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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.AA.7

COURTAULD INSTITUTE
1973-74

20 EAST 79TH STREET
NEW YORK, N. Y. 10021
(212) 744-2340

January 23, 1974

Mr. J. H. Field
25 Richmond Rd
New Barnet, Herts
England

Dear John Field,

Thank you for your letter of January 18, which confirms that the photocopies reached you safely. (I wish I could somehow convince you and your countrymen to cease using the British P. O. Air Letters, which tend to drive me up a wall: after opening, I usually have quite a job trying to piece the message together with scotch-tape).

There are no Picasso entries before page 7 of the index book. This does not mean that the paintings listed together on that page came in simultaneously in one block, but that the listing was started then, grouping together retrospectively, by artist, the paintings already on hand. Some of the titles may therefore represent entries of an earlier date than others. After page 11, however, it seems that paintings were entered as they came in, or at least as they were photographed, representing a more valid chronological order.

I have not yet had any occasion of having X-ray made of the Arlequin.

From what I know, there has been indeed quite a dispute between de Beaumont and Errazuriz heirs about ownership of certain paintings, the former claiming they had been given to him, the latter that they had merely be left with him for safe-keeping. I do not know how or when it was finally resolved.

With best wishes for success in your research,

Sincerely yours,
PAUL ROSENBERG & CO

Alexandre Rosenberg

AR/rl

CABLE ADDRESS: POLROSEN - NEW YORK

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	Paul Rosenberg	II.AA.7

PAUL ROSENBERG & CO.

20 EAST 79TH STREET
NEW YORK, N. Y. 10021
(212) 744-2340

January 23, 1974

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25 Richmond Rd
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Sincerely yours,
PAUL ROSENBERG & CO

Alexandre Rosenberg

AR/rl

CABLE ADDRESS: POLROSEN - NEW YORK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.AA.7

18 January 1974

Dear Mr Rosenberg,

Please excuse me for not having written to you sooner to express my great appreciation for your kindness in sending me the letter of introduction to the Museum of Modern Art in Paris and for the extensive sheaf of photocopies of the inventory of your father's photographs including the works by Picasso of the period I am studying in my thesis. I think that I can work out a very approximate chronology from the exhibitions mentioned in the list of ~~works~~ and also by comparison with the photocopies of Picasso's receipts which you kindly gave me several years ago, from your father's letters to John Quinn (as in the copies I sent you) and from copies I have made of various catalogues of your father's exhibitions of works by Picasso. I will bear in mind your observation that the pictures were not necessarily photographed in the exact ^{chronological} order in which your father acquired them.

The series of photocopies of the list of photos which you so kindly left for me at Rind & Lefevre starts on page 7 and I note that two of the pictures on that page: ^{200 A} "Arlequin musicien Si tu veux" (which you now own) and 216 "Fille au cerceau" were sold by your father to John Quinn in December 1920 (see the copies of their correspondence I sent you several years ago). The latter is also mentioned in Picasso's receipt to your father dated 7 January 1920. Were there any works by Picasso of the first 6 pages of the photo list and if so would it be possible for me to have copies of those pages too?

You may recall that several years ago I mentioned to you that I thought it might be very interesting to see x-rays of "Si tu veux" as it certainly was quite different before Picasso repainted it. You seemed somewhat intrigued by the idea and said you might have it x-rayed one day. I wonder if you ever decided to do so?

I spent some time before Xmas closely examining the beautiful Picasso painting of 1915-16 now at Marlborough Fine Art Gallery, London but still the property of an anonymous owner (I suspect that it belongs either to

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the heirs of Madam Errazuriz or to Count Henri de Beaumont. Some years ago it was at Marlborough N.Y. and I heard rumours of disputed ownership. It once belonged to Mme Errazuriz but it was said that toward the end of her life she gave it to Count Etienne de Beaumont.) That is another picture which it would be most interesting to x-ray because it was originally painted in a completely different style in 1915 before being overpainted in 1916. I found a snapshot of Picasso in his studio 1915 which shows it on an easel in its earlier configuration and many traces remain visible on the surface of the finished work.

Once again please accept my heartfelt thanks
for your assistance,

John H Field

SENDER'S NAME AND ADDRESS

J.H.Field

25 Richmond Rd

New Barnet, Herts.

England

AN AIR LETTER SHOULD
NOT CONTAIN ANY ENCLOSURE;
IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL

SECOND FOLD HERE

BY AIR MAIL
AIR LETTER
PAR AVION AEROGRAMME

REMEMBER
to use the
POST CODE!



Mr Alexandre Rosenberg

20 East 79th Street

New York, N.Y. 10021

U.S.A.

PERSONAL

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PAUL ROSENBERG & CO.

20 EAST 79TH STREET
NEW YORK, N. Y. 10021
(212) 744-2340

November 26, 1973

Mr. John H. Field
25 Richmond Rd.
New Barnet, Herts.
England

C
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I feel greatly relieved at your understanding of
Dear John Field, which led to the negatives from my
father's gallery going to the Musée d'Art Moderne in
Paris. Here are the photocopies of the pages from 1
the negative index covering the years 1918 to 1930.

It must be kept in mind that the entries were
made post-facto, and that the indexing does not follow
rigorously the rhythm of acquisitions and photographing.
period in which you are interested, i.e. 1917 to 1930.
I shall list the few indications for exact dating are
provided by the photographs made at the occasion of
a specific exhibition.

Hoping these lists will be of some assistance
to you in your task, I am really entitled to any help toward your
research these archives may offer, and I try to stress this
consideration together with the
Sincerely yours,
PAUL ROSENBERG & CO

I certainly wish that there will be soon an
opportunity to meet.

With best regards,

Alexandre Rosenberg
Sincerely yours,
PAUL ROSENBERG & CO

AR/rl

Alexandre Rosenberg

AR/rl

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16 November, 1973

PAUL ROSENBERG & CO.

20 EAST 79TH STREET
NEW YORK, N. Y. 10021
(212) 744-2340

November 26, 1973

Mr. John H. Field
25 Richmond Rd
New Barnet, Herts.
England

Dear John Field,

I feel greatly relieved at your understanding of the circumstances which led to the negatives from my father's gallery going to the Musée d'Art Moderne in Paris rather than to the Courtauld Institute. Frankly, I had a certain amount of uneasy conscience about it.

At your request, I am undertaking to have the entries in the rescued photographic index to the plates photocopied for you, at least those pages covering the period in which you are interested, i. e. 1917 to 1930. I shall find a way of forwarding the copies to you.

I also enclose a letter to the Musée d'Art Moderne, recommending that full access to the plates be given to you, if and when they are accessible, a point I do not know. I believe that you are really entitled to any help toward your research these archives may offer, and I try to stress this consideration together with the validity of your purpose.

I certainly wish that there will be soon an opportunity to meet.

With best regards,

Sincerely yours,
PAUL ROSENBERG & CO

Alexandre Rosenberg

AR/r1

COPY

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16 November, 1973
Dear Mr. Rosenberg,

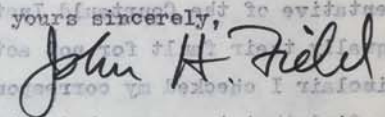
I was extremely sorry to learn from your sister that the crates of glass negatives had gone to the Musee de l'Art Moderne in Paris two months ago. However, given the circumstances, I quite understand why you felt compelled to reallocate your donation. The two-year delay on our part must have been most exasperating for you and your sister and clearly we deserved to forfeit our chance to receive your generous donation through our procrastination. Personally, I feel this was largely my fault but the representative of the Courtauld Institute remorsefully consoled me that it was equally their fault for not acting sooner. Before I wrote to you and to Mme. Sinclair I checked my correspondence files and was surprised and mortified to find that two years had slipped by since I last wrote. For me they have been two extraordinarily busy years at the art college where I am in charge of teaching the history of art. My college has been merged into a vast Polytechnic and I have been much preoccupied with setting up a series of new courses. This has meant that during the past two years I have had hardly any time to spend on my Phd thesis on Picasso and no opportunity to get to Paris. Now, things have eased a bit in my job and I am trying to resume work on my thesis.

I wonder if I might ask of you a great favour? When we last met to discuss the glass negatives you mentioned that you have in New York your father's inventory book (?) which lists the file numbers of paintings and photographs etc. and you said that you would send a photocopy of this inventory to us to facilitate the cataloguing of the negatives. Although your donation of the negatives had gone to the Paris museum, I would still be most interested to have a copy of the inventory as part of my detailed documentation for my Phd thesis as it should help to establish the chronology of your father's acquisition (and possibly sale?) of works by Picasso and other artists in the period I am studying (i.e. ¹⁹¹⁸ up to c. 1925-30). I hope the Museum of Modern Art in Paris will be able to make your donation available to students like myself although they are rumoured to be very short of funds and thus of staff. If you would be so kind as to send me a photocopy of the inventory book I would be glad to pay any expenses and, having made a copy of the copy here, send it

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on the the Paris museum if you wish. It would also be a great help to me if you would be so kind as to write a brief note which I could show to the authorities at the Musee de l'Art Moderne saying that it is your wish that I be allowed to study the material in your donation. It is possible that I might have a chance to spend several weeks in Paris next summer.

Please accept my apologies for my procrastination as "middle-man" in the abortive transaction and for any inconvenience I inadvertently caused to you and to your sister. I still hope that I may have the pleasure of meeting Mme Sibclair one day and that I will have the opportunity of seeing you again when next I visit New York.

yours sincerely,


John H. Field
 25 Richmond Rd.
 New Barnet, Herts.
 England
 P. S. I will pass on your regrets to Sir Anthony. I understand he is in Italy at this moment, following a rather serious illness last year. I believe I wrote to you that he is to retire this year.

I wonder if I might ask of you a great favour? When you have the time, could you please write to the authorities at the Musee de l'Art Moderne saying that it is your wish that I be allowed to study the material in your donation. It is possible that I might have a chance to spend several weeks in Paris next summer. Please accept my apologies for my procrastination as "middle-man" in the abortive transaction and for any inconvenience I inadvertently caused to you and to your sister. I still hope that I may have the pleasure of meeting Mme Sibclair one day and that I will have the opportunity of seeing you again when next I visit New York. I believe I wrote to you that he is to retire this year.

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PAUL ROSENBERG & CO.

20 EAST 79TH STREET

NEW YORK, N. Y. 10021

(212) 744-2340

- Page 2-

Le 26 Novembre, 1973

J'aurais donc une grande satisfaction et une vive reconnaissance à savoir que Mr. Field reçoit dans Bureau du Conservateur en Chef Musée National d'Art Moderne 13, Avenue du Président-Wilson Paris, France

PAUL ROSENBERG & CO

Messieurs,

Au printemps dernier, j'ai fait don au Musée National d'Art Moderne des archives photographiques (plaques négatives sur verre) provenant de l'ancienne galerie Paul Rosenberg de Paris, pour son centre d'études et de documentation.

AR/r

Une première idée avait été de faire l'Institut Courtauld de Londres le bénéficiaire de cette donation, et des contacts suivis avaient été pris à cet effet avec Mr. John Field de cet Institut avant que ce projet soit abandonné au profit du Musée d'Art Moderne.

Mr. Field avait montré un vif intérêt dans ces archives, et se proposait même d'en faire un objet de recherches personnelles à l'occasion de la thèse de doctorat qu'il prépare dans le cadre de l'institut.

Naturellement, il a été fort déçu que ces documents ne soient pas finalement logés à Londres, et je recommande qu'au moins un aussi large et aussi facile accès qu'il est possible lui soit accordé à l'occasion de ses séjours d'études à Paris. La valeur et le sérieux de ses recherches me sont connus, et c'est précisément à des érudits de cette distinction que je pensais en plaçant ces archives dans le domaine public.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.AA.7

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Bureau du Conservateur en Chef
Musée National d'Art Moderne

- Page 2-

November 8, 1973

J'aurais donc une grande satisfaction et une vive reconnaissance à savoir que Mr. Field reçoit dans ce sens toute l'aide qu'il pourra lui être donnée.

En vous remerciant à l'avance, croyez, Messieurs, à mes sentiments les plus distingués.

PAUL ROSENBERG & CO

Dear Mr. Field,

I had your letter of October 21 upon my return from a trip to London.

There was no need to remind me of you, of our work, or of the meeting with the Commission in London, as I keep appreciative memory of it.

Alexandre Rosenberg

AR/rl

I do also recall, of course, the tentative project of transferring to the Courtauld Institute, as a gift, the photographic records of my father's gallery in Paris. On this last point, my answer to your query has to be an unhesitant one.

From time to time, I enquired from my sister as to whether she had heard from you in regard to some move directed to effecting delivery of the glass plates to you. As you acknowledge in your letter, no such action was taken, a fact that resulted in a lapse of nearly two years in the implementation of the project. We assumed that your interest had waned, possibly due to complications in transportation and handling, as had been the case in more than one previous instance involving other institutions.

./.

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Mr. J. H. Field

Page 2

November 8, 1973

Mr. J. H. Field
25 Richmond Rd
New Barnet, Herts.
England

Dear Mr. Field,

I find your letter of October 21 upon my return from a trip to Europe.

There was no need whatsoever to remind me of you, of our several interviews, nor of the meeting with Sir Anthony Blunt in London, as I keep appreciative memory of all.

I do also recall, of course, the tentative project of transferring to the Courtauld Institute, as a gift, the photographic records of my father's gallery in Paris. On this last point, my answer to your query has to be an embarrassed one.

From time to time, I enquired from my sister as to whether she had heard from you in regard to some move directed at effecting delivery of the glass plates to you. As you acknowledge in your letter, no such action was taken, a fact that resulted in a lapse of nearly two years in the implementation of the project. We assumed that your interest had ceased, possibly due to complications in transportation and handling, as had been the case in more than one previous instance involving other institutions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.AA.7

Sunday, 21 October 1973

./.

Mr. J. H. Field

Page 2

Meanwhile, the urgency of disposing of those records increased when all legal dispositions concerning the liquidation of my father's Paris company were finally terminated. At the occasion of the discussion of other matters with the Museum of Modern Art in Paris, it was decided, in June of this year, that the photographic plates would be donated to the archives of this Institution. Almost immediately, everything was transported by truck from storage to the Museum, after nearly thirty years of expectancy.

Although I am in no way unhappy about the ultimate disposition of these records, I do regret that the Courtauld Institute missed the opportunity to enrich the research material at its disposal, and I keep as an open question whether a more constructive use, and more conforming to the wishes of my father, would not have been assured, had your Institution gained custody of the plates.

Please convey to Sir Anthony, and accept for yourself, the expression of my disappointment.

Sincerely yours,
PAUL ROSENBERG & CO

Alexandre Rosenberg

Several times in the following year I attempted to arrange a meeting with your sister but it seemed that whenever I was able to get to Paris (mostly in the summer months) she was in a campaign and I recall that she was very preoccupied with fixing up a new country house. During the past year I have been so busy in my teaching job that I have had no opportunity at all to get to France and I have shamefully procrastinated in concluding this important transaction. Of course the Courtauld Institute greatly desires that I do so and I am aware that my delay may also have caused you and your sister unintended inconvenience.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sunday, 21 October 1973

Dear Mr Rosenberg,

Please accept my apologies for not having written to you in such a long time. You will recall that I am an art historian and that for some years I have been researching Picasso (and the other cubist artists) with special reference to his relationship with your father and your uncle Léonce. You were extremely helpful to me in my several interviews with you during past years. In the autumn of 1970 you mentioned to me that you have stored in a Paris warehouse crates containing thousands of photographic glass negatives of all works which passed through your father's gallery in the period between the two World Wars. You most generously offered to donate them to the Courtauld Institute of Art in London and when I conveyed your offer to Sir Anthony Blunt, Director of the Courtauld Institute he eagerly accepted this remarkable gift which will be a great benefit to research. Sir Anthony and I met you in London some months later (I think Spring 1971?) to conclude the agreement and it was arranged that your sister, Madame Sinclair, would assist in the transaction at the Paris end while I would travel to Paris to see her and inspect a specimen of the crates and make the necessary arrangements for the shipment of the remainder of the collection to London.

Several times in the following year I attempted to arrange a meeting with your sister but it seemed that whenever I was able to get to Paris (mostly in the summer months) she was "à la campagne" and I recall that she was very preoccupied with fixing up a new country house. During the past year I have been so busy in my teaching job that I have had no opportunity at all to get to France and I have shamefully procrastinated in concluding this important transaction. Of course the Courtauld Institute greatly desires that I do so and I am aware that my delay may also have caused you and your sister unintended inconvenience.

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At long last it seems possible that I may be able to drive to Paris for a "long weekend" and if it is convenient for you and your sister I would like to transport the crates back to London personally in two small vans, rather than trust their fragile contents to the hazards of a freight shipment. I would greatly appreciate it if you would be so kind as to contact your sister and the warehouse authorising me to collect the crates. I have just now written to your sister to try to arrange a date agreeable to her.

Once again I ask you to accept my apologies for being the "weak link" in this important transaction. I assure you that Sir Anthony and I regard this as a matter of great importance and greatly appreciate your remarkable generosity in donating these photographic archives to the Courtauld Institute where they will be properly cared for and of great value in scholarly research.

sincerely yours,

John H. Field
John H. Field

25 Richmond Rd.

New Barnet, Herts.

England

Telephone: 01-449-9758

P.S. During the past year Sir Anthony was seriously ill and this winter he will be succeeded as Director by Professor Peter Laske, who is as excited as Sir Anthony was by the prospect of obtaining the Rosenberg photographic archives.