL CATTON RICH.

ART INSTITUTE OF CHICAGO

(\$8500).

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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WESTERN UNION

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TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

To DANIEL CATTON RICH NEW YORK MARCH 4 19 41

Street and No. ART INSTITUTE CHICAGO

Place CHICAGO

~~NUDE BY MATISSE NOT MY PROPERTY LOWEST COULD ACCEPT~~

~~FOR TWO WOMEN \$5,000 NET FOR ME CASH~~

REGARDS

PAUL ROSENBERG

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

suggest that we might add the following:

1. Courbet "Valley of the Lou" or "Les Maisons de Chateau d'Ornans"
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ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

February 12, 1941

Dear Mr. Rosenberg:

We are delighted to know that we may borrow for the great French Exhibition, which begins at the Art Institute April 8 and continues to May 18, the following pictures from your collection:

Corot "Woman with Toque"
Courbet "Young Girl with Sea Gulls"
Delacroix "Turkish Women in the Bath"
Van Gogh "Rain"
Ingres "Portrait of Madame Moitessier"
Braque "Anemonies"
" " "Still Life on a Blue Cloth"
Picasso "The Reply"

In addition you have been so especially kind to suggest that we might add the following:

1. Courbet "Valley of the Lou" or "Les Maisons de Chateau d'Ornans"
2. Degas Late pastel
3. Picasso "Three Musicians"
4. Late Renoir
5. Vuillard

I had hoped that I might have the opportunity of talking these works over with you in New York and making more definite choices, but I find that our catalogue will have to go to press

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Mr. Rosenberg

- 2 -

very shortly so I will greatly appreciate your making the selection and sending us the following information on each of these new loans:

1. Title
2. Medium
3. Size
4. Signature: Right or Left
5. Date of execution
6. Any other material which might prove of interest to the catalogue entry

Needless to say we are most grateful to you not only for the splendid exhibition of twentieth century works now on view, but for your continued participation and aid to the Art Institute.

With kindest regards, and looking forward to seeing you between the twenty-second and twenty-eighth of February, I remain

Very sincerely yours,

Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

Mr. Paul Rosenberg
The Madison
Madison Ave. at 58 St.
New York, N. Y.

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THE ART INSTITUTE OF CHICAGO

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ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

October 22, 1940

Dear Mr. Rosenberg:

I greatly enjoyed our stimulating conversation at luncheon, and look forward to your trip to Chicago this winter. As I told you, I will be glad to arrange for an evening at my house where you will be able to meet those in Chicago most interested in art, and who would be most rewarded to hear your interesting theories and experiences.

As I informed you, we are most anxious to show a small group of remarkable twentieth century paintings from your collection during the month of February. The actual dates are January 30 to March 2, 1941. Fourteen or eighteen canvases will fill a gallery, and we would like to show outstanding works by Braque, Picasso, Leger, Matisse and Bonnard. May I hear from you at your earliest opportunity concerning this suggestion, since we are planning our exhibit well in advance.

Please do not hesitate to call upon me for anything I can do to make your stay in this country more pleasant. It is a great relief to know that you are here with us, and that so many of

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Mr. Rosenberg

- 2 -

your superb paintings have been spared from the debacle.

Very sincerely yours,
Daniel Catton Rich
Daniel Catton Rich
Director of Fine Arts

Mr. Paul Rosenberg
The Madison
Madison Ave. at 58 St.
New York, N. Y.

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Le 27 août 1941

Monsieur AGLION
FREE FRENCH DELEGATION
626 Fifth Avenue
New York City, N. Y.

Cher Monsieur,

Monsieur Rosenberg m'a chargée de vous faire parvenir
les deux pièces que vous lui aviez demandées. Je vous les remets
donc, ci-inclus.

Veuillez recevoir, Monsieur, mes salutations les plus
distinguées.

Susanne KATZMAN
Secrétaire

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

Le 12 Mai 1941, j'occupais la chambre 1006 au Blackstone Hotel à Chicago. Je me reposais après le déjeuner lorsque la femme de chambre frappa à la porte sous prétexte de nettoyer la salle de bains. Elle entama la conversation et me demanda si j'étais français. "Oui", dis-je. "Je m'en doutais", me répondit-elle, "en voyant le catalogue d'Art Français à Chicago", sur la couverture duquel se trouvait les trois couleurs. Or ce catalogue ne se trouvait pas dans la chambre le matin.

Elle prétendit être française et avoir fait partie du Service de Renseignements Français. Elle me dit s'être adressée au Consulat Français de Chicago qui l'avait fort mal reçue. Je lui demandai de quelle partie de la France elle était. "Marseillaise", me répondit-elle avec un accent allemand. Elle m'avoua parler espagnol, italien, allemand, anglais, ce qui semble assez surprenant chez une femme de chambre.

En prenant des airs hypocrites elle déclara que ce qui se passait en France était affreux, épouvantable, etc., qu'elle pensait à sa pauvre mère là-bas. Puis elle termina la conversation en disant: "Je crois que ce que Monsieur Laval voulait n'était pas si mal que cela".

J'ai essayé de la rejoindre plus tard mais sans succès, afin de la faire parler. J'ai tout lieu de croire qu'elle fait partie d'un service de renseignements étranger mais certainement pas français.

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	Paul Rosenberg	II . A . 1

STATEMENT

December 3rd, 1941

H. V. ALLISON & CO.
32 East 57th Street
New York City, N. Y.

No.159 - "Rue de Berne" by Manet

Collection Jacques Doucet

Price:- \$900.00 net

This painting is delivered on consignment and remains the property
of Paul Rosenberg & Co. until full payment is made thereon.

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	Paul Rosenberg	II . A . 1

September 19th, 1941

CONSOLIDATED EDISON COMPANY
OF NEW YORK, INC.,
Post Office Box No.138
Station D
New York City, N. Y.

Your ref: 2-641-19/20

Gentlemen: RE: 16 East 57th Street

At hand your letter of September 16th, 1941.

On September 12th we sent you a cheque for the amount of \$150.00 as guarantee for our account for electric and/or gas service at 16 East 57th St.

On September 16th we received our Customer's Deposit Receipt No. 51722-3, signed by Mr H. Browning and we feel this is a sufficient confirmation of the authority of the signer of the application Suzanne Katzman to execute this contract for us.

Yours very truly,
PAUL ROSENBERG & CO.

Paul ROSENBERG

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

August 29th, 1941

CONSOLIDATED EDISON CO.
OF NEW YORK INC.,
212 West 57th Street
New York City, N. Y.

Gentlemen,

I, the undersigned, Paul Rosenberg, hereby give full authority to my secretary Mrs A. Katzman, the bearer of this letter, to sign on my behalf in order to reinstate the current at 16 East 57th Street, New York City, N.Y.

Yours truly,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
 BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.
 4 IRVING PLACE, NEW YORK, N. Y.

19/20
 r 16-1911

*Terms and Conditions Upon Which
 Consumers' Deposits Are Exacted,
 Held, and May Be Withdrawn.*

Paul R
 16 East
 New York

Section 13, Transportation Corporations Law (as amended
 by Chapter 707, Laws of 1940).

Gentlemen

electric service
 above.

signature
 to execute
 address
 when received

§13. Deposit of money by consumer may be required. A gas corporation, an electric corporation or a gas and electric corporation may require every person to whom such corporation shall supply gas or electricity for any building, room or premises to deposit with such corporation a reasonable sum of money according to the estimated quantity of gas and electricity necessary to supply the same for two calendar months, to secure payment for gas or electricity consumed, or for rent of pipe, wire or fixtures, but every corporation shall allow to every such depositor interest at the rate of 4 per centum per annum, on the sum deposited so long as it shall remain with the corporation, payable on the return of the deposit. Whenever such deposit has been made by a gas or electric corporation for a period of one year, the interest on such deposit to the next succeeding first day of October, shall be credited on the next bill for gas or electric service rendered the depositor after such next succeeding first day of October, and such credit shall be allowed at the expiration of each succeeding two-year period. Any such deposit by a consumer, or the amount thereof after deducting any sums due to the corporation from the consumer, shall, upon the expiration of a period of five years from the termination of service to such consumer, be deemed to have been abandoned by the consumer depositor and his successors in interest and shall be termed an abandoned deposit. No such deposit or amount remaining due therefrom shall be deemed abandoned if gas or electricity has been supplied by the corporation to the consumer at any time during the period of five years immediately preceding, or if,

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, INC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . A . 1

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.

T OFFIC , STATI

within such period, a claim or demand for such deposit or amount shall have been filed in writing with such corporation, by the depositor or other person claiming to be entitled to receive the same.

Copy of order in case No. 8589 of the Public Service Commission (Department of Public Service, State Division), Dated March 31, 1936, as amended June 11, 1940, effective July 1, 1940, respecting Consumers' Deposits:

In the matter of Prescribing requirements to govern the practice of gas corporations, electric corporations and gas and electric corporations with respect to consumer deposits. [Case No. 8589.]

The Commission being of the opinion that revised requirements to govern the practice of gas corporations, electric corporations, and gas and electric corporations with respect to consumer deposits should be prescribed, it is

ORDERED:

That the order clauses of the order made herein on July 30, 1935, be and they hereby are amended to read as follows:

I. That the orders made by this Commission on March 2, 1934, April 24, 1934, and November 20, 1934, respectively, in Case No. 1923, Second District, be and they hereby are abrogated.

II. That each and every gas corporation, electric corporation, and gas and electric corporation holding consumer deposits shall:

(1) Keep such records as will show with respect to each deposit (a) the name of the consumer making the deposit; (b) the address (including street and number) of the consumer where gas or electricity was used or applied for at the time the deposit was made, if known, and the present address (to be changed from time to time as depositor may change his address); (c) each depositor, if known; (d) the date of receipt of the deposit; (e) the amount of the deposit; (f) the interest accrued upon the deposit to be entered on the first day of October in each odd numbered year or more frequently; (g) all credits of interest made in reduction of amounts billed for service rendered and the dates of such credits; (h) all payments of interest made on each deposit and the dates of such payments; (i) deductions representing sums due and unpaid to the corporation when depositor ceased to be a consumer and the date thereof, together with such other information as any such corporation may deem necessary to make a complete record of each deposit.

(2) Keep, in addition to the records hereinabove prescribed, an index, alphabetically or geographically arranged, which shall show at all times the name of

each consumer from whom a deposit has been exacted, and whose said deposit or any part thereof remains unpaid, with appropriate reference in such index to the consumer's account.

(3) Allow to each depositor interest at the rate of 4 per centum per annum on the amount deposited and credit such interest to each depositor whose deposit shall have been held for two or more years prior to October 1, 1935, by paying such interest in cash or deducting it from the amount of the next bill for gas or electric service rendered such depositor after October 1, 1935, and at each two-year interval thereafter.

(4) Render to each depositor, when and as his deposit is applied to an unpaid bill or bills a statement showing (a) the bill or bills then due and unpaid; (b) the amount thereof; (c) the amount of the deposit, together with the interest accrued thereon and the period covered thereby; and (d) the balance of the bill or bills remaining unpaid or the balance of the deposit and interest thereon remaining to the credit of the depositor.

(5) Render to each depositor, when his deposit is refunded, a statement showing the amount of the deposit and the date thereof; the amount of unpaid interest accrued thereon to date of the refund and the period covered thereby; and the amount of deposit and interest refunded. Each depositor upon ceasing to be a consumer may withdraw his deposit and all interest thereon which has not been refunded or credited against bills for service upon surrendering his deposit certificate (or submitting satisfactory proof of ownership of the deposit or of the right to receive the same) and the payment of all bills for which such deposit is security.

(6) Issue to every consumer from whom a deposit may be exacted a certificate of deposit for which shall be used a good quality of paper and on which certificate there shall be printed, in addition to the receipt for the moneys deposited, the following:

**THIS RECEIPT IS NOT NEGOTIABLE
OR TRANSFERABLE**

Interest at the rate of 4 per cent per annum will be allowed on this deposit so long as it shall remain with the corporation. When this deposit has been held for two years, interest thereon will be credited on the next bill for gas or electric service rendered the depositor, after the next succeeding first day of October and at the expiration of each succeeding two-year period.

**Preserve This Receipt to Be Surrendered
When Deposit Is Returned**

(7) Keep on hand for distribution to its consumers printed circulars, over its corporate or business name, which circulars shall be entitled

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
 BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.

SECTION 1

"TERMS AND CONDITIONS UPON WHICH CONSUMERS' DEPOSITS ARE EXACTED, HELD, AND MAY BE WITHDRAWN" and which shall contain a copy of Section 13 of the Transportation Corporations Law, as last amended, and a copy of this order. Every such corporation, prior to exacting a deposit, shall furnish a copy of said circular to the consumer or applicant for service from whom a deposit is demanded.

(8) Provide reasonable ways and means, in such manner as such corporation may elect, whereby a depositor who makes application for the return of his deposit and is entitled to the return thereof, but who is unable to produce the original certificate of deposit or receipt, may not be deprived of his rights.

III. That the form of report, form No. 372, a copy of which is hereto attached, entitled:

"State of New York
 Department of Public Service
 State Division
 Report of Abandoned Consumer Deposits as of _____, 19____"

be and it hereby is prescribed to be used on and after July 1, 1936, by each gas corporation, electric corporation, and gas and electric corporation in making reports of abandoned consumer deposits to the Public Service Commission and in the duplicates thereof to the Commissioner of Taxation and Finance as required in and by the provisions of Section 13-a of the Transportation Corporations Law.

IV. That this order shall take effect immediately and shall continue in force until changed or abrogated by this Commission.

-19/20
er 16-1941

Paul
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RK, INC

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC.

POST OFFICE BOX No. 138, STATION D
NEW YORK, N. Y.

TELEPHONE LEXINGTON 2-0100

2-647-19/20
September 16-1941

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

Gentlemen

We have received your application for electric service to be supplied at the address mentioned above.

Will you kindly confirm the authority of the signer of the application Suzanne Katzman, to execute this contract for you, using the enclosed addressed envelope which requires no postage stamp when replying.

Very truly yours

CONSOLIDATED EDISON COMPANY OF NEW YORK, INC

HH

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

JUNE 11TH, 1941

JUN 12 1941

PAUL ROSENBERG & COMPANY
15 EAST 58TH STREET
NEW YORK CITY

GENTLEMEN:

I ENCLOSE THE MARINE TRUST COMPANY
CHECK FOR \$20,000 WHICH IS PAYMENT FOR THE
PAINTING BY RENOIR "NUDE IN A LANDSCAPE"
PURCHASED BY THE ALBRIGHT ART GALLERY FOR ITS
PERMANENT COLLECTION ON FEBRUARY 10TH.

VERY TRULY YOURS

Beatrice Howe
ASSISTANT DIRECTOR

BH:PG
ENC.

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& CO.

June 13th, 1941

Mr Gordon WASHBURN,
Director,
ALBRIGHT ART GALLERY,
Buffalo,
New York

Dear Mr Washburn,

At your request I am glad to inform you that I have shipped today through W. S. BUDWORTH & SON the small picture by Braque which you selected last Thursday, price of which is \$1,200.00.

With kindest regards, I am,

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

P.S. I have changed the frame and hope that it will be satisfactory. However, if you prefer I can have another one put on or you can have it repaired at my expense in Buffalo in the event that you acquire the painting.

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& CO.

June 12th, 1941

Miss Beatrice HOWE,
Assistant Director,
ALBRIGHT ART GALLERY,
Buffalo, New York

Dear Miss Howe,

We acknowledge with thanks receipt of your letter
of June 11th with enclosed cheque for the amount of \$20,000.00
(twenty thousand dollars) in payment for the "Nude in a Landscape"
by Renoir.

Yours very truly,
PAUL ROSENBERG & CO.

Paul ROSENBERG

PR/AK

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& CO.

STATEMENT

SOLD TO:
ALBRIGHT ART GALLERY
The Buffalo Fine Arts Academy
Buffalo, New York

February 12th 1941

For one painting:-

"Nude in a Landscape"
by Renoir, painted about
1879.

\$20,000.00

(twenty thousand dollars)

Received payment in full June 12th 1941

Exhibited at the first exhibition of collectors rue La Ville l'Evêque, Paris.
Reproduced in colours in a book on Renoir by Claude Roger-Marx published by Fleury in
1937 under the ownership of Mr Laroche, on page 113. From the collection H. J.
Laroche, collection J. Laroche.

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	Paul Rosenberg	II . A . 1

& CO.

STATEMENT

ALBRIGHT ART GALLERY
The Buffalo Fine Arts Academy
Buffalo, New York

February 12th 1941

For one painting:-

"Nude in a Landscape"
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\$20,000.00

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Laroche, collection J. Laroche.

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, NEW YORK OFFICE OF THE DIRECTOR

February 17, 1941.

Mr. Paul Rosenberg
15 East 58th Street
New York City.

Dear Mr. Rosenberg:

Just a note to let you know how tremendously happy we all are over the purchase of the Renoir. You have been very kind to send us information about it, information which has been of great interest to us. We are not planning to exhibit it until a month from now, and I believe Mrs. Kaldis (nee, Laurie Eglington) is writing you concerning publicity for the picture.

I have asked Mr. Westphal, our superintendent, to pack up and ship back to you today the Courbet which I still think is a marvellous and beautiful picture in spite of the puzzle of its repaint. The more I have considered it the more convinced I am that this additional painting was done by him at a later date. It is inconceivable, I think, that it was added by anyone else.

Sincerely yours,

Gordon Washburn
Director. 3

GW:WB

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	Paul Rosenberg	II . A . 1

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

February 3 1941

Received from W. S. Budworth & Son
424 West 52nd Street
New York City

For: Paul Rosenberg
Madison Ave. at 58th St.
New York City.

the objects listed below, subject to the conditions printed on the back of this sheet.

Gordon W. Ashby
DIRECTOR

CATALOGUE NUMBER	DESCRIPTION	VALUE
WE	R.C.A. Committee	Entry page # 85
40.L;41	Cezanne, Paul: "Nude." Oil painting, on canvas. H. 11 in.; w. 14 $\frac{1}{2}$ in. (framed & glazed) Unsigned. Condition, on arrival: Canvas, good. Frame, chipped in several places and pieces missing.	\$5,000 00
40.2:41	Courbet, Gustave: "The Chateau d'Ornans." Oil painting, on canvas. H. 38 $\frac{1}{4}$ in.; w. 48 in. Signed, l.l. "G. Courbet." Condition, on arrival: Canvas, good. Unframed.	\$12,000 00

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

WESTERN UNION

1201

SYMBOLS

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

R. B. WHITE PRESIDENT NEWGOMB CARLTON CHAIRMAN OF THE BOARD J. C. WILLEVE FIRST VICE-PRESIDENT

The time shown in the date line on telegrams and cablegrams is **GREENWICH MEAN** at point of origin. Time of receipt is **STANDARD TIME** at point of destination

NT371 59 DL=BUFFALO NY 3 430P

1941 FEB 3 PM 5 05

PAUL ROSENBERG=
 MADISON AVE AT 58 ST=

AT BOARD MEETING TODAY COURBET TREMENDUOUSLY ADMIRER
 HAVE BEEN INSTRUCTED TO ASK YOU WHETHER YOU COULD
 CONSIDER LETTERING US HAVE IT FOR TEN THOUSAND DOLLARS
 STOP HELD MEETING ALSO OF COMMITTEE FOR ROOM OF
 CONTEMPORARY ART WHO WERE DEEPLY DISAPPOINTED RENOIR
 FAILED TO ARRIVE WILL HOLD ANOTHER MEETING AS SOON AS
 IT COMES PLEASE INFORM WHEN YOU SHIP REGARDS=

GORDON WASHBURN=

ALBRIGHT ART GALLERY

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

1201

(29)

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

NT455 44 DL=BUFFALO NY 11 454P

PAUL ROSENBERG=

MADISON HOTEL 15 EAST 58 ST=

FEB 11 PM 5 35
ALBRIGHT ART GALLERY

COMMITTEE MET TODAY ON SUBJECT OF COURBET AND RENOIR STOP
THEY WOULD MUCH PREFER TO ACQUIRE RENOIR IF POSSIBLE
DIFFICULTY IS THAT FUNDS ARE LIMITED WILL YOU ACCEPT
18,000.00 CASH TODAY FOR IT I CANT TELL YOU HOW HOPEFUL I
AM WARMEST REGARDS=

GORDON WASHBURN.

18,000.00.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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DOMESTIC	FOREIGN
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DAY LETTER	DEFERRED CABLE
NIGHT MESSAGE	NIGHT CABLE LETTER
NIGHT LETTER	RADIOGRAM
SHIP RADIOGRAM	

PATRONS SHOULD CHECK CLASS OF SERVICE DESIRED. OTHERWISE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE COMMUNICATION

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables



All America Cables

Mackay Radio

RECEIVER'S NUMBER
CHECK
TIME FILED
STANDARD TIME

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

Form 5

To Gordon Washburn Allbright Art 11. 2. 1941
Gallery Buffalo NY

though my wish being agreeable to you sorry not
able accept offer for Renoir study to do my best
facilitate purchase lowest twentytwo price
which I estimate very low for such gem please
give reply as need it. Kindest regards

Paul Rosenberg

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

November 20 19 40

Received from W. S. Budworth & Son
424 West 52nd Street
New York City

For: Paul Rosenberg
The Madison, Madison at 58th St.
New York City.

the objects listed below, subject to the conditions printed on the back of this sheet.

Gordon Washburn
DIRECTOR

CATALOGUE NUMBER	DESCRIPTION	VALUE
wb	R. C. A. consideration	entry page # 53
943=40	Picasso, Pablo: "Still Life." Oil painting, on canvas. Height, 19 3/4 in.; width, 24 in. Signed, l.r., "Picasso" Condition, on arrival: Frame, upper left hand corner three pieces chipped off. One chip off upper right hand corner. Pieces of frame not found in packing.	

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	Paul Rosenberg	II . A . 1

Le Le 31 Décembre 1941

Chère Madame Bohn,

Je viens à l'instant de recevoir les photos "Gamin au Chien" de Manet et "Arlésienne" de Van Gogh appartenant à Madame de Goldschmidt-Rothschild. Nous avons dû envoyer un photographe les prendre à Long Island et c'est pourquoi il y a eu tout ce retard. Je vous les fais parvenir sous pli séparé et espère que vous les recevrez en temps utile.

Je profite de ce mot pour vous exprimer à nouveau tous mes meilleurs vœux pour l'Année Nouvelle qui s'ouvre. Espérons qu'elle apportera au monde entier cette paix si longtemps et ardemment attendue ainsi que la liberté des peuples en esclavage.

Paul ROSENBERG

P.S. Nous avons également fait prendre une photo des "Courses de Taureau" que nous joignons aux autres.
PR/SD

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke Street West
MONTREAL, Canada

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ART ASSOCIATION OF MONTREAL

1379 SHERBROOKE STREET WEST

Telephone HARbour 1460

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT NAVY
FEBRUARY 5TH to MARCH 8TH, 1942

under the distinguished patronage of

HIS EXCELLENCY THE EARL OF ATHLONE, Governor-General of Canada and H. R. H. THE PRINCESS ALICE

His Worship The Mayor of Montreal, ADHÉMAR RAYNAULT

Honorary Presidents

Sir MONTAGU ALLAN, C.V.O.

HUNTLY R. DRUMMOND, Esq.

Hon. HECTOR PERRIER

Honorary Vice-Presidents:

J. W. McCONNELL, Esq.

HARRY A. NORTON, Esq.

Honorary Secretary:

Mrs. NORMAN BOHN

Le 22 décembre, 1941,

DEC 26 1941

Cher Monsieur Rosenberg,

Vous serait-il possible de nous faire parvenir
les photographies des tableaux que vous avez la bonté de nous prêter,
et si possible une copie en couleur de ces photographies.

Je vois sur notre liste les tableaux suivants:-

La Fabrique de Corob, Intérieur d'Une Cour de Delacroix, Madame Montessier
d'Ingres et un Monet.

Nous attendons avec impatience les photographies
des tableaux de Madame de Goldschmitt-Rothschild, Le Gamin au Chien de
Manet, et l'Arlésienne de Van Gogh.

Croyez cher Monsieur, à l'assurance de mes sentiments
les meilleurs et les plus reconnaissants.

Bohn
Bohn

Monsieur Paul Rosenberg,
16 East, 57th, street,
NEW-YORK CITY, N.Y.

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ITALIAN SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Mentegna, Andrea	15th.	Dido	Art Association
"	15th.	Judith	"
Antonello da Messina	15th.	Christ	Tozzi
Bassano, Jacopo	16th.	Adoration of the Magi.	Fogg Museum
Carpaccio, Vittore	16th.	Reception of a Papal Delegate	Silbermann
Credi, Lorenzo di	16th.	St. George	A. Seligman
Corbo, Raffaellino del	16th.	Holy Family	Wildenstein
Moroni, Giovanni Battista	16th.		National Gallery
Tintoretto, Jacopo Robusti	16th.	Portrait	Duveen
"	16th.	Large Group	Paul Drey
Titian, Tiziano	16th.	Portrait of Gerard Mercator.	Silbermann
Veronese, Paolo	16th.	La Toilette de Venus	Hirsch Coll.
Bronzino, Angelo (Allori)	17th.	Duchess of Tuscany	J. Seligman
Fabritius, Barent	17th.	Elijah	Schaeffer
Canaletto, Antonio (Canale)	18th.	The Arsenal, Venice	National Gallery of Canada

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ITALIAN SCHOOL

(2)

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Guardi, Francesco	18th.	Young Prince	A. Seligman
Longhi, Pietro	18th.	Visit to the Library	Durlacher Gallery
Magnasco, Alessandro	18th.	Fisherman Scene	Durlacher Gallery
Marieschi, Jacopo	18th.	Portrait	Southam Coll.
Tiepoli, Giovanni	18th.	Madonna and Child	J. Seligman
⑤	17th.	Michael St. Michael	Blackwell
Jordaens, Jacob	17th.	St. Ives, Patron of Lawyers	Belgian Society
Palmedossi, Antonio (Uffizi)	17th.	Portrait of St. Valdebert	Silberman
Rembrandt, Harmen van Rijn	17th.	Young Rabbi	Van Horne Coll.
"	17th.	Young Boy	Falson Coll.
⑥	17th.	St. George on Horse	Belgian Society
Rubens, Peter Paul	17th.	Descent from the Cross	Toronto Art Gallery
Salvator, Jacob	17th.	Enoch	British Museum of 17th.
Van Dyck, Sir Anthony	17th.	Descent and Inauguration	Toronto Art Gallery
Van Gogh			Southam

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DUTCH SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Orley, Bernard Van	16th.	Rest in Flight to Egypt	Toronto Art Gallery
Moro, Sir Antonio	16th.	Portrait of a Nobleman Ottavio Farnese, Duke of	Knoedler
Hals, Frans	17th.	Portrait	Van Horne Coll.
"	17th.	Young Cavalier	McCamm (Knoedler)
"	17th.	Portrait of a Lady	Koppell Coll.
"	17th.	Michael de Wael	Cincinnati
Jordaens, Jacob	17th.	St. Ives, Patron of Lawyers	Belgian Government.
Palamediesz, Antoine (Stevens)	17th.	Portrait of Mr. Woldewart	Silbermann
Rembrandt, Hermanszoon Van Rijn	17th.	Young Rabbi	Van Horne Coll.
"	17th.	Young Woman	Paterson Coll.
Rubens, Peter Paul	17th.	Wisdom Conquers War	Belgian Government
Rubens, Peter Paul	17th.	Elevation of the Cross	Toronto Art Gallery
Ruisdael, Jacob	17th.	Haarlem	Boston Museum of Arts.
Van Dyck, Sir Anthony	17th.	Daedalus and Icarus	Toronto Art Gallery
<i>Van Gogh</i>			<i>Southam.</i>

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FRENCH SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Lorrain, Claude Gelée	17th.	Landscape	Albright Art Gallery
Poussin, Nicolas	17th.	St. Peter & St. John Healing the Lame.	Metropolitan Museum of Art
Boucher, Françoise	18th.	Landscape	A. Seligman
Chardin, Jean Baptiste	18th.	La Nappe Blanche	Wildenstein
Fragonard, Jean Honoré	18th.	Armour au Milieu d'un Buisson de Roses	Knoedler
"	18th.	L'Enfant au Cerises	Wildenstein
Lancret, Nicolas	18th.	Group	Detroit
"	18th.	Tea Party	Seligman, A.
Le Brun, Marie Elizabeth (Vigée)	18th.	Portrait de la Comtesse Schoenfield.	Seligman, J.
Le Brun, Jean Baptiste Pierre	18th.	Portrait of Jules, Comte de Polignac.	Fred Stern
Mattier, Jean Marc	18th.	Portrait of Madame Tocqui.	Wildenstein
Robert, Hubert	18th.	The Temple	Seligman, J.
Boudin, Eugène	19th.	Landscape	Hosmer Coll.
Cezanne, Paul	19th.	The Route	Durand-Ruel
"	19th.	The Bather	Museum of Modern ^{Art}
Corot, Jean Baptiste	19th.	Pont de	National Gallery of Canada
"	19th.	Nude	Smith College

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FRENCH SCHOOL

(2)

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Courbet, Gustave	19th.	Maison du Chateau Dornans	Rosenberg
Courbet, Gustave	19th.	La Source	Metropolitan Museum
Delacroix, Ferdinand	19th.	Arab Scene	Durand-Ruel
Victor Eugène	19th.	Interieur d'un Cour Marocque	Rosenberg
Daumier, Honoré	19th.		Van Horne Collection
"	19th.	Third Class Carriage,	Edwards Collection
David, Jacques Louis	19th.	Port. of a Gentleman	Toledo Museum
Egas, Hilare	19th.	Woman With the Bos	Winterbotham
Gauguin, Paul	19th.	Le Jeune Assroupie	Worcester Museum
Gogh, Vincent Van	19th.	Arlesienne	Goldschmidt Roth- child
"	19th.		Southam
Manet, Edouard	19th.	Le Chasseur de Lion Port. de Mons. Pertuiset	Knodler
"	19th.	La Jetté de Boulogne	Durand-Ruel
"	19th.	Gamin au Chien	Goldschmidt Roth- child
"	19th.	Course de Taureau	"
Monticelli, Adolphe	19th.	Fete Champetre	Angus Collection
Pissaro, Camille	19th.	Crystal Palace	Bignou Gallery
"	19th.	Rouen	Art Gallery of Toronto
Sisley, Alfred	19th.	Le Pont de Moret	Bignou Gallery
"	19th.	Hampton Court	Durand-Ruel
Redon, Odilon	19th.	Red Vase & Shade	J. Seligman

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(3)

FRENCH SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Matisse, Henri	20th.	Yellow, a 1905, central part Washington	Pierre Matisse
" "	20th.	Water Glass	" "
Monet, Claude	20th.	Poppy Field	Boston Museum
" "	20th.	Portrait of Mr. Joubert	Rosenberg
Renoir, Pierre A.	20th.	Musical Gatherers	Durand-Ruel
" "	20th.	L'estaque	Boston, Museum of Art
" "	20th.	Au Piano	Durand-Ruel
" "	19th.	Orchestra	" "
Reynolds, Sir Joshua	18th.	Constitutional Meeting	Marshall Field
Steele, George	18th.	" "	" "
Constable, John	18th.	Whitby Church	" "
" "	18th.	Whitby	" "
Walter, John Singleton	18th.	Portrait of Robert Bode	" "
Vermeer, Jan Van	17th.	Boy in Red	" "
Watteau, Jean	18th.	Boy with Toys	" "
" "	18th.	The Glass	" "

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ENGLISH SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Oliver, Isaac	16th.	Port. of Frederick, Prince of Wales, & John, second Lord Harington.	Duveen, N. Y.
Devis, Arthur Wm.	18th.	Master Simon	Deveen, N. Y.
Gainsborough, Thomas	18th.	Harvest Wagon	Frank Wood Coll.
"	18th.	Portrait of Mr. Jodrelle	Duveen, N. Y.
"	18th.	Portrait of Mrs. Elliott	Duveen, N. Y.
Garth, William	18th.	Portrait of Joseph Porter	Toledo Museum
"	18th.	Conversation Piece	Drey, Paul
"	18th.	Graham Children	National Gallery, Lond
Reynolds, Sir Joshua	18th.	Cruttenden Children	Marshall Field
Romney, George	18th.		
Constable, John	19th.	Salisbury Cathedral	Martin Coll.
"	19th.	Landscape	Paul Drey
Copley, John Singleton	19th.	Portrait of Robert Hyde	Silbermann
Lawrence, Sir Thomas	19th.	Lady in Red	J. Seligman
Turner, Joseph	19th.	Campo Santo, Venice	Toledo Museum
"	19th.	The Slave Ship	Boston Museum of Art

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SPANISH SCHOOL

<u>ARTIST</u>	<u>CENTURY</u>	<u>PICTURES</u>	<u>SOURCE</u>
Greco, El (Dominico Theotocopuli)	16th.	Holy Family	Van Horne Coll.
"	16th.	St. Francis in Meditation	National Gallery of Canada.
"	16th.	Crucifixion	A. Seligman
Moreira, Jusepe de	17th.	Beggar Philosopher	Silbermann
Velasquez, Diego Silva Y	17th.	Philip IV of Spain	Van Horne Coll.
Goya, Y Lucientes Francisco de	18th.	Marques del Castel Fuerte	Van Horne Coll.
"	18th.	Marquesa del Castel Fuerte	" "
"	18th.	Self Portrait	Smith College
Picasso, Pablo	19th.	La Toilette	Albright Gallery

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ART ASSOCIATION OF MONTREAL

1379 SHERBROOKE STREET WEST
Telephone HARbour 1460

DEC 11 1941

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT NAVY
FEBRUARY 5TH to MARCH 8TH, 1942

under the distinguished patronage of

HIS EXCELLENCY THE EARL OF ATHLONE, Governor-General of Canada and H. R. H. THE PRINCESS ALICE

Honorary Presidents
His Worship The Mayor of Montreal, ADHÉMAR RAYNAULT Sir MONTAGU ALLAN, C.V.O. HUNTLY R. DRUMMOND, Esq.
Honorary Vice-Presidents:
Hon. HECTOR PERRIER J. W. McCONNELL, Esq. HARRY A. NORTON, Esq.
Honorary Secretary:
Mrs. NORMAN BOHN

Montréal, le 10 décembre 1941.

M. Paul Rosenberg,
16 est, 57ième rue,
New York, N.Y.

Cher Monsieur,

Comme Madame de Goldschmit-Rothchild n'a pas encore répondu à la lettre du Dr. Martin lui demandant les tableaux qu'elle vous a dit être prête à nous prêter, il m'est bien difficile de lui demander une photographie de l'Enfant au chien de Manet!

Et cependant le temps presse et je voudrais faire paraître mes affiches sans retard.

Vous serait-il possible de faire prendre une photographie de ce tableau - à nos frais bien entendu - et de me l'adresser d'urgence, je vous en serais infiniment reconnaissante.

Croyez, Cher Monsieur, à tous mes meilleurs sentiments.

Ma Bohn

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ART ASSOCIATION OF MONTREAL

DEC 9 1941

1379 SHERBROOKE STREET WEST

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT NAVY
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Hon. HECTOR PERRIER Honorary Vice-Presidents:
J. W. McCONNELL, Esq. HARRY A. NORTON, Esq.
Honorary Secretary:
Mrs. NORMAN BOHN

Dec. 8th, 1941.

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

Dear Mr. Rosenberg: -

Now that I am back in Montreal my first duty is to express my very sincere thanks for the wonderful help which you gave us during our visit to New York.

I am busy today writing to the various people in accordance with your kind suggestions, and will let you know as soon as possible what results have been achieved.

It was more than kind of you to dedicate so much of your time to the interests of our war effort.

With all kind regards and renewed thanks,

Very cordially yours,

C. Martin

President.

P.S. I am sorry to say I have not had an answer yet from Mrs. Goldschmidt Rothschild.

WG Enclosed are a few copies of letters just sent!
Chick - milliken, Rich. Waller, Tarnhill - Col Goudy, Kaminian,
Tarnhauser.

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Art Association of Montreal

Dec. 8th, 1941.

Fiske Kimball Esq.,
Philadelphia Museum of Art,
Philadelphia, Pa.

Dear Mr. Kimball: -

The Art Association of Montreal is holding an important Exhibition of Masterpieces of Painting next February, in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic.

His Excellency, the Governor General of Canada, and H.R.H. The Princess Alice will be present on this occasion and will open the exhibition.

We have had wonderful aid from important museums in the United States and Canada, as well as from private owners and dealers, and we are therefore hoping that perhaps the Philadelphia Museum would also be willing to assist us. Might I venture to ask if we might borrow, for this occasion, your Degas "The Dancing Class" and your Cezanne "Sainte Victoire"?

I can assure you that the pictures will be well cared for, and we shall be glad to pay any transportation and insurance costs involved (unless your pictures carry floating insurance). Our building is the finest of its kind in Canada, and is fireproof, and we have experts for handling the works of art which come to us.

We all feel that it would be both a kindness of an international character, as well as a great service to the Merchant Navy, if we can get proper co-operation from as many of the museums as possible. May I add that the Metropolitan, Boston, Worcester, Toledo, Buffalo, Toronto, The National Gallery and others are contributing.

With all kind regards,

Very cordially yours,

Am
President.

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Dec. 8th, 1941.

A. C. Goodyear Esq.,
654 Madison Avenue,
New York, N.Y.

Dear Mr. Goodyear: -

The Art Association of Montreal is holding an important exhibition of Masterpieces of Painting, next February, in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be sponsored and opened by The Governor General of Canada, and Her Royal Highness, The Princess Alice.

We already have had marvelous contributions from practically all the larger galleries in the eastern United States and Canada (Metropolitan, Boston, Fogg, Worcester, Toledo, Buffalo, Toronto, Ottawa etc.) We have one or two gaps in our collection which we are very anxious to fill, and for that reason I am taking the liberty of asking a great favour from you.

Could you possibly lend us, for this time, your Cezanne "Peasant"? It would be a wonderful addition, and we would be ever so grateful to you if you could spare it for that occasion.

We will be glad to cover transportation and insurance costs - unless the picture is covered by floating insurance. May I add that our gallery, which is now the finest of its kind in Canada, is fireproof, and that we have experts to handle all the pictures that come to us.

Very cordially yours,

Am
President.

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Dec. 8th, 1941.

Mrs. Averell Harriman,
4 East 66th Street,
New York, N.Y.

Dear Mrs. Harriman: -

The Art Association of Montreal is holding an important exhibition of Masterpieces of Painting, next February, in aid the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be sponsored and opened by The Governor General of Canada, and Her Royal Highness, The Princess Alice.

We already have had marvelous contributions from practically all the larger galleries in the eastern United States and Canada (Metropolitan, Boston, Fogg, Worcester, Toledo, Buffalo, Toronto and Ottawa etc). We have one or two gaps in our collection which we are very anxious to fill, and for that reason I am taking the liberty of asking a great favour from you.

Could you possibly lend us, for this time, your Cezanne "Maisons - Provance"? It would be a wonderful addition, and we would be ever so grateful to you if you could spare it for this occasion.

We will be glad to cover transportation and insurance, - unless the picture is covered by floating insurance. May I add that our gallery, which is now the finest of its kind in Canada, is fireproof, and that we have experts to handle all the pictures that come to us.

Very cordially yours,

Am

President.

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Dec. 8th, 1941.

Ralph Coe Esq., Esq.,
Cleveland Art Museum,
13303 Lakeshore Blvd., Chicago,
Cleveland, Ohio.

Dear Mr. Coe: -

The Art Association of Montreal is holding an important
Loen Exhibition of Masterpieces of Painting in February next, ^{for a month.} in
aid of the seamen of the Merchant Navy, and victims of the Atlantic.

We have had wonderful support from practically all of the
large museums in the eastern States and Canada, as well as from
many private owners and dealers. We have gathered together seventy-
five or more pictures already - all of capital importance.

There are one or two gaps however, that we are very anxious
to fill, and for that reason I am writing to you to solicit a great
favour. Would you be willing to lend us your famous Matisse
(Carnival)? We would be glad to pay all transportation and insurance
expenses, and can assure you of every care to the picture while in
our keeping.

Our newly enlarged art gallery is the finest in Canada -
is fireproof, and we have experts to handle all works of art. If you
could see your way to extending this graceful international gesture
and helping us in our efforts for the Merchant Navy, we would esteem
it a very great favour.

With all kind regards,

Very cordially yours,

Om

President.

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Dec. 8th, 1941.

Leslie Cheek Esq.,
D. Gatton Rich Esq.,
Director of Fine Arts,
The Art Institute of Chicago,
Chicago, Ill.

Dear Mr. Rich: - The Association of Montreal is sponsoring an important loan exhibition of Masterpieces of Painting, in all of the Marabout Gallery, and the Victoria of 1941. I am just in receipt of your very courteous letter, and while I quite realize that there must be difficulties, we were all very disappointed not to have Chicago represented among the other museums elsewhere. You will be interested to know that we will soon have some important news about the great Van Horne Collection.

In order to...
With all kind regards,
Very cordially yours,

We shall be glad to...
President.

WG

He has talked it over again with his president + the answer is "no"!

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Dec. 8th, 1941.

Leslie Cheek Esq.,
Baltimore Museum of Art,
Baltimore, Md.

Dear Mr. Cheek: -

The Art Association of Montreal is undertaking an important Loan Exhibition of Masterpieces of Painting, in aid of the Merchant Navy, and the Victims of the Atlantic, in February next. With that in view we have been gathering together a large number of splendid works from various galleries and private collections in the United States and Canada.

The Governor General of Canada and Her Royal Highness The Princess Alice, will open the Exhibition on the 9th of February, and we have every expectation of making the effort an outstanding success.

In order to make the exhibition more complete, I am writing to you in the hope that you might be willing to lend us one of your Daumiers from the Lucca Collection, and your "Winter Scene" by Pissarro. We can assure you of every care in the handling of the pictures, and in their safe-keeping.

We shall be glad to pay the expenses connected with the transportation and insurance, if they do not already carry a floating policy. We entertain the hope that, in view of the cause for which the exhibition is held, as well as the international gesture of friendship which is implied, you will find it possible to give favourable consideration to our request.

With kind regards,

Very cordially yours,

Am
President.

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Dec. 8th, 1941.

Director,
The Walters Gallery,
Baltimore, Md.

Dear Sir: -

The Art Association of Montreal is holding a Loan Exhibition of important Masterpieces of Painting, for the benefit of the victims of the Atlantic and the Seamen of the Merchant Navy. This will be held during the month of February next.

The Governor General of Canada, and Her Royal Highness, The Princess Alice will open the exhibition on February 5th, and it has received the sponsorship of many museums, private collectors and dealers - both in the United States and Canada, and we have already gathered together some seventy-five pictures of extraordinary worth.

We have some gaps, however, that we are very anxious to fill, and for that reason I am taking the liberty of approaching you in the hope that you might possibly permit us to borrow two or your important works -

- 1 - Ingres "l'Odalisque a l'Esclave"
- 2 - Delacroix - "Marphise."

I know we are asking a great deal of you, but in view of the fact that such other institutions as The Metropolitan Museum, and the galleries in Worcester, Cambridge (Fogg), Boston, Toledo, Buffalo, Toronto and Ottawa are among those contributing to our war effort, we felt that it might not be unreasonable to ask of you this great favour. We would of course cover insurance and transportation costs.

Trusting that you will give us your favourable consideration, believe me,

Very cordially yours,



President.

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Dec. 8th, 1941.

W. M. Milliken Esq.,
Cleveland Museum of Art,
Cleveland, Ohio.

Dear Mr. Milliken:

The Art Association of Montreal is holding an important Loan Exhibition of Masterpieces of Painting, in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic, during the month of February, 1942.

His Excellency, The Governor General of Canada, and Her Royal Highness, The Princess Alice, will open the Exhibition, and we have had wonderful aid from a large number of museums and private collectors and dealers, in the United States and Canada.

We have already gathered together over seventy-five pictures of capital importance, and are very anxious to have some representation from your Museum. We should like so much to borrow from you, for that occasion, your well-known Cezanne "Le Pigeonier & Bellevue", and if possible either your lovely Bassano or Magnasco.

Should this be possible you would confer a very great favour on our Association, in its effort to aid the work in the war, and to put on a show worthy of the country. I know I am asking a great deal, but I should so much like to have the privilege of showing something worthwhile from your wonderful museum. We of course will be glad to cover the insurance and transportation costs, if the pictures are now already insured on a floating policy.

The pleasure of my happy visit with you over a year ago still lingers pleasantly in my memory.

With kind regards,

Very cordially yours,

Wm
President.

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Dec. 8th, 1941.

Mr. Tanhauser,
165 East 62nd Street,
New York, N.Y.

Dear Mr. Tanhauser: -

The Art Association of Montreal is holding an important Exhibition of Masterpieces of Painting, next February, in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be sponsored and opened by The Governor General of Canada, and Her Royal Highness, The Princess Alice.

We already have had marvelous contributions from practically all the larger galleries in the Eastern United States and Canada (Metropolitan, Boston, Fogg, Worcester, Toledo, Buffalo, Toronto, Ottawa etc.) We have one or two gaps in our collection which we are very anxious to fill, and for that reason I am taking the liberty of asking a great favour from you.

Could you possibly lend us, for this time, your wonderful Pissarro that was exhibited in the San Francisco show, - or if not that, your Picasso gouache (Two Harlequins)? It would be a wonderful addition, and we would be ever so grateful to you if you could spare it for this occasion.

We will be glad to cover transportation and insurance, - unless the picture is covered by floating insurance. May I add that our gallery, which is how the finest of its kind in Canada, is fireproof, and that we have experts to handle all the pictures that come to us.

Very cordially yours,

A Martin

President.

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Dec. 8th, 1941.

Robert Tannehill Esq.,
Detroit, Mich.

Dear Mr. Tannehill: -

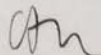
The Art Association of Montreal is holding an important Exhibition of Masterpieces of Painting next February, in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be sponsored and opened by The Governor General of Canada and Her Royal Highness, The Princess Alice.

We already have had marvelous contributions from practically all the larger galleries in the eastern United States and Canada (Metropolitan, Boston, Fogg, Worcester, Toledo, Buffalo, Toronto, Ottawa etc), although I am sorry to say I have so far had no answer from Detroit!

We have one or two gaps in our collection which we are very anxious to fill, and for that reason I am taking the liberty of asking a great favour from you. Could you possibly lend us, for this time, your Seurat "Vue de Crottoy"? It would be a wonderful addition, and we would be ever so grateful to you if you could spare it for that occasion. We will be glad to pay transportation and insurance costs; - and may I add that our gallery, which is now the finest of its kind in Canada, is fireproof; and there are experts to handle the pictures.

If this were possible you would confer a great favour on our Association, in their effort to aid the war work, and put on a show worthy of the object.

Very cordially yours,



President.

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Dec. 3th, 1941.

Henry P. McIlhenny, Esq.,
Philadelphia Museum of Art,
Philadelphia, Pa.

Dear Mr. McIlhenny: -


I am in receipt of your kind letter and regret very much that it is impossible to get your lovely pictures released. I quite understand the conditions, and am none the less grateful.

Do I understand that the lovely Ingres "Comtesse Tournon" is also in the same house, and therefore cannot be dislocated? I have been told so much about this painting that it would be wonderful if we were able to obtain it, - but perhaps this is impossible.

I am however writing to Mr. Kimball, asking him for a couple of pictures from the museum, which I hope he will be able to release to us.

Again, my sincerest thanks,

Very cordially yours,


President.

WG

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Dec. 9th, 1941.

Duncan Phillips Esq.,
Phillips Memorial Gallery,
1600 21st Street,
Washington, D.C.

Dear Mr. Phillips: -

Forgive my bothering you again, but
I am still hoping that my letter of November 5th has been
unanswered because you have been over-busy.

We are having such a wonderful collection
of pictures offered to us by various museums and kind friends
among the private owners, that I still venture to hope you
will see your way to lending us the Derain and the Renoir
about which I wrote you sometime ago.

You would confer a real service to our Asso-
ciation, and to the Merchant Navy, on behalf of whom this
exhibition is being organized.

With all kind regards,

Very cordially yours,

Cam

President.

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Dec. 9th, 1941.

Director,
Doctor Thomas R. Brown,
Whitfield Road,
Baltimore, Md.

My dear Tom: -

The Art Association of Montreal is holding an Exhibition of Masterpieces. We are holding a great Loan Exhibition of Paintings, in aid of the Seamen of the Merchant Marine and Victims of the Atlantic, and we are getting help from all the important museums in the eastern States and Canada - as well as from private collectors.

I have written the director of the Walters Gallery, asking him for the loan of an Ingres and a Delacroix, and I wondered if you, with your flair for doing kind things, would not persuade him to lend us these pictures.

By the way, you are a bold, bad man! You came to Montreal sometime ago and never looked me up! Don't do that again!

Affectionately yours,

I know that if you could see me to granting your request, that you would confer a great favour upon the Art Association itself, and would add just another indication of the very happy relations that now exist between your country and ours.

With kind regards, believe me,

Very cordially yours,

CFM

President.

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Dec. 9th, 1941.

Director,
Rhode Island School of Design,
Providence, R.I.

Dear Sir: -

The Art Association of Montreal is holding an Exhibition of Masterpieces of Painting, in February next, for one month, on behalf of the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be a very important show, and will be sponsored and opened by His Excellency The Governor General of Canada, and H.R.H. The Princess Alice.

We have had contributions from the more important galleries in the eastern States and Canada, and from many private collectors and dealers, and have gathered together nearly a hundred pictures of capital importance. We have, however, one or two gaps, and for that reason I am asking you if you would be so kind as to lend us, for this exhibition, your splendid Monet - "Gare St. Lazare".

Our building, which is the finest of its kind in Canada, is fireproof, and we have experts to look after the handling of all pictures, and are quite willing to pay any transportation and insurance costs involved.

I know that if you could see your way to granting your request, that you would confer a great favour upon the Art Association itself, and would add just another indication of the very happy relations that now exist between your country and ours.

With kind regards, believe me,

Very cordially yours,

Ofm

President.

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Dec. 9th, 1941.

Raymond Pitcairn Esq.,
Bryn Attryn Studios,
Bryn Attryn, Pa.

Dear Mr. Pitcairn: -

The Art Association of Montreal is holding an Exhibition of Masterpieces of Painting in February next, for one month, on behalf of the Seamen of the Merchant Navy, and the Victims of the Atlantic. It will be a very important show, and will be sponsored and opened by His Excellency The Governor General of Canada, and H.R.H. The Princess Alice.

We have had contributions from the more important galleries in the eastern States and Canada, and from many private collectors and dealers, and have gathered together nearly a hundred pictures of capital importance. We have, however, one or two gaps, and for that reason I am asking you if you would be so kind as to lend us, for this exhibition, your splendid Lautrec. (*Woman in Blue Dress*)

Our building, which is the finest of its kind in Canada, is fireproof. We have experts to look after the handling of all pictures, and are quite willing to pay any transportation and insurance costs involved.

I know that if you could see your way to granting our request that you would confer a great favour upon the Art Association itself, and would add just another indication of the very happy relations that now exist between your country and ours.

With kind regards, believe me,

Very cordially yours,

Am

President.

WG

Woman in Blue Dress

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Dr. Herbert S. Gasser,
Rockefeller Institute,
New York, N.Y.

I recall during the last war, that the Foundation gave us a million dollars, in view of the relations which existed between our two countries, so that the granting of this request would be yet another example of those very happy international relations.

I am sure you that the building in which the exhibition is to be held is the finest in this country, and is fireproof. It will handle all pictures and any weight of transportation and insurance if necessary.

Dec. 9th, 1941.

Dr. Herbert S. Gasser,
Director,
Rockefeller Institute,
66th Street and Avenue "A",
New York, N.Y.

Dear Doctor Gasser: - I am sure it will be officially opened by His Excellency.

I was so sorry to bother your secretary so much over the telephone on Saturday last, when you were so busily engaged with your committee. As a matter of fact it was stupid of me not to have written beforehand from Montreal to ask you if it was possible to meet you, but as I was obliged to return on Saturday night I realized, but all too late, the inadequacy of my arrangements!

I wanted particularly to see you, in order to ask a very great favour! You doubtless do not know that, since giving up the Deanship of the Faculty of Medicine at McGill, I have taken on the presidency of the Art Association of Montreal. Among our other activities we are about to hold, during the month of February, an important Exhibition of Masterpieces of Painting in aid of the Seamen of the Merchant Navy, and the Victims of the Atlantic.

We have already had all kinds of contributions from the important galleries in the eastern States - The Metropolitan, Boston, Fogg, Worcester, Toledo, Buffalo etc., and a number of private owners, have likewise lent us pictures of capital importance.

We have been wondering if it would be at all possible for you to grant us the great favour of lending us your wonderful David - "Lavoisier", which is of course the finest example of that artist in America. I know I am asking a great deal, but the Rockefeller Foundation and Institute both have conferred so many favours in the past that I thought I could ask this additional one - particularly in view of the worthy cause for which it is intended.

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Dr. Herbert S. Gasser,
Rockefeller Institute,
New York, N.Y.

I recall during the last war, that the Foundation gave us a million dollars, in view of the relations which existed between our two countries, so that the granting of this request would be but another example of those very happy international relations.

I can assure you that the building in which the exhibition is to be housed is the best of its kind in this country, and is fireproof. We have experts to handle all pictures, and will be glad to pay any costs of transportation and insurance if you do not carry a floating policy.

Pictures from the United States are sent in bond, direct to the Art Gallery, and are not handled in transit anywhere.

As an indication of the importance of the exhibition, I may say that it will be officially opened by His Excellency, The Governor General of Canada, and Her Royal Highness, The Princess Alice, and it is being sponsored by prominent citizens throughout the country.

Trusting you will be able to give this your favourable consideration, and with all kind regards, believe me,

Very cordially yours,



President.

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December 5th, 1941

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke Street West
MONTREAL, Canada

Chère Madame,

Je viens de recevoir votre lettre du 3 Décembre mais malheureusement je ne puis vous faire remettre les photos des tableaux de Madame de Goldschait-Rothschild car je ne les ai pas en ma possession. Je crois qu'il serait préférable que vous vous adressiez à elle directement pour les obtenir. J'ai eu la visite du Dr. Martin hier matin et nous avons travaillé longuement ensemble à la préparation de votre exposition. Je dois d'ailleurs le revoir encore aujourd'hui.

Veuillez croire, chère Madame, en mes sentiments les meilleurs.

Paul ROSENBERG

PR/SD

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ART ASSOCIATION OF MONTREAL

DEC 4 1941

1379 SHERBROOKE STREET WEST

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT NAVY
FEBRUARY 5TH to MARCH 8TH, 1942

under the distinguished patronage of

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His Worship The Mayor of Montreal, ADHÉMAR RAYNAULT

Honorary Presidents

Sir MONTAGU ALLAN, C.V.O.

HUNTLY R. DRUMMOND, Esq.

Hon. HECTOR PERRIER

Honorary Vice-Presidents:

J. W. McCONNELL, Esq.

HARRY A. NORTON, Esq.

Honorary Secretary:

Mrs. NORMAN BOHN

December 3rd
1941

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

Cher Monsieur;

Il me serait difficile de vous exprimer ma joie et ma reconnaissance en apprenant que vous avez obtenu pour nous "L'Arlésienne", "L'Enfant au Chien", "Courses de Taureau" et "Reflets d'Eau". J'ai demandé au Dr. Martin d'écrire immédiatement à Madame de Goldschmit-Rothschild suivant les indications que vous m'avez donné.

Le Dr. Martin part pour New York aujourd'hui et espère vous voir demain et s'entendre avec vous pour toutes démarches utiles. Bien entendu nous demanderons tous les tableaux dont vous nous donnez la liste.

Pourriez-vous remettre au Dr. Martin les photographies des tableaux de Madame de Goldschmit-Rothschild si vous les possédez. Cela me serait très utile pour la presse et pour le "poster".

Croyez cher Monsieur à ma vive gratitude et à mes meilleurs sentiments.

Norman Bohn

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Mrs. NORMAN BOHN

Dec. 2nd, 1941.

DEC 3 - 1941

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

Dear Mr. Rosenberg: -

Many thanks for your letter, and copy of one you sent to Mrs. Bohn. You are certainly giving us a wonderful lot of attention and help.

There is so much in your letter to discuss that I think it would be better perhaps to wait until Thursday morning when I do so hope you can devote a little of your valuable time to that purpose.

I will be at the Biltmore Hotel, and will take the liberty of ringing you up shortly after I arrive, in the hope that we may effect a meeting.

With renewed thanks for all your kindness,
believe me

Very cordially yours,

C. Martin
President.

WG

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Le 26 Novembre 1941

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke Street West
MONTREAL (Canada)

Chère Madame,

J'ai eu hier la visite de Madame de Goldschmit-Rothschild et je crois qu'elle serait disposé à vous prêter ce que vous n'osiez espérer et ce que vous désiriez tant c'est à dire le Van Gogh "L'Arlésienne" et le Manet "L'Enfant au Chien", "Courses de Taureau" ainsi qu'un Cézanne "Reflets d'Eau".

"L'Enfant au Chien" pourrait servir de "poster" comme il a servi à Londres. Veuillez lui écrire en mentionnant mon nom car elle a dit qu'elle accepterait. Je crois que cela vous fera un fond magnifique pour le 19e siècle. Pour le reste je vais m'en occuper.

J'ai reçu une lettre de Monsieur Martin me demandant mon opinion sur les Renoir de Boston. Ces deux tableaux de Renoir figurent en ce moment dans l'Exposition Renoir qui a lieu à New York chez Duveen. C'est vous dire qu'ils sont de premier ordre. Tâchez donc d'obtenir également "Girl Picking Flowers" qui figure aussi dans l'exposition et qui serait un pendant magnifique pour "L'Estaque". Je vous recommande "L'Estaque" car Cézanne a peint le même motif et cela démontrera que la façon de peindre n'a pas de sens unique et que la reproduction du même sujet dépend seulement de la sensibilité de l'artiste.

Voici une liste de quelques tableaux qu'il serait bon que vous puissiez obtenir:-

Metropolitan Museum

"La Famille Charpentier" Renoir
"Jeunes Filles au Bord
de la Mer" "

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<u>Metropolitan Museum</u>	"Marie Crocq"	Courbet
	"Victorine Meurand en Toréador"	Manet
où à son défaut	"La Femme au Perroquet"	
	"L'Estaque"	Cézanne
	"Les Danseuses à la Barre"	Degas
	"Fleurs avec une Figure de Femme Assise"	Degas
<u>Chicago</u>	"La Figure de Femme Accoudée"	Corot
	"Le Moulin de la Galette"	Toulouse-Lautrec
et un de leurs beaux Gauguins.		
<u>Musée de Hartford, Connecticut</u>	"Portrait de Deux Figures"	Degas
<u>Albright Art Gallery Buffalo</u>	Leur beau Soutine.	
<u>Detroit</u>	"Les Bateaux"	Van Gogh
	"Les Trois Crânes"	Cézanne
<u>St Louis</u>	"La Songeuse"	Renoir
	"Le Philosophe"	Manet
	"L'Escalier d'Avvers"	Van Gogh
<u>Toledo</u>	"Le Champ de Blé"	Van Gogh
	"Danseuses", pastel	Degas
Jacob Goldschmidt	"Le Printemps"	Manet
Hotel Savoy-Plaza	"Jeune Homme au Gilet Rouge"	Cézanne
Fifth Avenue & 59th St.		
<u>New York</u>		
	Pour ce dernier ne mentionnez pas mon nom car il me demandera mon avis et je lui conseillerais de le prêter.	
<u>Phillips Memorial, Washington</u>	"Les Danseurs"	Manet
	"Le Jardin à Arles"	Van Gogh
	"Danseuses"	Degas
<u>Boston</u>	"La Voiture"	Degas
Smith College, Northampton	"La Toilette de la Mariée"	Courbet
<u>Mass.</u>	Très grand tableau mais magnifique.	

Pour le reste je vais m'occuper de faire une liste que je vous ferai parvenir prochainement. Veuillez me dire à quelle date vous comptez ouvrir votre exposition, ceci pour mes démarches.

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Le 15 Novembre 1941

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke Street West
MONTREAL (Canada)

Chère Madame Bohn,

Je viens de recevoir votre lettre du 12 Novembre et vous en remercie. Il m'est très difficile de travailler à composer une exposition sans savoir exactement tout ce que vous avez.

D'autre part, je suis très bien avec Monsieur Sam Lewisohn mais je ne suis plus aussi riche en oeuvres comme je l'étais dans le temps et il m'est pour ainsi dire impossible de disperser mes tableaux et de les envoyer aux amateurs afin qu'ils puissent prêter les leurs.

"L'Arlésienne" de Van Gogh dont vous me parlez n'est pas celle que nous avons à Londres. Elle appartient à Madame de Goldschmidt-Rothschild qui habite pour le moment à New York à l'adresse suivante:--Hotel Volney, 23 East 74th Street, et qui a amené avec elle toute sa collection de tableaux. Vous pourriez peut-être lui écrire mais sans mentionner mon nom. Il est très probable que si elle ne voit pas d'inconvénients à le prêter elle me demandera conseil et je l'influencerai dans ce sens.

N'oubliez pas que je ne m'occupe que d'oeuvres du XIXe et du XXe siècle et que par conséquent je ne suis pas compétent pour les oeuvres antérieures. Vous devriez écrire à Monsieur Bourgeois de se mettre en communication avec moi et de m'indiquer les résultats de ses démarches. Ceci afin qu'il n'y ai pas double emploi avec les démarches que j'aurais entrepris de mon côté.

Vous avez dû entendre parler de l'Exposition Renoir qui a lieu en ce moment chez Duveen à New York. C'est moi qui l'ai entièrement organisée et j'ai dû à cet effet prêter beaucoup de tableaux au dehors

.....

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afin d'en obtenir d'autres. Je me trouve donc fort démuné d'autant plus que je n'ai plus en ma possession tous les tableaux que j'ai en France.

Avec mon meilleur souvenir veuillez croire, chère Madame, en mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

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ART ASSOCIATION OF MONTREAL

NOV 13 1941

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Honorary Secretary:
Mrs. NORMAN BOHN

Le 12 Novembre, 1941,

Cher Monsieur,

Je vous remercie de votre lettre du 10 Novembre et comprends très bien que l'ouverture de votre nouvelle galerie de New-York ne vous ait pas laissé le temps de vous occuper de notre Exposition.

Veillez trouver ci-inclus la liste des tableaux déjà promis. Comme vous le verrez il nous manque beaucoup de choses surtout pour le XIXème siècle.

Nous venons de recevoir une lettre de M. Sam Lewisohn nous disant qu'il regrette vivement de ne pouvoir nous envoyer "L'Arlésienne" de Van Gogh et "Jungle Fight" de Rousseau, parce qu'ayant déjà prêté plusieurs tableaux en Février prochain il aurait trop de places vides sur ses murs pendant le temps qu'il habite New-York. Si vous êtes en rapport avec M. Lewisohn, il vous serait peut-être possible de lui proposer de lui prêter un ou deux tableaux en remplacement de ceux qu'il nous enverrait. "L'Arlésienne" était vous le savez un de nos "succès" à l'Exposition de Londres.

Croyez cher Monsieur, à mes sentiments
les meilleurs.

M. Bohn

M. Paul Rosenberg,
16 East - 57th., street,
NEW-YORK CITY, N.Y.

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November 10th, 1941

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke Street West
MONTREAL (CANADA)

Chère Madame,

Je m'excuse de n'avoir pas répondu plus tôt à votre lettre du 6 Novembre mais je viens de participer à différentes manifestations qui m'ont donné fort à faire et je n'ai vraiment pas encore eu le temps jusqu'ici de m'occuper de l'exposition.

Je n'ai pas revu Monsieur BOURGEOIS depuis sa visite en compagnie de Monsieur MORGAN. Je n'ai donc aucun tableau en vue pour l'affiche étant donné que j'ignore complètement la composition de l'exposition. Il ne m'est pas très facile de travailler sans la connaître mais lorsque je serai en possession de la liste des tableaux déjà acquis à l'exposition il me sera plus aisé de vous conseiller au sujet de l'affiche.

Dans cette attente veuillez croire, chère Madame, en mes sentiments les meilleurs.

Paul ROSENBERG

PR/AK

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ART ASSOCIATION OF MONTREAL

NOV 10 1941

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Honorary Secretary:
Mrs. NORMAN BOHN

Le 6 Novembre, 1941,

Cher Monsieur,

Ainsi qu'il vous l'a écrit, le Dr. Martin a vivement regretté de n'avoir pu vous rencontrer à New-York.

M. Morgan, membre de notre Comité était depuis longtemps en relation avec M. Bourgeois et il nous l'a proposé en Juin dernier comme correspondant à New-York. Vous trouverez sans doute plus facile et plus rapide d'avoir sur place quelqu'un qui pourra vous renseigner sur les démarches déjà faites, mais je vous serais infiniment reconnaissante de continuer à me donner votre appui et vos conseils.

Parmi les tableaux que vous avez en vue y en a-t-il un qui vous semble particulièrement indiqué pour être reproduit en affiche? J'ai toujours pensé que notre affiche de Londres reproduisant le "Gamin au Chien" de Manet avait été un choix très heureux et que nous devions un très grand nombre de visiteurs de notre exposition de 1936.

Comme le temps est venu de faire préparer les affiches, je serais heureuse d'avoir votre avis.

Croyez, cher Monsieur, à tous mes meilleurs sentiments.

Norma Bohn

Monsieur Paul Rosenberg,
Hotel Madison,
15 east, 59th., street,
NEW-YORK CITY,

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ART ASSOCIATION OF MONTREAL

1379 SHERBROOKE ST. WEST

Oct. 24th, 1941.

OCT 27 1941

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

Dear Mr. Rosenberg: -

It was very charming of you indeed to send me such a nice letter. Mrs. Bohn and I want you, above all other things, to understand how much we appreciate the value of your help.

I hope sincerely that in anything you do for us, you may know that we consider that your word is final, and if you are good enough sometimes to get in touch with Mr. Bourgeois, who might know something about the gaps that require to be filled, it might help to some extent.

Above all we are very anxious to get key pictures, which will help to ensure the success of our exhibition, and I know in this you can be of invaluable service.

I do not know whether Mr. Bourgeois or Mr. Morgan told you - as I thought I had already - that we would consider ourselves fortunate if we could look to you to assume the chief responsibility for the Nineteenth Century Paintings. We think this such an important era, and we know that you are - above all others in New York - the expert in this period.

Again, my very sincerest thanks for your courteous letter,

Very sincerely yours,

C. B. Martin

President.

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From METROPOLITAN MUSEUM

Breughel	The Harvesters,
Memling (Hans)	The Betrothal of Ste.Catherine,
Rubens	Wolf and Fox Hunt
Van Dyck (Sir Anthony)	James Stuart Duke of Lennox
<hr/>	
Hals (Frans)	Portrait of a Man, Portrait of a Woman,
Rembrandt	The Noble Slav Old Woman cutting her nails,
Vermeer	Young Woman with a water Jug,
<hr/>	
El Greco	Vue de Tolède
Velasquez	Philippe IV of Spain
<hr/>	
Boucher	Toilette de Vénus,
Courbet	The Polish Exile
Monet	Rouen Cathedral
<hr/>	
Fra Angelico	The Nativity
<hr/>	
Lawrence	The Calmady Children
Reynolds	The Hon.Henry Fane with his guardians
<hr/>	
Gilbert Stuart	George Washington

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From the National Gallery of Washington

Sassetta	Meeting of St. Anthony and St. Paul
Fra Angelico	Madonna of Humility
Raphael	The Niccolinni - Cowper Madonna - (et surtout) St. George Slaying the Dragon.
Giorgione	Adoration of the Shepherds
Veronese	The Finding of Mose
Holbein	Edouard XI as Prince of Wales
Velasquez	Pope Innocent X
Van Dyck	The Annunciation
Botticelli	Adoration des Mages
Van Dyck	William II of Nassau and Orange
Jan Vermeer	The Lacemaker or The Girl with Red Hat
Rembrandt	A Polish Nobleman
El Greco	San Ildefonso of Toledo
Goya	The Marquesa de Portejos

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From Bache Collection

Jan Vermeer	Young Woman reading
Rembrandt	The Polish Rider
Goya	Portrait of Don Manuel Osono
Botticelli	The Coronation of the Virgin,
Ghirlandajo	Francesco Sassetti and his son
Titian	A Venetian Nobleman or Madonna and Child
Hans Memling	A Lady of Quality
Van Dyck	The Earl of Warwick
Holbein	A Lady at the Court of Henry the 8th., or King Edward 6th,
Rembrandt	Christ with a Pilgrim's staff,
Watteau	The French Comedians,
Reynolds	Nancy Parsons,

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Le 27 Septembre 1941

Madame Norman BOHN
ART ASSOCIATION OF MONTREAL
1379 Sherbrooke St. West
Canada

Chère Madame,

Je me rappelle effectivement de vous et de notre collaboration au sujet de l'exposition de chefs-d'oeuvre français à Londres en 1936.

L'exposition que vous entreprenez me semble trop importante attendu qu'elle embrasse trop d'époques. Il s'agirait pour moi de savoir si vous désirez vous restreindre à une seule époque de la peinture et, dans ce dernier cas, quelles oeuvres et de quels pays feriez vous une exposition.

Naturellement, je suis à votre disposition pour vous aider dans vos recherches.

Veuillez agréer, chère Madame, l'expression de mes sentiments respectueux.

Paul ROSENBERG

PR/AK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SEP 27 1941

ART ASSOCIATION OF MONTREAL
1379 SHERBROOKE ST. WEST

Sept. 24th, 1941.

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

Monsieur,

Mon nom vous rappellera sans doute l'exposition de chefs-d'oeuvre français à Londres en 1936, nos communs efforts, leurs succès et de meilleurs temps! Une santé gravement compromise ne me permettait guère d'être utile à Londres où mon mari sert, et je suis venue ici l'an dernier avec ma fille.

Ne pouvant faire mieux ou davantage, je travaille à l'organisation d'une exposition de peinture au profit des veuves et des orphelins de la Marine Marchande Britannique.

S.E. Le Gouverneur General du Canada et S.A.R. La Princesse Alice sont Presidents d'Honneur du Comité, et c'est "l'Art Association of Montreal" qui a pris la responsabilité de l'entreprise, et constitué le comité d'organisation dont je suis membre.

Il a été décidé d'ouvrir l'exposition en fevrier 1942, et de n'exposer que des oeuvres très importantes, sans limites de périodes ou d'école.

Voudriez-vous nous aider à réunir les tableaux qui pourraient convenir à une telle exposition, et nous conseiller sur leur choix, comme vous l'avez fait si généreusement en 1936 pour l'Anglo-French Art and Travel Society? Le comité de "l'Art Association of Montreal" vous en serait vivement reconnaissant, et ma gratitude personnelle vous est depuis longtemps acquise.

Il y a certainement en Amérique de très célèbres tableaux "réfugiés de guerre" et ils présenteraient pour nous un intérêt tout special.

J'espère que cette lettre vous trouvera aux Etats-Unis en bonne santé sans trop d'inquiétudes personnelles.

Recevez, Monsieur, l'assurance de mes sentiments les meilleurs.

Marie Bohn
(Madame Norman Bohn)