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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

S MISCELLANEOUS PR&CO 1952-1953

ASSEMBLÉE
DU FRANÇAIS
PRÉSIDENT

VERSAILLES, le 11 Juin 1953

Je vous remercie, cher Paul **April 30, 1953**

Rosenberg, pour votre message de félicita-

tions. **CONSIGNED TO:** et d'être à l'Institut,

non seulement par Department of Art
St. Olaf College

des services que Northfield, Minnesota

que je pourrai, avec plus d'efficacité

peut être, continuer mon dévouement au

même idéal.

Bien cordialement à vous.

No. 2365

"New York No. 1"

Painted 1951

32 x 25 5/8 inches

Insurance Sales Price

\$1,070.00 \$1,600.00

Monsieur Paul ROSENBERG
101 St Castiglione
à Venbourg St-Henri
Paris 8ème

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

ASSEMBLÉE
DE
FRANÇAISE

LE PRÉSIDENT
VERSAILLES le 11 Juin 1953

Salle

Je vous remercie, cher Paul **April 30, 1953**

Rosenberg, pour votre message de félicita-

tions. CONSIGNED TO: par d'être à l'Institut,

non seulement par Department of Art
St. Olaf College

des services que Northfield, Minnesota

que je pourrai, avec plus d'efficacité

peut être, continuer mon dévouement au
même idéal.

Bien cordialement à vous.

No. 2365

New York No. 1

Painted 1951

32 x 25 5/8 inches

Insurance Sales Price

\$1,070.00 \$1,600.00

Monsieur Paul ROSENBERG
141 rue Castiglione
à Paris 1^{er} St-Honore
Paris 8^{ème}

very yours,
ROSENBERG & CO.

Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Salles

ASSEMBLÉE
DE
L'UNION FRANÇAISE

LE PRÉSIDENT
VERSAILLES, LE 11 Juin 1953

Je vous remercie, mon Cher Paul
Rosenberg, pour votre message de félicita-
tions. Je suis fier d'être à l'Institut,
non seulement parce c'est la consécration
des services que j'ai rendus à l'Art,
mais parce que c'est pour moi l'espoir
que je pourrai, avec plus d'efficacité
peut être, continuer mon dévouement au
même idéal.

Bien cordialement à vous.

A. Salles

Monsieur Paul ROSENBERG
Hôtel de Castiglione
4 Faubourg St-Honoré
PARIS 8ème

PR:mm
encl.

4, 1953

your card, and want
I heartily reciprocate.

"Cliffs at Etretat,"
collection. However,
ainter, "Landscape near
e is 28 x 35 1/2 inches,

find a photograph of

in New York soon so
g you.

am,

rely yours,
ROSENBERG & CO.

Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

January 14, 1953

Dr. Ph. Sandbloom
62 Norr Malarstrand
Stockholm, Sweden

Dear Dr. Sandbloom:

I was pleased to receive your card, and want to thank you for your good wishes which I heartily reciprocate.

The painting by Courbet, "Cliffs at Etretat," which you refer to is now in a private collection. However, we have another fine example by this painter, "Landscape near Ornans," painted around 1850. The size is 28 x 35 1/2 inches, and the price is \$12,000.00.

Enclosed herewith please find a photograph of this canvas.

I hope that you will be in New York soon so that I will have the pleasure of seeing you.

With all kind regards, I am,

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR:mm
encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

September 22, 1953

SOLD TO :



10 x 20 inches

800.00

\$1,800.00

Payment received in full, with
thanks, by check No. 1396 on the
Crocker First National Bank,
dated September 15, 1953.
PAUL ROSENBERG & CO.

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

September 22, 1953

September 2, 1953

Dear Mr Rosenberg,
 a happy New Year
 with much success.
 In 1949 you sent us
 a photo of a
 Couplet "Cliffs at
 Etretat, 1869 25 x 32
 H 5371. Do you
 still have that
 picture and how much
 do you ask?
 With greetings from
 us both
 Yours sincerely

God Selg

Grave och Philip Sandblom

Grave och Philip Sandblom

10 x 20 inches

800.00

\$1,800.00

Payment received in full, with
 thanks, by check No. 1396 on the
 Crocker First National Bank,
 dated September 15, 1953.
 PAUL ROSENBERG & CO.

Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

September 22, 1953

SOLD TO :

The San Francisco Museum of Art
War Memorial Building
Civic Center
San Francisco 2, California

Two Paintings by MARSDEN HARTLEY

"Jetty Seen Through Window"

No. 1479

Painted 1936

24 x 18 inches

\$1,000.00

"Backwaters up Millinook Way"

No. 1073

Painted 1940

10 x 20 inches

800.00

\$1,800.00

Payment received in full, with
thanks, by check No. 1396 on the
Crocker First National Bank,
dated September 15, 1953.
PAUL ROSENBERG & CO.

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

September 8, 1953

Mrs. Katherine Baker
SOLD TO: The San Francisco Museum of Art
 War Memorial Building
 Civic Center Plaza
 San Francisco 2, California

Dear Mrs. Baker :

STATEMENT

June 19, 1953

Two Paintings by **MARSDEN HARTLEY:**

"Jetty Seen Through Window"

No. 1479 Painted 1936 \$1000.00
 24 x 18 inches

"Backwaters up Millinook Way"

No. 1073 Painted 1940 800.00
 10 x 20 inches

\$1800.00

Sincerely yours,
PAUL ROSENBERG & Co.,

Alexander Rosenberg

AR/mb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

SAN FRANCISCO MUSEUM OF ART
FIFTEEN CENTRE
SAN FRANCISCO 2, CALIFORNIA

OFFICER IN CHARGE, Chairman of the Board
FRANKLIN WOODS, President
GEORGE L. WOODS, Secretary, Director

July 6, 1953
July 2, 1953

Miss Katherine Baker
San Francisco Museum of Art
Civic Center
San Francisco 2, California
New York 22, N. Y.

Dear Miss Baker :

We have received from your gallery, via Badworth,
an oil painting by In reply to your letter of July 2nd,
we wish to let you know that, about two weeks ago,
Mr. William W. Crocker visited our gallery and decided
to buy two paintings by Marsden Hartley : "Jetty Seen
Through Window" and "Backwaters Up Millinook Way," for
which we sent you our invoice.

At that time, he decided to take the
smaller picture, "Backwaters Up Millinook Way," with
him and instructed us to ship the other picture to
your Museum, together with our invoice covering both
paintings.

We are very sorry that we did not
explain this to you before. We thought, however, that
Mr. Crocker himself would arrive in San Francisco at
about the same time as the picture we sent you.

Sincerely yours,
PAUL ROSENBERG & CO.,

Alexandre Rosenberg

AR/mmb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

*Kagan Dreyfus
202.*

June 19, 1955

**SOLD TO: The San Francisco Museum of Art
War Memorial Building
Civic Center
San Francisco 2, California**

Two Paintings by MARSDEN HARTLEY:

"Jetty Seen Through Window"

No. 1479

Painted 1936

24 x 18 inches

\$1000.00

"Backwaters up Millinook Way"

No. 1073

Painted 1940

10 x 20 inches

800.00

Total

\$1800.00

(One Thousand Eight
Hundred Dollars)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

Le 10 novembre, 1953

Monsieur Georges A. Schick
 16, Rue Raynouard
 Paris

Cher Monsieur,

Je vous retourne ci-joint la photo-
 graphie du Braque que vous avez bien voulu me faire
 parvenir.

Je connais parfaitement le proprié-
 taire des deux tableaux dont vous me parlez dans votre
 lettre, attendu que c'est moi qui les lui ai vendu
 avant la guerre. Cependant, ces peintures ne m'inté-
 ressent pas, et surtout pas aux prix que vous m'indi-
 quez.

Veillez agréer, cher Monsieur,
 l'assurance de mes sentiments les meilleurs.

Paul Rosenberg

PR:mmmb

Handwritten notes in French:
 Les deux tableaux dont vous me parlez dans votre lettre sont des dérivés et il n'y a rien à faire. Une commission est comprise en fait, vous et qui a pris de 450000 francs. Un autre tableau (c'est au 50th Avenue) est en fait un tableau de Paul Braque et la photo est en fait un tableau de Paul Braque. 1953. 116 x 91.5 cm (1953/71)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

le 7 Novembre

16, RUE RAYNOUARD
JAS. 68-46

Cher Monsieur Rosenberg,

On me propose cet admirable brague de la grande époque 1928 116x73 au dernier prix de sept millions de francs (c'est un 50 Marine) ainsi qu'un splendide Juan Gris "Arlequin jouant à la guitare" 1919. 116x89 (50 Tig.) en jaune, rose et gris au prix de 4.500.000. Les prix ont été discutés et il n'y a rien à faire. Ma commission est comprise

7-1/2 x 4-3/4 inches

Signed and dated lower right :
"Bellevus 5 Oct. 1880 Ed. Manet"

New York City Sales Tax - 3 p.c. \$2,000.00

New York City Sales Tax - 3 p.c. 60.00

\$2,060.00

PAYMENT RECEIVED IN FULL, with thanks, by check No. 1754, on the Manufacturers Trust Company, -dated July 23, 1953
PAUL ROSENBERG & CO.,

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

la photo est à rendre aussitôt

Les oeuvres sont absolument magnifiques
 Je voudrais beaucoup m'en occuper pour
 vous et faire tout le nécessaire pour que
 vous puissiez les acheter. C'est très urgent,
 avant que le propriétaire ne revienne sur
 sa décision de vente. Cables-moi aussitôt.
 Tout la marche à suivre. Ce sont des vrais
 tableaux "Rosenberg" sensationnels. Il faut agir
 très prudemment pour ne pas perdre l'affaire.
 Dans l'attente de votre réponse immédiate
 croyez-moi, cher Monsieur Rosenberg, votre
 très dévoué Georges-A. Schick.

7-1/2 x 4-3/4 inches

Signed and dated lower right :
 "Bellevue 5 Oct. 1880 Ed. Manet"

New York City Sales Tax - 3 p.c. \$2,000.00

New York City Sales Tax - 3 p.c. 60.00

\$2,060.00

PAYMENT RECEIVED IN FULL, with
 thanks, by check No. 1754, on
 the Manufacturers Trust Company,
 -dated July 23, 1953
 PAUL ROSENBERG & CO.,

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

July 24, 1953

SOLD TO :

Mr. Victor Seidman
c/o Alson and Brown
285 Madison Avenue
New York, N. Y.

One Watercolor by MANET

"Three Plums"

5-1/2 x 4-3/4 inches

Signed and dated lower right :

"Bellevue 5 Oct. 1880 Ed. Manet"

New York City Sales Tax - 3 p.c. \$2,000.00

New York City Sales Tax - 3 p.c. 60.00

\$2,060.00

PAYMENT RECEIVED IN FULL, with
thanks, by check No. 1754, on
the Manufacturers Trust Company,
-dated July 23, 1953
PAUL ROSENBERG & CO.,

Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

NEW YORK
 ESTABLISHED 1857

THE ARNOLD SELIGMANN-HELFY CO.
 11 EAST 57th STREET
 NEW YORK 22, N. Y.

PLAZA 8-2472
 YEAST 8-9707

July 21, 1953

November 30, 1953

SOLD TO :

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

Mr. Victor Seidman
 c/o Alson and Brown
 235 Madison Avenue
 New York, N. Y.

Lewy

Gentlemen:

We enclose herewith our check in the amount of \$460.-
 covering the sale at Parke Bernet Galleries of the pair of
 17th century Basts of Susan Stassman which we owned in joint
 account. **One Watercolor by MANET**

Sold for	\$1,200.00
Less "Three Plums"	270.00
Net proceeds	930.00
Your 5-1/2 x 4-3/4 inches	\$465.00
Less postage expense	5.00

Signed and dated lower right :
 "Bellevue 5 Oct. 1880 Ed. Manet"

Yours very truly

\$2,000.00

New York City Sales Tax - 3 p.c.

THE ARNOLD SELIGMANN-HELFY CO.

60.00

Henry Falkenstein
 Henry Falkenstein \$2,060.00

*Rec. 2211
 Check Manufacturers Trust Co. - No. 142
 dated Nov 30, 53*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

CABLE ADDRESS
"CURIOSITIES" NEW YORK

LEON HELFT
ESTABLISHED PARIS 1878

THE ARNOLD SELIGMANN-HELFT CORP.
11 EAST 57TH STREET
NEW YORK 22, N. Y.

PLAZA 8-2472
PLAZA 3-9767

November 30, 1953

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

Gentlemen:

We enclose herewith our check in the amount of \$460.-
covering the sale at Parke Bernet Galleries of the pair of
17th century Busts of Roman Statesmen which we owned in joint
account.

Sold for-----	\$1,200.00
Less 22 1/2%-----	270.00
Net Proceeds-----	930.00
Your share in proceeds: \$465.00	
Less cartage expense----	5.00
	<u>\$460.00</u>

Yours very truly

THE ARNOLD SELIGMANN-HELFT CORP

Henry Falkenstein
Henry Falkenstein

Rec. Dec 1
Check Manufacturers Trust Co. - No. 1410 - \$460.-
dated Nov 30, 53

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

OFFICE HEADQUARTERS
CORPORATED NEW YORK

LEON HELFT
INCORPORATED NEW YORK

THE ARNOLD SELIGMANN-HELFT CORP.
11 EAST 57th STREET
NEW YORK 22, N. Y.

PLAZA 2-4422
PLAZA 2-6167

April 21, 1953

April 20, 1953

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

Gentlemen: Mr. Henry Falkenstein
The Arnold Seligmann-Helft Corp.
11 East 57th Street
New York 22, N. Y.

According to our records we own the following objects in joint
account (30% Dear Mr. Falkenstein: located at your premises:

Two 17th century porph We are in receipt of your letter of
April 20 and have forwarded it to Mr. Rosenberg who
is in Europe. We will communicate with you as soon
as we have heard from him.
This porph inventory including those objects
owned jointly with you. Will you be interested in purchasing our inter-
est so that you become the full owner? Or would you grant us permission
to place the objects at public auction Very truly yours,
PAUL ROSENBERG & CO.

Trusting to hear from you promptly, we remain

Yours very truly,

Secretary

THE ARNOLD SELIGMANN-HELFT CORP

Henry Falkenstein
Henry Falkenstein,
Treasurer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

CABLE ADDRESS
"CURIOSITIES" NEW YORK

LEON HELFT
ESTABLISHED PARIS 1876

THE ARNOLD SELIGMANN-HELFT CORP.
11 EAST 57TH STREET
NEW YORK 22, N. Y.

PLAZA 8-2472
PLAZA 3-9767

April 20, 1953

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

Gentlemen:

According to our records we own the following objects in joint account (50% interest each) which is located at your premises:

Two 17th century porphyry busts of Roman Statesmen

This corporation is presently in the process of liquidation and is desirous of disposing its entire inventory including those objects owned jointly with you. Will you be interested in purchasing our interest so that you become the full owner? Or would you grant us permission to place the objects at public auction and divide the net proceeds between us?

Trusting to hear from you promptly, we remain

Yours very truly,

THE ARNOLD SELIGMANN-HELFT CORP

Henry Falkenstein
Henry Falkenstein,
Treasurer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

November 20th, 1953.

Dear Mr. Rosenberg:

December 9, 1953

I am writing you to ask you if you know a collector
buyer for the Ferdinand Leger painting, "L'Homme au Boeuf"
1916, which you sold me about 1940.

I consider this not only a painting of quality, but one
of the most livable Legers I have ever seen, because it
contains both a figure and cubic forms, a most pleasing and
decorative composition.

Mrs. Frank Selz
179 Lake Shore Drive
Chicago, Illinois

I understand your price has gone up very much in price since
I purchased this painting from you. On this score let me say

Dear Mrs. Selz:

how very much I value the photograph of the painting by Leger which we
sold to you many years ago. As I recall, we sold
this picture to you at a very low figure.

Thank you for your letter and

we have many Legers in stock and, consequently, would not be interested in your painting at this time. However, if at some later date you are still considering selling it you might contact us again then.

I shall be leaving for an extended period
for weeks, and would therefore appreciate it if you could
write me at your earliest convenience if you have any
offer in the Leger and at what price. I am enclosing a snapshot,
not too good, so you can easily recall the painting. Please,
when you finish with it, could you return this photo.

Thanking you for writing to us, we
are,

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR:mm
encl.

Sincerely yours,

Mrs. Frank Selz
179 Lake Shore Drive
Chicago, Illinois

Frank Selz
P.S. This painting is in good condition but needs cleaning & shipping. Should this be done immediately before submitting it?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

November 29th.1953.

Dear Mr.Rosenberg:

I am writing you to ask you if you know a prospective buyer for the Ferdinand Leger painting, "L'homme au Roue"-1919, which you sold me about 1940.

I consider this not only a painting of quality, but one of the most liveable Legers I have ever seen, because it contains both a figure and cubic forms, a most pleasing and decorative composition.

I understand Leger has gone up very much in price since I purchased this painting from you. On this score let me say how very much I respect your good judgment to have foreseen the value of this artist. Today there are very few men who have any vision in any field, so I just want you to know how much I admire this rather rare quality when I see it in anyone.

I shall be leaving for an extended stay in Europe in a few weeks, and would therefore appreciate it if you could write me at your earliest convenience if anyone is interested in the Leger and at what price. I am enclosing a snapshot, not too good, so you can easily recall the painting. Please, when you finish with it, could you return this photo.

Sincerely yours,

Jucile Selz

P.S. The painting is in good condition but needs cleaning + stretching. Should this be done immediately before submitting it?

Mrs. Frank Selz
179 Lake Shore Drive
Chicago, Illinois.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

IRENE M. SELZNICK *Company*

August 19, 1953

August 18th, 1953

Miss Jacqueline Babbin
 Secretary to Mrs. Selznick
 Irene M. Selznick Company
 Mr. Paul Henry Miller Theatre
 16 East 124 West 45rd Street
 New York New York 18, N. Y.

Dear Mr Dear Miss Babbin:

Mrs. It will be unnecessary for me to go
 apologize to Mrs. Selznick's apartment to see the paintings as I
 about remember them very well. I consider the current market
 set-up value of these paintings to be as follows:
 we have appraisals for these paintings:

- | | | |
|----|-------------------------------------|-------------|
| | Cezanne, "Bouteilles des Liqueurs" | \$55,000.00 |
| 1. | Cezanne, "Preparation au Banquet" | 18,000.00 |
| 2. | Cassat, pastel "Banquet" by Cezanne | 5,000.00 |
| 3. | Laurencin, drawing Cassat | 200.00 |
| 4. | Drawing by Marie Laurencin | |

I am always very glad to be of any
 assistance. If you would want to look at
 the paintings again, before making the appraisals,
 would you kindly get in touch with me at the above
 number. The paintings are now in California) and should arrive in
 Since Mrs. Selznick will be in Europe at that time,
 I would have to make arrangements to have you ad-
 mitted to the apartment.

Sincerely yours,
 PAUL ROSENBERG & CO.
 Paul Rosenberg

With many thanks,

Sincerely,

Jacqueline Babbin
 Jacqueline Babbin
 secretary to Mrs. Selznick

PR:mm

JB:b

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

IRENE M. SELZNICK *Company*

HENRY MILLER THEATRE
124 WEST 43RD STREET
NEW YORK 18, N. Y.
CABLES: IMSPLAY NEWYORK
TELEPHONE BRYANT 9-7588

August 18th, 1953

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

Dear Mr. Rosenberg,

Mrs. Selznick has asked me to apologize for having to bother you once more about the following, but her whole insurance set-up is being changed and it is necessary that we have appraisals for these paintings:

1. "Bouteilles des Liqueurs" by Cezanne
2. "Preparation au Banquet" by Cezanne
3. Pastel by Mary Cassatt
4. Drawing by Marie Laurencin

55
18
5
200

If you would want to look at the paintings again, before making the appraisals, would you kindly get in touch with me at the above number. The paintings are now in transit (from California) and should arrive in about two weeks. Since Mrs. Selznick will be in Europe at that time, I would have to make arrangements to have you admitted to the apartment.

With many thanks,

Sincerely,

Jacqueline Babbin
Jacqueline Babbin
secretary to Mrs. Selznick

JB:b

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

IRENE M. SELZNICK *Company*

HENRY MILLER THEATRE
124 WEST 43RD STREET
NEW YORK 18, N. Y.
CABLES: IMSPLAY NEWYORK
TELEPHONE BRYANT 9-7588

February 17th, 1953

Miss Madeleine Bambust
Paul Rosenberg Galleries
16 East 57th Street
New York, New York

Dear Miss Bambust,

As per our telephone conversation, I am sending you the letter from the Louvre as well as the form that is to be filled out re the loan of "Preparation au banquet" by Cezanne.

I would appreciate your returning them to me and am therefore enclosing a stamped, self-addressed envelope.

Thank you very much.

Sincerely,

Jacqueline Babbín

Jacqueline Babbín
secretary to Mrs. Selznick

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

March 26, 1953

Mrs. Frederic Serger
130 West 57th Street
New York, N. Y.

Dear Mrs. Serger: We apologize for having sent by mistake the other two Rouaults I had shown to you.

As I told you, we are not sure that the "Tête de Pierrot" is available and, consequently, we do not feel free to send it to you on approval. However, we are delivering for your consideration the painting by Rouault "Pierrot Assis," which was painted in 1934. Size: 22 x 11 3/4 inches. The price is \$5,500.00.

Thanking you, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

AR:mm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

March 26, 1953

Mr. Frederic Serger
130 Mrs. Frederic Serger
130 West 57th Street
New York, N. Y.

Dear Mr. Serger:
Dear Mrs. Serger:

We are delivering to you by the bearer of this letter for your approval. Will you kindly deliver to the bearer of this letter the painting by Braque "Fruit and Glass."

"Fruit and Glass"
Painted 1919 We are also delivering to you for your approval the following two paintings by Rouault:

"Clown"
Painted 1939
16 x 10 1/2 inches \$3,900.00
11 1/4 x 15 1/2 inches @ 2,500.00

"Landscape" assure you that these two pictures are Rouault's work and are of very fine quality. Painted 1939
11 x 16 inches \$3,900.00

Thanking you for your kind visit, and looking forward to the pleasure of seeing you again,
Thanking you, we are,

Sincerely yours,
PAUL ROSENBERG & CO. Inc.

Alexandre Rosenberg
Alexandre Rosenberg

AR:mm

AR:mm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

EDITIONS D'ART ALBERT SKIRA S. A.

4 PLACE DU MOLARD - GENEVE

II/CH

Geneve, le 25 janvier 1955

March 25, 1955

Mr. Frederic Serger
130 West 57th Street
New York, N. Y.

Monsieur Paul ROSENBERG
130 West 57th Street
New York, N. Y.

Dear Mr. Serger:

We are delivering to you by the bearer of this letter for your approval the following two paintings:

"Fruit and Glass"
Painted 1935
16 3/4 x 23 1/2 inches \$8,000.00

"Barque au Drapeau"
Painted 1937
21 1/4 x 25 1/2 inches \$6,500.00

We wish to assure you that these two pictures are representative of Braque's work and are of very fine quality.

Thanking you for your kind visit, and looking forward to the pleasure of hearing from you, I am,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

AR:mm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

ÉDITIONS D'ART ALBERT SKIRA S. A.

4, PLACE DU MOLARD - GENÈVE

LR/OH

Genève, le 29 janvier 1953

Monsieur Paul ROSENBERG
16 East 57 th Street
New York 22

Monsieur,

Monsieur Skira étant actuellement alité à la suite d'une opération, s'excuse de répondre si tardivement à votre lettre du 15 janvier 1953 dont il vous remercie.

Il m'a priée de vous informer qu'il possédait toujours son tableau de Renoir.

Je vous prie de croire, Monsieur, à l'expression de mes sentiments très distingués.

h.p. ÉDITIONS D'ART ALBERT SKIRA S.A. :

L. Munnich

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

SKIRA

INC., PUBLISHERS · 381 FOURTH AVENUE · NEW YORK 16

NEW YORK
GENEVA
PARIS

February 7, 1953, 1953

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

Gentlemen: Mrs. Earlean Field
Skira Inc.
381 Fourth Avenue

Our parent house, New York 16, N. Y. Skira, S. A. in Geneva, has ask us to locate and request permission to photograph a master of paintings. Among them is Gauguin. Dear Mrs. Field: Mlle Vaita Goupil. According to our information this painting was photographed by you in 1936.

We are in receipt of your letter of February 6, and we regret to inform you that we do not have a photograph of the Gauguin "Portrait de Mlle Vaita Goupil." This painting was at one time in our possession, however we do not know its present whereabouts. any help you may be able to give us.

We hope that in the future we can be of more assistance to you.

Sincerely yours,

Sincerely yours,
PAUL ROSENBERG & CO.

(Mrs.) Earlean Field

Florence Walters

EW/ma

FW:1222

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

SKIRA

INC., PUBLISHERS · 381 FOURTH AVENUE · NEW YORK 16

NEW YORK
GENEVA
PARIS

February 6, 1953

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

Gentlemen:

Our parent house, Editions d'Art Albert Skira, S. A. in Geneva, has ask us to locate and request permission to photograph a number of paintings. Among them is Gauguin's Portrait de Mlle Vaita Goupil. According to our information this painting was photographed by you in 1930.

We would be most grateful if you would let us know as soon as possible if you have any information about this painting as we are hoping to reproduce it in a book about Gauguin which we plan to publish this year.

May we thank you in advance for any help you may be able to give us.

Sincerely yours,

SKIRA, Incorporated

Earleen Field

(Mrs.) Earleen Field

EF/ms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Le 15 janvier, 1953

December 18, 1952

Monsieur Albert Skira
4, Place du Mollard
Genève

Mr. and Mrs. J. Seymour Skira
New York 22, N. Y.

Cher Monsieur Skira,

Dear Mr. Skira: Pour une exposition de peintures que nous organisons au mois de mars nous empruntons de M. David Rockefeller un tableau de Renoir, "Gabrielle au Miroir", 1910, qui ressemble étrangement à celui que vous possédiez, et dont vous m'avez cet été montré la photographie.

If this arrangement accords with your wishes, we would like to have your painting placed in the gallery for the exhibition. Whether this will be convenient for you, we will await your reply. If you are leading to us, we will send you the necessary information.

Pour l'exactitude du pédigré qui sera mentionné dans le catalogue, pourriez-vous me dire si c'est bien votre tableau, ou si vous possédez toujours le vôtre.

En vous remerciant à l'avance et en espérant vous voir bientôt, je vous prie de croire, cher Monsieur Skira, à l'assurance de mes sentiments les meilleurs.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR:mab

FFian

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Smith College Museum of Art

H. R. Hitchcock, Director Mary Bartlett Caskey, Assistant Director

Northampton,

Massachusetts

December 18, 1953

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

Dear Miss Walters:

Mr. and Mrs. J. Seymour Sloan
Commencement 180 East 79th Street
New York 21, N. Y. all much prefer it to the Ingres
"Death of Leonardo" which we own and I very much regret that it is not
possible for us to Dear Mr. and Mrs. Sloan: I shall continue to bear it
in mind in the hope that some day we can do something about it. It was,
in any case, a handsome addition We are very pleased that you have
consented to lend your painting "Pink Lustre," by Karl
Knaths, to us for the exhibition we are holding in our
galleries from January 11th to 30th.

HRB/rah

If this arrangement meets with your approval, we would like to have your painting picked up on Monday or Tuesday, January 4th or 5th. We will telephone you at a later date to confirm whether this will be convenient for you.

As you requested, we will send you another painting to replace the one you are lending to us.

Thanking you for your kind cooperation, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters

FW:mm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Smith College Museum of Art

H. R. Hitchcock, Director Mary Bartlett Cowdrey, Assistant Director

*Northampton,
Massachusetts*

June 8, 1953

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

Dear Miss Walters:

Commencement was this morning and so we will be returning to you shortly the Ingres. My colleagues all much prefer it to the Ingres "Death of Leonardo" which we own and I very much regret that it is not possible for us to acquire it at this time. I shall continue to bear it in mind in the hope that some day we can do something about it. It was, in any case, a handsome addition to our commencement exhibition from which we acquired, in the end, an important early Gauguin landscape.

Yours sincerely,

H. R. Hitchcock

HRH/rmh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

May 23, 1953

Mr. H. R. Hitchcock
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Hitchcock:

We wish to inform you that we will be pleased to send to your institution for exhibition the painting by Ingres, "Stratonice ou la Maladie d'Antiochus," which we had the pleasure of showing to you when you were in our gallery.

We have made another commitment for the Sisley and, consequently, this picture cannot be sent to you.

The Ingres will be shipped to you next week, and we will contact Budworth to do the packing and shipping. Enclosed herewith please find our memorandum invoice for the painting.

With best wishes for the success of your show, I am,

Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters

FW:mm
enl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Smith College Museum of Art

H. R. Hitchcock, Director - Mary Bartlett Cowdrey, Assistant Director

Northampton,

Massachusetts

May 23, 1953

Paul Rosenberg & Co.
15 West 57th St.
New York, N. Y.

CONSIGNED TO: Smith College Museum of Art
Dear Sirs: Northampton, Massachusetts

Not having heard whether it will be possible for you to send us
 three pictures in which we were interested for our commencement exhibition,
 I am writing you to say that on further consideration we have decided not
 to ask for the Courbet. If it is possible for you to send us the
 Ingres "Stratonice" and the Sisley landscape, we should be most gratified.
 In both cases I would be grateful if you could confirm to us the prices,
 as they will be under serious consideration for purchase. We would like
 to have the pictures by the middle of June. I would suggest that their transportation might
 best be handled by the express.

Our show "Stratonice ou la Maladie" consisting of about a dozen pictures to sup-
 plement our permanent collection of "Antiochus" these two paintings will be among
 the most distinguished that are included.

Painted 1860
19 x 25 inches

Yours sincerely, \$3000.00

7000.-
~~\$5335.00~~

H. R. Hitchcock

HRH/rmh

COL: Count du Chatal
Leenhardt
Alphonse Kann
MENT: Lapaize p. 512

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Smith College Museum of Art

H. R. Hitchcock, Director Mary Bartlett Cowdrey, Assistant Director

Northampton,
Massachusetts

May 20, 1953

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

Dear Sirs:

Not having heard whether it will be possible for us to borrow the three pictures in which we were interested for our commencement exhibition, I am writing you to say that on further consideration we have decided not to ask for the Courbet. If it is possible for you to let us have the Ingres "Stratonice" and the Sisley landscape, we should be most gratified. In both cases I would be grateful if you could confirm to me the prices, as they will be under serious consideration for purchase. We would like to have the pictures sent up to us next week and we should return them by the middle of June. I would suggest that their transportation might best be handled by Budworth.

Our show is a small one consisting of about a dozen pictures to supplement our permanent collection and these two paintings will be among the most distinguished that are included.

Yours sincerely,

H. R. Hitchcock

HRH/rmh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Otto Lucien Spaeth
640 Park Avenue
New York City

June 12, 1953

June 15, 1953

Mr. Otto L. Spaeth
640 Park Avenue
New York, N. Y.

Mr. Paul Rosenberg
Paul Rosenberg & Co.
16 Dear Mr. Spaeth :
New York 22, New York

Dear Mr. Rosenberg In reply to your letter of June 12th,
we are pleased to confirm that you acquired from us on
February 6, 1948, the painting by Corot, "Le Capitaine
Faulte du Puyparlier," for \$12,500.00, plus 2 per cent
city sales tax amounting to \$250.00, totalling \$12,750.00.

Would you be good enough to write a letter, addressed to me, on this painting is a bust length portrait
of a French army officer, painted in 1829. The size of the
canvas is 25-1/2 by 21 inches, and it is signed and dated
on the lower right hand side. The picture has been reproduced
in the book on Corot by Robaut (No. 206). The letter
at your earliest convenience.

The fair market value of this portrait
in December 1951 was about \$16,000.00. Your courtesy,
and apologize for any trouble my request may cause
you.

Very sincerely yours,
PAUL ROSENBERG & CO.,

Very truly yours,

Alexandre Rosenberg

Otto L. Spaeth

OLS/pa

AR:mmb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Otto Lucien Spaeth
640 Park Avenue
New York City

June 12, 1953

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

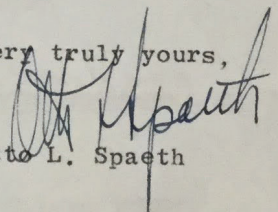
Dear Mr. Rosenberg,

In 1948 I purchased from your gallery the Corot painting "Le Capitanie" for \$12,750.00.

Would you be good enough to write a letter, addressed to me, confirming this sale - giving the date of purchase, the price, name of artist, and a short description of the painting. If possible, would you also give the fair market value in December 1951. I would appreciate receiving the letter at your earliest convenience.

I want to thank you in advance for your courtesy, and apologize for any trouble my request may cause you.

Very truly yours,


Otto L. Spaeth

OLS/pm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Otto Lucien Spaeth
640 Park Avenue
New York City

June 2, 1953
June 4, 1953

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

Dear Mr. Rosenberg:
Mr. Otto L. Spaeth
640 Park Avenue
New York, N. Y.

In 1949, your gallery the Braque painting "Nature morte" for \$6,630.00.

Dear Mr. Spaeth:

Would you be good enough to write a letter, addressed to me, confirming this sale. We wish to confirm that on May 4, 1948, you purchased from us the following painting:

the painting, if possible, you also give the fair market value in December 1950. BRAQUE "Nature Morte à la Chaise de Jardin" Oil on canvas, 1940 25 3/4 x 31 1/2 inches

I want to thank you in advance for your courtesy, and apologize for for \$6,500.00, plus two percent New York City sales tax of \$130.00, total \$6,630.00.

Very truly yours,
The market value for this painting in December 1950 was \$8,500.00.

Otto L. Spaeth
Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters

FW:mm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Otto Lucien Spaeth
640 Park Avenue
New York City

June 3, 1953

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

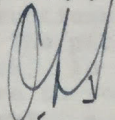
Dear Mr. Rosenberg:

In 1949 I purchased from your gallery the Braque painting "Natur au Morte" for \$6,630.00.

Would you be good enough to write a letter, addressed to me, confirming this sale- giving the date of purchase, the price, name of artist, and a short description of the painting. If possible, would you also give the fair market value in December 1950. I would appreciate receiving the letter at your earliest convenience.

I want to thank you in advance for your courtesy, and apologize for any trouble my request may cause you.

Very truly yours,



Otto L. Spaeth

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Otto Lucien Spaeth
640 Park Avenue
New York City

May 13, 1953

Mrs. Florence Walters
Paul Rosenberg & Company
16 East 57th Street
New York, New York

Dear Mrs. Walters,

This will confirm the agreement to loan us the following pictures for one year, subject to recall and exchange, if that becomes necessary:

Rattner, "Rome Number 3"
Hartley, "Gloves"
Webber, "Flute Soloist"
Knaths, "Bay Ballad"

In line with your own feelings we are sending checks to the artists as follows:

Rattner - - \$75.
Webber - -\$100.
Knaths - - \$75.

We will follow your instructions and insure the pictures for two-thirds their price. The pictures will be transported to Wisconsin in our own truck. In case of recall we will build a crate and ship the picture to you, and the crate can probably be used for the replacement. A catalogue will be issued and you will be supplied with copies. The display will be open to the public on a number of Sundays throughout the year in response to public reaction. We shall have a qualified person on hand to act as sales representative. We will be very happy if we are able to sell a few pictures.

Thank you very much for your wholehearted cooperation in this project.

Sincerely yours,

OLS/pm

The company will buy from the show - several I hope.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

May 13, 1958

Consigned to: Mr. Otto Spaeth
640 Park Avenue
New York, N. Y.

	<u>Sales Price</u>	<u>Insurance</u>
One Framed Painting by KARL KNATHS No. 2325 "Bay Ballad" Painted 1951 40 x 45 inches	\$1,500.00	\$1,000.00
One Framed Painting by RATTNER No. 2369 "Rome No. 3" Painted 1951-2 37 3/4 x 51 inches	2,700.00	1,800.00
One Framed Painting by MAX WEBER No. 1815 "Flute Solist" Painted 1945 40 x 32 inches	3,800.00	2,535.00
One Framed Painting by HARTLEY No. 1451 "Gloves" Painted 1938 16 x 20 inches	850.00	570.00

Balance received today, check
No. 123, The Chase National Bank
dated April 1, 1958

Yours faithfully,
Wm. H. ...

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	I. H. 32

PAUL ROSENBERG & CO

16 EAST 57th STREET

NEW YORK 22

TELEPHONE PLAZA 5-1000

April 1, 1953

SOLD TO :

SOLD TO :

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N. Y.

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N. Y.

One Framed Painting by COURBET

"Ma couchés"

One Framed Painting by COURBET

Painted 1862

Size : 18 x 22 inches

Signed lower left, dated '62

COLLECTION : Bernheim Jeune

EXHIBITED : "Art français"
Paul Rosenberg, Paris

EXHIBITED : "Courbet"
Petit Palais, Paris

\$8,500.00

3 p.c. City Sales Tax

255.00

\$8,755.00

Less cost of frame

250.00

\$8,505.00

Previously received on account \$1,000.00

Balance received today, check
No. 9313, The Chase National Bank
dated April 1, 1953

7,505.00

\$8,505.00

PAYMENT RECEIVED IN FULL
with thanks,
PAUL ROSENBERG & CO.,

Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

PAUL ROSENBERG & CO.

16 EAST 57TH STREET
NEW YORK 22
TELEPHONE PLAZA 3-5653

March 18, 1953

SOLD TO :

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N. Y.

One Framed Painting by COURBET

"Nu couché"

Painted 1862

Size : 18 x 22 inches

Signed lower left, dated '62

COLLECTION : Bernheim Jeune

EXHIBITED : "Art français"
Paul Rosenberg, Paris

"Courbet"
Petit Palais, Paris

\$8,500.00

3% City Sales Tax

255.00

less cost of frame

\$8,755.00

Received on account by check No. 9391,
The Chase National Bank, dated March 18 :

1,000.00

Rec. balance today by check
Balance 1/313, The U. N. Bk.
paid April 1, 53

7,755.00

less cost of frame

\$7,755.00

Pr acc. in 8

*7755
- 250
7505*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

March 19, 1955

Mr. Louis E. Stern
 444 East 52nd Street
 New York 22, N. Y.

Dear Mr. Stern:

We wish to confirm that you have acquired from us the painting by Courbet, "Nu Couché," for \$8,500.00. We are enclosing herewith our invoice on which is indicated the history of the picture and acknowledgment of the receipt of \$1000.00.

We are pleased that this particular painting is in your fine collection, as it is a superb and fine example by Courbet.

Thanking you, and with my kindest regards, I am,

Sincerely yours,
 PAUL ROSENBERG & CO.

Paul Rosenberg
 10115 Park Lane, New York 23, N. Y.

PR:mm	encl.	of account by check No. 8241,	1,000.00
		the National Bank, dated March 18, 1955	
		Balance	7,500.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Thea...

E. LASRY & COMPANY

100 HUDSON STREET
NEW YORK 20, N. Y.

NEW ADDRESS
93 WORTH STREET

E. LASRY
E. LASRY
M. COHEN BATTIN

TEL. WALTON 2-3011
2312

March 18, 1955

SOLD TO :

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N. Y.

Paul Rosenberg & Co.
20 East 79 Street
New York City

Dear Sir: One Framed Painting by COURBET

We have your letter of the 29th inst. with check enclosed "Au couché" amount of \$500.00, for which we thank you.

Painted 1862

Size : 18 x 22 inches

Yours very truly

Signed lower left, dated '62

COLLECTION : Bernheim Jeune E. LASRY & COMPANY

HR

EXHIBITED : "Art français"
Paul Rosenberg, Paris

Chas...

"Courbet"
Petit Palais, Paris

\$8,500.00

3% City Sales Tax

255.00

\$8,755.00

Received on account by check No. 9391,
The Chase National Bank, dated March 18 : 1,000.00

Balance

\$7,755.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Thea Sternheim
CABLE ADDRESS "ELCOTRA"
CODE: BENTLEY'S ABC 6TH ED.

E. LASRY & COMPANY

100 HUDSON STREET
NEW YORK 13, N. Y.

NEW ADDRESS
93 WORTH STREET

E. C. LASRY
E. LASRY
M. COEN BATTIN

— 2910
TEL. WALKER 5-2911
2912

October 30, 1953

Paul Rosenberg & Co.
20 East 79 Street
New York City

Dear Mr. Rosenberg:

We have your letter of the 29th inst. with check enclosed in the amount of \$500.00, for which we thank you.

Yours very truly

E. LASRY & COMPANY

Lasry

HR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Le 29 octobre, 1953

Madame Thésa Sternheim
7, Rue Antoine Chantin
Paris 14^e.

Chère Amie,

J'ai bien reçu ce matin votre lettre du
27 courant.

Je m'empresse de donner les instructions
nécessaires à l'exécution de la commission dont vous
me chargez.

Espérant que vous êtes en très bonne
santé, je vous prie de croire, chère Amie, en mes
sentiments les meilleurs.

Paul Rosenberg

PR:mmb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Thea Sternheim

*Paris XIVe
4 rue Andronico Charrier
24 Octobre 1953*

October 29, 1953

*Cher Monsieur et ami, je vous remercie pour la
bonne communication de votre nouvelle adresse*

*Lesquelles ont de faire penser (de part
le fait de Monsieur
Henri) la somme de 500 \$ (cinq cents dollars)
pour le paiement*

Mr. E. N. Lasry
93 Worth Street
New York 13, N. Y.

Dear Mr. Lasry :

MR. E. N. LASRY

Merci d'avance
At the request of Mr. Henri, we are
sending you herewith enclosed our check on The National
City Bank of New York in the amount of five hundred
dollars (\$500.00).

*J'espère que
pué de finir, cher ami*
We would appreciate your courtesy in
acknowledging the receipt of this check.

Thanking you, we are

Sincerely yours,
PAUL ROSENBERG & CO.,

Paul Rosenberg

PR:mbb
encl. : 1 check

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIVe
7 rue Andoine Chamlin
27 Octobre 1953.

Cher Monsieur et ami je vous remercie pour la
communication de votre nouvelle adresse.

Je vous prie d'avoir l'obligeance de faire verser (de pré-
férence par chèque) de la part de Monsieur
Henri la somme de 500 \$ (cinq cents dollars)
pour le compte de

M^r. E. N. LASRY

New York

93 North Street.

Merci d'avance.

J'espère que vous êtes en excellente santé et vous
prie de croire, cher ami, à mes bonnes amitiés
Thea Sternheim

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

BROWN BROTHERS HARRIMAN & CO.
PRIVATE BANKERS

C/S DEPT.

59 WALL STREET
NEW YORK 5, N. Y.

Sternheim

DATE JUNE 16, 1953

E. LASRY AND COMPANY
93 WORTH STREET
NEW YORK 13, NEW YORK

WE HAVE CREDITED TO THE ACCOUNT INDICATED ABOVE, THE SUM OF \$

500.00

RECEIVED FROM

16 Post 57 \$1
PAUL ROSENBERG AND CO., NEW YORK
ORDER MRS. THEA STERNHEIM

ACKNOWLEDGMENT

BROWN BROTHERS HARRIMAN & CO.

N B. PLEASE NOTE CONDITIONS STIPULATED ON REVERSE
C/S-1-75M-12-50

We thank you for your letter of March 4th with check enclosed in the amount of \$500.00, for account of Mr. Gregoire.

Yours very truly

E. LASRY & CO.

Lasry

HR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Thea Sternheim

CABLE ADDRESS "ELCOTRA"
CODE: BENTLEY'S ABC 6TH ED.

E. LASRY & COMPANY

100 HUDSON STREET
NEW YORK 13, N. Y.

NEW ADDRESS
93 WORTH STREET

E. C. LASRY
E. LASRY
M. COEN BATTIN

— 2910
TEL. WALKER 5-2911
2912

March 5, 1953

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

Dear Sir:

We thank you for your letter of March 4th with check enclosed in the amount of \$500.00, for account of Mr. Gregoire.

Yours very truly

E. LASRY & CO.

Lasry

HR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

March 4, 1953

Mr. E. N. Lazry
7, 93 Worth Street
New York, N. Y.

Dear Mr. Lazry :

At the request of Mr. Grégoire, we are
sending you herewith our check in the amount of \$500.00
(five hundred dollars).

We would appreciate your kindness in
acknowledging the receipt of this check to us.

Thanking you, we are

Sincerely yours,

Paul Rosenberg

PR:mbb
encl. : 1 check

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

June 15, 1953
Le 15 juin, 1953

Messrs. Brown Brothers and Garretts
Madame Thésa Sternheim
7, Rue Antoine Chantin
Paris 14^e.

Madame,

At the request of Mrs. Vera Sternheim,
Nous avons le plaisir de vous faire
savoir que la commission dont vous chargez M. Rosenberg,
par votre lettre qui vient de nous parvenir, a été
effectuée ce jour.

M. Paul Rosenberg se trouve actuelle-
ment à Paris, et nous l'informons de votre aimable lettre.

Veillez croire, Madame, à l'expression
de nos sentiments les plus distingués.

Secrétaire

Sincerely yours,

Alexandre Rosenberg
PAUL ROSENBERG & CO.

Alfred
att. : 1 check

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

*Paris XIVe
 4 rue Antoine Chandon
 12 Juin 1953.*

June 15, 1953

A Monsieur Paul Rosenberg
 Messrs. Brown Brothers and Harriman
 59 Wall Street
 New York, N. Y.

Gentlemen :

*Cher ami, je vous serais reconnaissant de vouloir
 donner l'ordre d'effectuer* At the request of Mrs. Thea Sternheim,
de we are sending you herewith enclosed our check No. 766,
a 800 \$ on The National City Bank of New York, made out to your
 order in the amount of \$500.00 (Five Hundred Dollars),
 for the account of E. Lasry and Company, 93 Worth Street,
 New York.

en faveur de E. Lasry Kindly acknowledge the receipt of this
 check to us and confirm the terms of the above mentioned
 transaction.

Merci d'avance
 J'espère que vous êtes en excellente santé
 avec toute mes sentiments les meilleurs

Thanking you, we remain

Sincerely yours,

Alexandre Rosenberg
 PAUL ROSENBERG & CO.

AR:mb
 encl. : 1 check

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIV^e
 8 rue Antoine Chaudin
 12. Juin 1953.

a Monsieur Paul Rosenberg
 New York 22
 16 East 54th Street.

Cher ami, je vous serais reconnaissant de vouloir
 donner l'ordre d'effectuer de ma part un versement
 de

à 500 \$ (cinq cents dollars)

BROWN Brothers & HARRIMAN
 New York
 59 Wall Street

en faveur de

E. LASRY & Co
 New York
 93 Worth Street.

Merci d'avance.

J'espère que vous êtes en excellente santé et vous prie,
 cher ami, à mes sentiments les meilleurs

Thea Gernheim

sent check

June 15, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Paris XIV^e
à Mme Théa Sternheim
2 Mars 1953

Le 4 mars, 1953

Cher ami, veuillez avec la gentillesse de donner
l'ordre à
Madame Théa Sternheim
7, rue Antoine Chantin
Paris 14^e.
un chèque de 500 \$ (cinq cents Dollars)
à l'adresse précitée.

Chère Amie, E. N. LAZRY

J'ai bien reçu ce matin votre lettre du
2 courant, et je m'empresse de donner les instructions
nécessaires à l'exécution de la commission dont vous

Merci d'avance.
Domonax a
exposé son "Cubisme" Je regrette de ne pouvoir visiter l'ex-

position du Cubisme, qui a un assez grand retentisse-
ment ici.
Je pense me rendre en France au début de

Nous avons eu
grippes et
quelques jours il fait un temps ordinaire et de soleil on
reprend plaisir à
l'été prochain, et j'espère vous y revoir en très bonne
santé.

l'été prochain, et j'espère vous y revoir en très bonne
santé.

Avec mes pensées amicales
Croyez, chère Amie, en mes sentiments les
meilleurs.

Théa Sternheim

Paul Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIV^e
 1 rue Andoime Chandin
 2 Mars 1953.

Cher ami, veuillez avoir la gentillesse de donner
 l'ordre d'effectuer
 de la part de M^r Gregoire
 un versement de 500 \$ (cinq cents Dollars)
 à l'adresse précisée de
 M^r E. N. LAZRY
 New York, (N.Y.)
 93. Worth Street.

Merci d'avance.

Dommage que vous ne voyez pas la très intéressante
 exposition "Cubisme" que montre le musée moderne.

Nous avons un bien pénible hiver derrière nous avec
 gripes et toutes sortes de misères; mais depuis quel-
 ques jours il fait un temps radieux et de suite on
 reprend courage.

J'espère que vous allez très bien à tous points de vue.

Avec mes pensées amicales

Thea Sternheim.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

January 20, 1953

CONSIGNED TO: Museum of Non-Objective Painting
1071 Fifth Avenue
New York, N. Y.

Att: Mr. James J. Sweeney

One Framed Watercolor by CEZANNE

"Mont Ste. Victoire"

18 x 12 inches

No. 5440

36 1/8 x 14 inches

\$10,000.00

\$10,000.00

Inventory No. 575

GGP: Ambroise Vollard, Paris
Albumes 244

EKH: "Cezanne," London, No. 57

KER: "French Masterpieces of the 19th &
20th Century," Burchard Kunsthaus,
Nov. 14, 1917, pp. 12;
"Cezanne," Galerie Pigalle 1927;
"Cezanne," Muses de l'Orangerie,
Paris, 1926, No. 92;
"Paul Cezanne," Vollard, Paris,
Nov. 1933

KAP: "Paul Cezanne," by A. Vollard, Paris
1914, Pl. 27;
"Cezanne," by Frank Brisham, 1936,
in World Year-Book, Pl. 28;
Burlington Magazine, August 1917, p.
52-61

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

REF: "Paul Cezanne," by A. Vollard,
Paris 1914, p. 54
"Le Maître Paul Cézanne," Georges
Bridoux, M. Floury, Paris 1925

January 20, 1953

CONSIGNED TO: Museum of Non-Objective Painting
1071 Fifth Avenue
New York, N. Y.

Att: Mr. James J. Sweeney

One Framed Painting by CEZANNE

No. 5445

"Jeune Fille a la Poupée"

Painted 1892-6

36 1/2 x 29 inches

\$85,000.00

Venturi No. 675

COL: Ambroise Vollard, Paris
Alphonse Kann
Paul Rosenberg

EXH: "French Masterpieces of the 19th &
20th Century," Zuercher Kunsthaus,
Nov. 14, 1917, No. 12;
"Cezanne," Galerie Pigalle 1929;
"Cezanne," Musée de l'Orangerie,
Paris, 1936; No. 92;
"Paul Cezanne," Vollard, Paris,
Nov. 1915

REP: "Paul Cezanne," by A. Vollard, Paris
1914, Pl. 27;
"Cezanne," by Ikouma Arishima, 1926,
14 année Tai-sho, Pl. 28;
Burlington Magazine, August 1917, p.
52-61

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

MENT: "Paul Cezanne," by A. Vollard, January 14, 1953
Paris 1914, p. 58
"Le Maître Paul Cezanne," Georges
Riviere, H. Floury, Paris 1923,
p. 221. Non-Objective Painting
1071 Fifth Avenue
New York, N. Y.

Dear Mr. Sweeney:

Enclosed herewith please find the
photograph of the Cezanne painting "Mont St. Victoire à la
Foupee." Also a photograph of a sketch by Cezanne
"Mont. St. Victoire."

We regret that we do not have a photo-
graph of the picture which is on the reverse of "Mont
St. Victoire," but we will have one in a few days and
will forward it to you.

With all kindest regards, I am,

Very sincerely,
Paul Rosenberg

Paul Rosenberg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

January 14, 1953

Mr. James J. Sweeney
Museum of Non-Objective Painting
1071 Fifth Avenue
New York, N. Y.

Dear Mr. Sweeney:

Enclosed herewith please find the photograph of the Cezanne painting "Jeune Fille a la Poupee." Also a photograph of a watercolor by Cezanne "Mont. St. Victoire."

We regret that we do not have a photograph of the picture which is on the reverse of "Mont. St. Victoire," but we will have one in a few days and will forward it to you.

With all kindest regards, I am,

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg & Co.

PR:mm
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

August 5, 1953

Miss Anna Wetherill Olmsted
The Syracuse Museum of Fine Arts
Syracuse 3, N. Y.

Dear Miss Olmsted:

In reply to your letter of July 10, we are sorry to inform you that the painting by Max Weber, "Rush Hour," will not be available for your exhibition. However, we can substitute another painting of his of the same period (1915), "Grand Central Terminal." This is a larger painting (60 x 40 inches) and the price is \$5000.00. Therefore, the insurance on it would be \$3335.00.

Please let us know if you would like to have this painting, of which we are enclosing a photograph herewith. The painting by Hartley, "E," is available, but unfortunately it has not been photographed.

Sincerely yours,
PAUL ROSENBERG & CO.

Secretary

encl/1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

October 9, 1952

Prof. Paul J. Sachs
Widener Library
Room F
Cambridge 38, Massachusetts

Dear Professor Sachs:

In reply to your letter of October 1, we are pleased to enclose herewith two photographs of the drawing by Picasso, "Tomato Plant." The size of it is 25 1/2 x 13 3/4 inches. It was executed in 1944, and it is blue crayon on white paper.

Should you desire to reproduce this picture, you may do so without further communication with us. The credit line is to read: "Paul Rosenberg & Co."

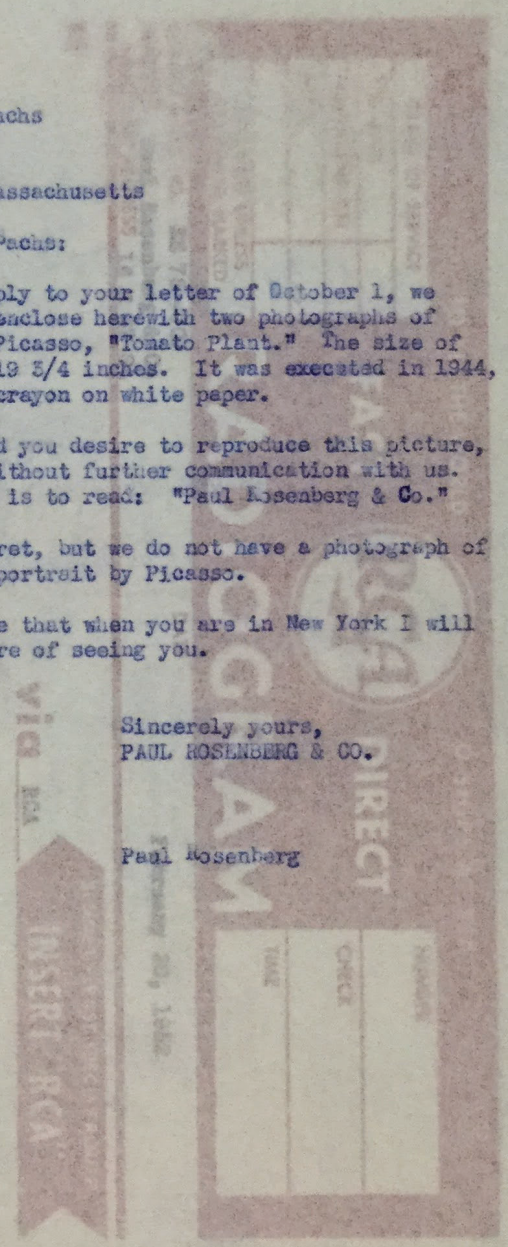
I regret, but we do not have a photograph of the Stravinsky portrait by Picasso.

I hope that when you are in New York I will have the pleasure of seeing you.

Sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

PR:mm
encl/2



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

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CHARGE ACCT. NO. ES 75 -707
 SENDER'S Paul Rosenberg & Co
 NAME AND ADDRESS 16 E 57 St

DATE

February 20, 1952

TO

SENDER PLEASE SPECIFY ROUTE:

via RCA

INSERT "RCA"

GEORGES SALLES MUSEE LOUVRE PARIS (France)

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RCA COMMUNICATIONS, INC., A SERVICE OF RADIO CORPORATION OF AMERICA

PAUL ROSENBERG & CO. dated February 8, 1952, in
 the amount of \$2,000.00.
 PAUL ROSENBERG & CO.,

M. M. Bambust, secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

VIA FRENCH

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

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NEW YORK, TEL. HA 2-7934

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FEB 20 1952

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16 EAST 57TH ST NY

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SI CONSENTEZ PRETS PICASSO ET BRAQUE EXPOSITION ORANGERIE
GEORGES SALLES

VIA FRENCH

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA FRENCH

FRENCH CABLE
25 BROAD STREET, NEW YORK

Co. dated December 22, 1951, in the amount
of \$6,000.00, and check on the Corn Exchange
Bank Trust Co. dated February 8, 1952, in
the amount of \$2,000.00.
PAUL ROSENBERG & CO.,

M. M. Bambust, secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

March 31, 1952

SOLD TO :
Mr. Ted Sandler
25 Sutton Place South
New York City

Re-sale No. M-209-972

One Framed Painting by BRAQUE

No. 5402

"Le Verre de vin"

Oil on canvas, 20 x 24 inches

Painted 1927

\$8,000.00

PAYMENT RECEIVED IN FULL, with thanks,
by check on the Corn Exchange Bank Trust
Co. dated December 22, 1951, in the amount
of \$6,000.00, and check on the Corn Exchange
Bank Trust Co. dated February 8, 1952, in
the amount of \$2,000.00.
PAUL ROSENBERG & CO.,

M. M. Bambust, secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

November 24, 1952

CONSIGNED TO :

Mr. Georges Seligmann
116 East 53rd Street
New York, N. Y.

One Framed Painting by BRAQUE

No. 5005

"Guitare, Apples, Glass"

Painted 1927

Oil on canvas, 26 by 39-1/2 inches

EXHIBITED :

"Contemporary French Paintings," St. Paul Gallery
and School of Art, Saint Paul, Minnesota;
November 1943

"Contemporary Paintings," San Francisco Museum of
Art, San Francisco, California;
July 1944

Selling Price Net To Us :

\$12,000.00

Insurance Valuation :

\$12,000.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

November 24, 1952

CONSIGNED TO :

Mr. Charles Simon
32 West 61st Street
New York, N. Y.

Mr. Georges Seligmann
116 East 53rd Street
New York, N. Y.

Dear Mr. Simon:

One Framed Painting by PICASSO, the bearer of
this letter for your approval, the painting by Man-
dolin No. 2350 "Christ Child by Self-named Man," or
"Before the Nativity," which was painted in 1941-2.
The "Lathers" is painting is \$800.00.

Painted 1922 sending you for your interest, as
app.

Oil on canvas, 21-1/2 by 32 inches

REPRODUCED : "Picasso" by Zervos, Volume IV, No. 208

MUSEUM OF MODERN ART

Selling Price Net To Us : \$8,500.00

Insurance Valuation : \$8,500.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

November 5, 1952

Mr. Charles Simon
35 West 81st Street
New York, N. Y.

Mr. Charles Simon
Westchester Avenue
New York

Dear Mr. Simon:

We are delivering by the bearer of this letter for your approval the painting by Marsden Hartley, "Christ Held by Half-naked Men," or "Before the Entombment," which was painted in 1941-2. The price of this painting is \$600.00.

Thanking you for your interest, we are,

Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters

Received on account
of balance due by
check #3284 on the Security
Trust Company of New York,
dated July 18, 1952

\$2,000.00
\$600.00
\$1,400.00

FW:mm

PAINTING DELIVERED TO YOU,
with invoice,
PAUL ROSENBERG & CO.

E. G. Schubert, secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. H. 32

July 17, 1952

SOLD TO :

Mrs. Leo Simon
Westchester Avenue
Eye, New York

One Framed Painting by BRAQUE

No. 5410

"Vase of Flowers"

Painted 1939

Oil on canvas, 32 x 39-1/2 inches

\$18,000.00

Received on account

\$10,000.00

Received balance today by
check #2255 on the Guaranty
Trust Company of New York,
dated July 15, 1952

8,000.00

\$18,000.00

PAYMENT RECEIVED IN FULL,
with thanks,
PAUL ROSENBERG & CO.

M. M. Bambust, secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. H. 32

COLUMBIA PICTURES CORPORATION
120 WEST 57th STREET
NEW YORK 19, N.Y.

January 31, 1952

SOLD TO:

Mrs. Leo Simon
Westchester Avenue
Rye, New York

Mr. Paul Rosenberg
15 West 57th Street
New York City

Dear Mr. Rosenberg: One Framed Painting by BRAQUE

It was difficult for me to express in words my appreciation yesterday, and it is equally difficult to write them. Nevertheless, I do want to express my thanks for the help you gave to both my morale and judgment.

Date: 1939

Size: 32 x 39 1/2 inches

I realize more clearly than ever your responsibilities as a connoisseur, as well as a dealer. You gave me a demonstration which I shall never forget. \$18,000.00

Received on account 10,000.00

Warmest personal regards.

Sincerely yours _____

Balance \$ 8,000.00

Paul Rosenberg
Mrs. L. Simon

MS:ds

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

COLUMBIA PICTURES CORPORATION
729 SEVENTH AVENUE
NEW YORK 19, N. Y.

October 14, 1952

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

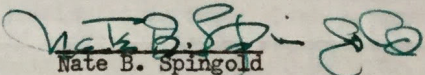
Dear Paul Rosenberg:

It was difficult for me to express in words my appreciation yesterday, and it is almost equally difficult to write them. Nevertheless, I do want to express my gratitude for the help you gave to both my morale and judgment.

I realize more clearly than ever your responsibilities as a connoisseur, as well as a dealer. You gave me a demonstration which I shall never forget.

Warmest personal regards.

Sincerely yours,


Nate B. Spingold

NBS:ds

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

November 22, 1952

January 9, 1953

Mr. Morris Sprayregen
Battle Creek Sanatorium
Miami Springs, Florida

Dear Mr. Sprayregen:

At the suggestion of Mrs. Sprayregen I am writing to you in reference to the proposed trading of your "River Landscape" for our "View of Veuteuil," by Claude Monet. Mrs. Sprayregen has seen the latter again in our gallery and very kindly advanced the idea of adding it to your collection, if we would give proper allowance for your own painting.

I am very sorry to disappoint you about this considerable proposition. As I explained to Mrs. Sprayregen, it is the policy of this firm never to acquire, by either purchase or exchange, any painting which we do not feel is definitely a superior example of the artist's work. We have recognized this principle as being the only way of maintaining a high position in the art field. We are thus always able to offer pictures to clients on a basis of complete fairness and confidence on every part.

I hope that you will realize that our decision in this particular case is fully independent, as no question of price or allowance is raised here. I also hope you will believe that we did not decide without careful consideration being given to every aspect of your kind proposal; and above all to the regret I feel to decline the opportunity of establishing good relations with persons like you and Mrs. Sprayregen, whose kindness and graciousness I most appreciate.

Hoping we shall at some other time be able to reach a mutually satisfactory arrangement, I remain,

Sincerely yours,
PAUL ROSENBERG & CO.

Alexandre Rosenberg

AR:mm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

January 9, 1952

Herr Otto Stangl
Moderne Galerie
Munich, Germany

Dear Mr. Stangl:

We want to thank you for your Christmas card and we also send you our good wishes for the New Year.

We would appreciate it if you would let us know whether the Kandinsky reproduction on your card is for sale and if so - the price of it.

Thanking you and Looking forward to hearing from you, we are

Sincerely yours,
PAUL ROSENBERG & CO.

PR:bvs

Paul Rosenberg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

ADDRESS OFFICIAL
THE SECRETARY
WASHINGTON



In reply
to I



Die besten Wünsche
für ein glückliches neues Jahr

M O D E R N E G A L E R I E O T T O S T A N G L M Ü N C H E N

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.

DEPARTMENT OF STATE
WASHINGTON



March 6, 1952

In reply refer
to ICS

My dear Mr. Rosenberg:

The Department has received a reply from the American Embassy in Brussels regarding the appropriate steps to be taken to recover your painting by Henri Matisse, which you have reported to have been looted in 1940 and now to be in the possession of M. René Gaffé, 201 Avenue Louise, Brussels, Belgium.

The Foreign Office of the Belgian Government has suggested that you should address a request to the Procureur du Roi.

Sincerely yours,

Ardelia R. Hall

Ardelia R. Hall
Special Programs Branch
Information Center Service
International Information Administration

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

N. B. PLEASE
CALL 79M-12

RECEIVED
REPR
V
BRO

November 5, 1952
Le 6 novembre, 1952

Paris XIV^e
7 rue Antoine Chaudin
28 Décembre 1952.

Cher ami je vous souhaite
me bien heureuse année à
venir et vous envoie mes pen-
sées amicales
Thea Sternheim

tre du 3 novembre, je
nécessaires
vous me charges.
ce moment, et j'espère
croyez, chère amie,
Sincerely yours,
PAUL ROSENBERG & CO.,
Paul Rosenberg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

BROWN BROTHERS HARRIMAN & CO.
PRIVATE BANKERS

C/S DEPT.

59 WALL STREET
NEW YORK 5, N. Y.

NOV. 7, 1952

DATE

E. LASRY AND COMPANY
93 WORTH STREET
NEW YORK 13, NEW YORK

file Thérèse Sternheim

WE HAVE CREDITED TO THE ACCOUNT INDICATED ABOVE, THE SUM OF REPRESENTING REMITTANCE(S) RECEIVED AS FOLLOWS:

\$ 500.00

RECEIVED FROM

16 East 57 St. (22)
PAUL ROSENBERG AND CO., NEW YORK
ORDER MR GREGOIRE

ACKNOWLEDGMENT

N. B. PLEASE NOTE CONDITIONS STIPULATED ON REVERSE
C/S-1-75M-12-50

BROWN BROTHERS HARRIMAN & CO.

35 North Street, Ma santé est bonne en ce moment, et j'espère
que vous aussi allez très bien. *receipt to us of the*
enclosed check. Avec mon bon souvenir, croyez, chère Amie,
à mes sentiments les meilleurs.

Sincerely yours,
PAUL ROSENBERG & CO.,

Paul Rosenberg

PR:mmb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

November 6, 1952
Le 6 novembre, 1952

Madame Théa Sternheim
7, Rue Antoine Chantin
Paris XIVe.

Chère Amie,

C'est avec plaisir que
Au reçu de votre lettre du 3 novembre, je
me suis empressé de donner les instructions nécessaires
à l'exécution de la commission dont vous me chargez.

Ma santé est bonne en ce moment, et j'espère
que vous aussi allez très bien.

Avec mon bon souvenir, croyez, chère Amie,
à mes sentiments les meilleurs.

Sincerely yours,
PAUL ROSENBERG & CO.,

Paul Rosenberg

PR:mb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. H. 32

*Lettre XIV^e
Louis Antoine Chandon
3. Novembre 1952*

November 6, 1952

*Monsieur Paul Rosenberg
New York 22*

Brown Brothers and Harriman
59 Wall Street
New York, N. Y.

*Cher ami, je vous prie de vouloir donner
ordre d'acquiescer, de la part de Monsieur
Gregoire (un penseur) de 500 francs
Dollars.)*

Gentlemen :

At the request of Mr. Gregoire, we are

sending you herewith enclosed our check in the amount

of Five Hundred Dollars, for the account of E. Lasry & Co.,

93 Worth Street, New York.

pour le compte de Kindly acknowledge receipt to us of the
enclosed check.

Thanking you, we are

Merci d'avance.

Sincerely yours,
PAUL ROSENBERG & CO.,

*J'espère que vous êtes en parfaite santé.
Bonne nuit, cher ami, à mes sentiments
les meilleurs*

Paul Rosenberg
Paul Rosenberg

PR:mab

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIV^e
7 rue Antoine Chandon
3. Novembre 1952.

Monsieur Paul Rosenberg
New York 22
16 East 54th Street.

Cher ami, je vous prie de vouloir donner
ordre d'effectuer, de la part de Monsieur
Gregoire, un versement de 500 \$ (cinq cents
Dollars.)

a

Brown Brothers and Harriman
New York
59 Wall Street
pour le compte de E. Lasry et Cie
New York
93 North Street.

Merci d'avance.

J'espère que vous êtes en parfaite santé.
Veuillez croire, cher ami, à mes sentiments
les meilleurs

Thea Sternheim.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Paul Rosenberg	II. H. 32

*Paris XIVe
7 rue Antoine Chantlin
2 Septembre 1952.*

*Monsieur Paul Rosenberg
New York 22
16 East 57th Street*

Madame Thea Sternheim
7 rue Antoine Chantlin
Paris 14^{ème}, France.

*Qui a une gentillesse de laisser passer
de ma part au*

Compte N° 4567 le 5 septembre 1952.

*American Express
à Bâle (Suisse)*

la somme Madame, de 500 \$ (cinq cents Dollars)

*Merci d'avance
In reply
graciously*
Nous avons le plaisir de vous informer qu'au reçu de
votre lettre du 2 septembre nous avons immédiatement
donné les instructions nécessaires pour que soit effec-
tuée la commission dont vous nous chargez.

Thea Sternheim
Vous pouvez donc compter que d'ici peu de jours
la situation sera conforme à vos désirs.

Veillez croire, Madame, à l'expression de nos
sentiments les plus distingués.

PAUL ROSENBERG CO.

Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

Paris XIVe
7 rue Antoine Lavoisier
2 Septembre 1952.

Monsieur Paul Rosenberg
New York 22
16 East 57th Street.

Cher ami, veuillez avoir l'obligeance de laisser verser
de ma part au

Compte n° 4567
American Express
à Bâle. (Suisse)

la somme de 500 \$ (cinq cents Dollars)

Merci d'avance

En espérant que vous êtes en parfaite santé, veuillez
croquer un peu à mes pensées les meilleures
Mea Sternheim

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Le 22 juillet, 1952

Madame Th  a Sternheim
7, Rue Antoine Chantin
Paris XIV

Madame,

Nous avons bien re  u votre lettre du
15 juillet, qui nous est parvenue en l'absence
de M. Rosenberg.

Nous avons le plaisir de vous informer
que nous avons donn   les ordres n  cessaires   
l'ex  cution de la commission dont vous charges
M. Rosenberg.

Nous vous prions de recevoir, Madame,
l'expression de nos sentiments tr  s distingu  s.

Florence Walters
PAUL ROSENBERG & CO.

FW:mmb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Paris XIVe
7 rue Andoine Chandon
13. Juillet 1952.

Cher ami, veuillez avoir la bonté de laisser ver-
ser de ma part au compte

N° 4567

American Express

à Bâle (Suisse)

la somme de 600 \$ (six cents Dollars.)

J'espère que vous êtes en bonne santé. Croyez
à mes bonnes amitiés et merci d'avance.

Thea Sternheim.

ayant eu soin de me présenter que à quelques jours
votre commission sera exécutée.
L'adresse de M. Paul Rosenberg à Paris
est : Hotel Castiglione, 40 Faubourg St. Honoré.
Nous vous prions de croire, Madame, à
l'assurance de nos sentiments les plus distingués.

J'espère de tout coeur que notre camp s'est amélioré
depuis. Rasseurez moi sur ce point. Avec bien des
penses amicales cher amice
M.M. Bambust, secrétaire
Thea Sternheim

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIVe
 sous Antoine Chantoin
 19. Avril 1952.

Le 21 avril, 1952

Monsieur, veuillez avoir la bonté de laisser verser
 de ma part au compte n° 4567

Madame Thés Sternheim n. Express
 7, rue Antoine Chantoin (Suisse)
 Paris XIVe.

la somme de 500 p (cinq cents Dollars)
 merci d'avance.

Madame,

Je n'ai toujours pas eu votre lettre. Votre lettre nous est parvenue en
 l'absence de M. Paul Rosenberg, qui se trouve
 actuellement en France.

Nous avons donné les ordres nécessaires
 pour le versement que vous nous demandez d'effectuer.

Vous pouvez donc considérer que d'ici quelques jours
 votre commission sera exécutée.

L'adresse de M. Paul Rosenberg à Paris
 est : Hotel Castiglione, 40 Faubourg St. Honoré.

Nous vous prions de croire, Madame, à
 l'assurance de nos sentiments les plus distingués.

J'espère de tout coeur que notre compte s'est amélioré
 depuis. Rassurez moi sur ce point. Avec bien des
 pensées amicales cher amie
 M.M. Bambust, secrétaire
 Max Sternheim

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. H. 32

Paris XIV^e
7, rue Andoine Chandon
19. Avril 1952.

Cher ami, veuillez avoir la bonté de laisser verser
de ma part au compte N^o 4567
American Express
à Bâle (Suisse)
la somme de 800 \$ (huit cents Dollars.)
Merci d'orange.

Je n'ai toujours pas été en Allemagne dans l'affaire
du tableau. J'avais cru après des innombrables
recherches d'avoir retrouvé l'homme d'affaires qui
avait traité avec le musée pour moi. Malheureuse-
ment le retour était un autre monsieur du même
nom. Évidemment je ne peux rien entreprendre sans
le témoignage de mon homme d'affaires, la Gestapo
ayant eu soin de me prendre tous les documents,
pourant prouver la pende. Il semble toutefois que
le vrai Mr Schultz est encore en vie. Comme j'ai appris
de me patienter et de ne plus m'étonner de rien
j'attends le résultat des recherches. Et inutile de vous
dire que je vous tiendrais au courant d'un éventuel
résultat comme c'était convenu. Vos conseils me
sont bien plus précieux que ceux d'un avocat.

J'espère de tout coeur que votre santé s'est améliorée
depuis. Rassurez moi sur ce point. Avec bien des
pensées amicales cher ami —
Hea Sternheim.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

*Paris XIV
7 Rue Antoine Chantin
28 Janvier 1952*

Le 31 janvier, 1952

*Cher ami
assiduellement
ma part*

Madame Théa Sternheim
7, Rue Antoine Chantin
Paris XIV

300 \$ (deux cents dollars) en compte

Ma chère Amie,

*4567
Américain*

Au reçu de votre lettre du 28 janvier,
je me suis empressé de donner les ordres nécessaires
à l'exécution de la commission dont vous me chargez.
Après que j'ai vu votre lettre, j'ai immédiatement donné les ordres nécessaires
Vous pouvez donc considérer que la chose est déjà
à mes ordres
faite.

Je serais curieux de savoir si vous avez
élevé une réclamation pour vos tableaux qui se trouvent
en Allemagne, ou si vous avez l'intention de le faire.

J'espère que vous êtes en bonne santé,
et vous prie de croire, ma chère Amie, avec mon meilleur
souvenir, à mes bonnes amitiés.

Paul Rosenberg

PR:mab

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32

Paris XIV
 avec Andoime Chandin
 28 Janvier 1952

Cher ami
 veuillez avoir l'obligeance de faire verser de
 ma part
 300 \$ (trois cents Dollars) au compte
 4567
 American Express
 à Bâle (Suisse)

J'espère que vous êtes en parfaite santé. En vous
 remerciant d'avance pour vos soins, veuillez agréer
 à mes pensées amicales
 Inea Herheim

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	Paul Rosenberg	II. H. 32

H. R. STIRLIN

"Le Boiron"
St. Prex, le 15 décembre 1952.

Monsieur Paul Rosenberg
16 East 57th Street
New York.

Cher Monsieur,

J'accuse réception et vous remercie de votre lettre du 4 crt. concernant une vente éventuelle de mon RENOIR "Fillette au chapeau bleu".

Je regrette beaucoup ne pas pouvoir revenir sur la décision exprimée dans ma lettre du 29 août 1950, car je tiens à ce petit tableau et ne voudrais pas m'en séparer.

Veillez croire, cher Monsieur, à l'expression de mes sentiments très distingués.

H.R. Stirlin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Monsieur Stirlin,
Le Boiron,
St. Prex, Switzerland.

le 4 décembre 1952.

Cher Monsieur,

Je m'étais permis, il y a environ deux ans, de vous demander si vous consentiriez à vous défaire de votre tableau par Renoir représentant un enfant coiffé d'un chapeau à plumes. A l'époque, votre réponse avait été négative.

Je prends à nouveau la liberté de vous adresser la même demande, pensant que dans l'intervalle vos intentions ont pu se modifier.

Dans l'attente de votre aimable réponse, je vous prie de croire, Cher Monsieur, à l'assurance de mes sentiments les plus distingués.

Paul Rosenberg.

PR./

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

16/9/52



Le 18 septembre, 1952

THE WILLARD HOTEL
 Monsieur Jules Strauss-Ignace
 Tudor Hotel
 304 East 42nd Street
 New York, N. Y.

Mon cher Jules,

*Je suis aux Etats-Unis depuis le 9 juillet
 en liaison avec la mai... et
 d'autres Français pour de...
 l'Agriculture...
 1/1. May...
 dizaine de jours...
 à demain, voudras à partir de lundi prochain.*

Merci de ta lettre.

Je suis heureux d'apprendre que
 tu es en Amérique, et je serais très content de te
 revoir après de si longues années.

Viens donc nous voir quand tu
 voudras à partir de lundi prochain.

*Chicago et passera...
 en Caroline...*

J'espère que ta famille est en
 bonne santé, et reçois, mon cher Jules, mes cordiales

amitiés.

*Je suis à nouveau en demande
 relative et en voyage...
 New York où je reste jusqu'au samedi
 27, date à laquelle je me réembarque
 à 17 heures.*

Paul Rosenberg

PR:amb

*Je serai donc très heureux de
 te voir et de passer quelques moments
 avec toi.
 Je dors au Tudor Hotel (je vois
 que c'est dans le 42^e Rue Est.)*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II. H. 32

16/9/42



THE WILLARD HOTEL
WASHINGTON, D. C.

Mon cher Paul,

Je suis aux Etats-Unis depuis le 8 juillet en mission avec le mari de Denise Tardy et d'autres Français pour des questions de crédits à l'Agriculture -

Nous avons passé à notre arrivée une dizaine de jours ici, puis 4 semaines dans l'Illinois, ensuite dans le Michigan, visite Chicago et passé ensuite 2 semaines en Caroline du Sud au Clemson College -

Je suis arrivé à nouveau ici dimanche matin et en repars samedi soir pour New York où je reste jusqu'au samedi 27, date à laquelle je me réembarque à 17 heures pour Orly -

Je serai donc très heureux de te voir et de passer quelques moments avec toi -

Je descends au Tudor Hotel (je crois que c'est dans la 42^e Rue Est.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

Donc si tu as quelques moments à
perdre avec moi, tu serais gentil de me
envoyer un petit mot à partir de
dimanche prochain 21 septembre.

En attendant le plaisir de te
revoir présente mes hommages à ta
Femme et pour toi une bien cordiale
poignée de mains.

Jules

Jules Strauss-Squadre.

Tudor Hotel
304 E 42

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

SYNDICAT NATIONAL DES ANTIQUAIRES
NÉGOCIANTS EN OBJETS D'ART
TABLEAUX ANCIENS ET MODERNES

11, RUE JEAN MERMOZ, 11 - PARIS 8^e

Le 2 janvier, 1952

Messieurs Serge Roche et Maurice Loyer
Syndicat National des Antiquaires
Négociants en Objets d'Art
Tableaux anciens et modernes,
11, Rue Jean Mermoz
Paris 8^e.

Messieurs,

Je n'ai certainement pas oublié le Syndicat et tous les heureux moments que j'y ai passés comme vice-président. Malheureusement, comme je ne suis plus établi en France, je ne vois pas l'intérêt pour moi de continuer à faire partie du Syndicat.

Du reste, à mon prochain passage à Paris, je me permettrai de vous rendre visite et de vous expliquer les raisons de cette décision.

Je vous présente mes meilleurs vœux pour la nouvelle année, pour vous-mêmes et tous les membres du Conseil d'Administration du Syndicat, et avec mon bon souvenir à tous, je vous prie de croire, Messieurs, à l'expression de mes sentiments les meilleurs.

Paul Rosenberg

PR:mab

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

SYNDICAT NATIONAL DES ANTIQUAIRES
NÉGOCIANTS EN OBJETS D'ART
TABLEAUX ANCIENS ET MODERNES

MEMBRE DE LA CONFÉDÉRATION INTERNATIONALE DES NÉGOCIANTS EN ŒUVRES D'ART

TÉLÉPHONE
BALZAC 44-33

11, RUE JEAN-MERMOZ, 11 — PARIS (VIII^e)

COMPTE POSTAL
N° 1023-07

PARIS, le 14 décembre 1951

Monsieur Paul ROSENBERG
16 East. 57th Street
NEW YORK CITY (U.S.A.)

Mon cher collègue,

Permettez-moi de vous rappeler que nous avons maintenu jusqu'à présent votre nom - ainsi que vous nous l'aviez demandé - sur la liste des membres de notre Syndicat.

Nous souhaitons vivement vous conserver au nombre de nos adhérents et nous attendons votre confirmation pour faire figurer votre nom sur l'annuaire de notre Syndicat dont une nouvelle édition est en préparation.

Cependant, comme toute adhésion comporte une cotisation et que nous n'en recevons plus de vous depuis 1939, nous serions heureux si vous vouliez bien manifester, par un versement, votre collaboration à notre Syndicat, ce qui nous permettrait, en outre, de vous faire le service de notre Bulletin ART & CURIOSITE.

Dans l'espoir de vous lire, par un prochain courrier, nous vous prions d'agréer, mon cher collègue, l'expression de nos meilleurs sentiments.

LE PRESIDENT,

Serge Roche

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H . 32

14 decembre 1951

Cher Monsieur Rosenberg

ALEXANDRE

Cette lettre est envoyee a tous nos
adhérents établis à l'étranger et dont nous
sommes sans nouvelles depuis quelques années -

1980

J'ai saisi l'occasion qui m'est offerte
pour vous dire que nous sommes, ici,
encore nombreux, qui nous rappelés votre
vie-présence parmi nous - Nous espérons
que malgré l'éloignement, nous n'avons pas
oublié votre félicité et vos cordiales
relations et ce est en évoquant ces souvenirs
du passé que je vous prie d'agréer mes vœux
pour la nouvelle année

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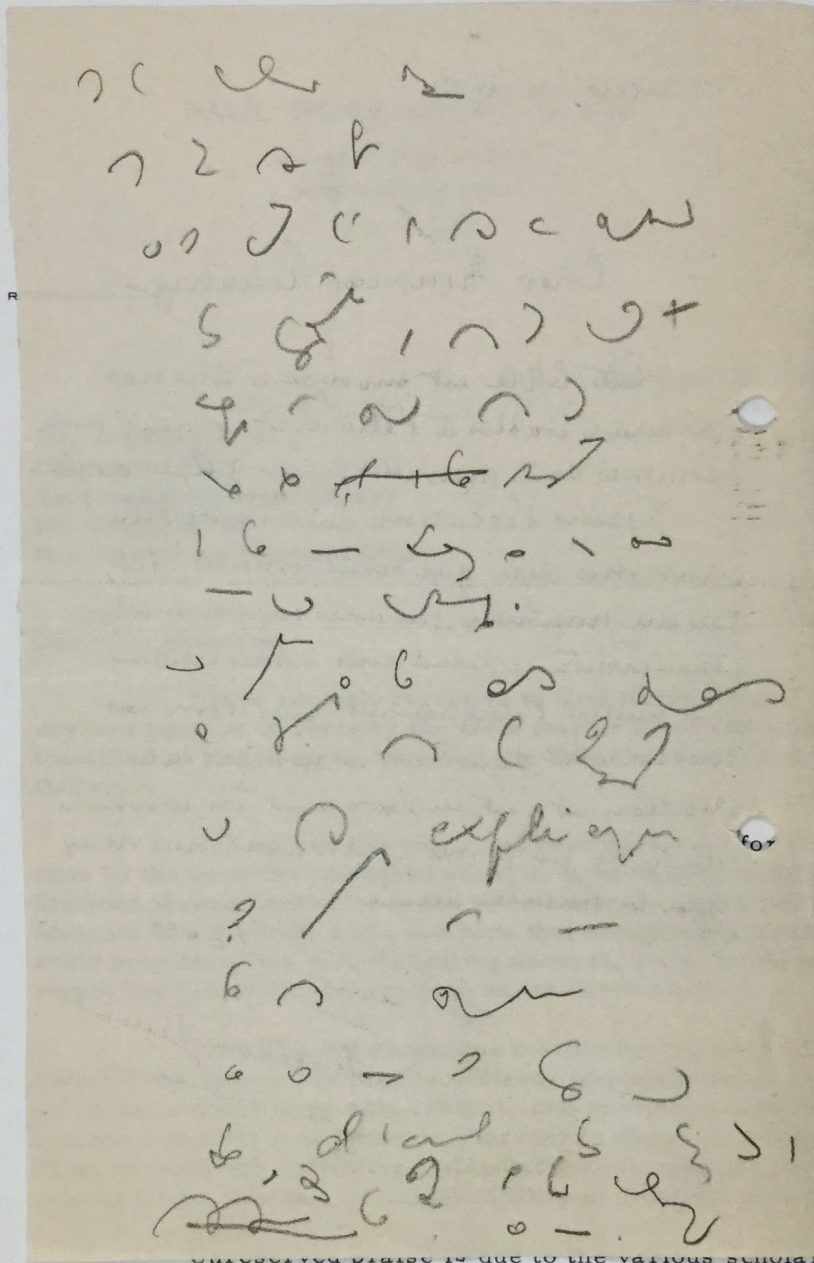
Mme Lévy
Septaine Périer
de Lyon

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ing,
n art.

Unreserved praise is due to the various scholars whose discernment has detected the variance from antique form despite the strong suggestion offered by the appearance of the marble. In return, it is all the more astonishing that they failed to perceive the most immediately noticeable feature of the piece: that, in its present condition, it is the product of the work of two hands radically different in competence, purpose and time.

The front view of the torso announces a sculptor of superb ability and skill, associable only with the highest level

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II. H. 32



ALEXANDRE P. R.

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	Paul Rosenberg	II . H. 32

PAUL ROSENBERG & CO.

20 EAST 79TH STREET
NEW YORK, N.Y. 10021

(212) 472-1134

ALEXANDRE P. ROSENBERG

November 21, 1980

Dr. Alan Shestack
Director
Yale University Art Gallery
1111 Chapel Street
New Haven, Connecticut 06510

Dear Dr. Shestack,

I have recently travelled to New Haven for the express purpose of studying the male marble torso conjecturally identified as Hercules or Apollo at the Yale University Art Gallery.

The reason was that I had been perplexed for some time by the accounts published about it, especially in Wendy Stedman Sheard "Antiquity in the Renaissance", Smith College Museum of Art, 1978, and I had hope that an attentive viewing could help develop a definite feeling about it. I would like to report the substance and outcome of my observations.

That it is not an antique marble but the work of an Italian Renaissance sculptor is, indeed, unquestionable. The spirit has nothing to do with antiquity and everything with the nascent mannerism of Rome or Florence in the early XVIth. Century, although reflecting a singularly keen understanding, even passion, for the anatomical ideality of Greco-Roman art.

Unreserved praise is due to the various scholars whose discernment has detected the variance from antique form despite the strong suggestion offered by the appearance of the marble. In return, it is all the more astonishing that they failed to perceive the most immediately noticeable feature of the piece: that, in its present condition, it is the product of the work of two hands radically different in competence, purpose and time.

The front view of the torso announces a sculptor of superb ability and skill, associable only with the highest level

CABLE ADDRESS: POLROSEN-NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

- 2 -

of sensitivity and plenitude found among the best XVith Century artists. Whereas the sides and back betray an inept and clumsy workman with minimal intelligence of sculpture. It is bewildering that this figure could have ever been considered, whether whole or fragmented, as the unified conception of a single agent.

It takes only a few steps to shift from the refinement and ample volume of the frontal view to the disappointingly thin and puny profile presented by the lateral contours. And the back manifests conspicuously the faltering of a downright miserable executant who had no clear notion of what to do, stone-cutter rather than sculptor.

The contrast, it seems to me, is so marked that it is possible to trace with precision the line of demarcation separating the areas worked respectively by each of the two hands fortuitously associated in the shaping of the torso as it is to-day: it runs roughly and irregularly down both sides of the figure at about half-depth. By instance, the part of the arm visible from the front is rich and subtle in shape, while the posterior portion is poorly defined and inert. The same observation applies to both thighs. As to the pieces of drapery in the back, the shapes are so illogical and crude that one must imagine the effort of an unskilled artisan trying to do the best of an awkward situation.

Not all the scholars who have addressed communications to the University on the subject have ignored the unevenness of facture, but those who appear to have seen it most clearly did not go beyond explaining it by haste of execution. Such an explanation is unacceptable: it is impossible to credit the gross hand that cut the forms in the back with carving the educated surface of the front; inversely, it is impossible to suppose that the instinct of the brilliant sculptor responsible for the front view could have sunken to the primitive level shown in the back, even in the greatest haste. Not to stress that blundering strokes of the chisel take just as much time as inspired ones. I believe that postulating two sculptors, a subtle one and a dumb one, is inescapable.

How to account for this riddle? No other way is open than the following scheme: a XVith Century sculptor of the highest qualification availed himself of a block of marble and worked out the front face of this block until the high-relief of a male torso had fully emerged to a degree of near-finish, and then abandoned it. There is no basis to decide whether a head, a left arm and feet were carried out and to what extent of resolution, but the likelihood

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

- 3 -

is that these features were left in the state of rough lumps of marble, for the reason that they represented secondary priorities in the artist's preoccupation. It is also conceivable that the dimensions of the block did not accommodate comfortably one or more of these members, indicating then that the carving had no potential to result in a complete figure.

In any event, the unfinished block of marble must have remained in the inchoate state for a considerable length of time. I suppose that it somehow came in the possession of an enterprising owner, probably late in the XVIIIth Century or early in the XIXth., who decided to transform it into a saleable piece of free-standing sculpture. By that time, all knowledge of the origin and the name of the sculptor was surely obscured. The conversion was irreverently entrusted to a mediocre workman, unequal to the task of supplying the parts which were either uncarved or missing; there was no alternative but to achieve the appearance of a mutilated antique figure, a solution strongly suggested also by the style of the figure, since there was no such thing at the time as a fragmentary modern sculpture. The marks of battering were added to reinforce the illusion, and the dowel hole in the neck can be interpreted accordingly as the vestige of an aborted real attempt to fit a pastiche head or the naive intimation that a head once existed. The simplistic piece of drapery below the right shoulder must be the outcome of recutting uninventively a lump which had been reserved for some unknown attribute. The same applies to the shapeless mass at the right hip. In summary, I consider the torso, in a rare combination, to be half genuine masterpiece and half deliberate forgery.

Thus is eliminated the possibility that the torso be linked in any way to the lost Hercules of Michelangelo which certainly reached the state of a full three - dimensional figure. But it does not cancel the intuitively recognized rapport with Michelangelo's work. It even strengthens the case for a downright attribution to him.

The conception, authority, bearing, system of modeling, volumes and general quality are entirely consistent with the finest works of Michelangelo, to the point where it would be difficult to suggest an alternative candidate for authorship who would satisfy all these various criteria. The torso is, on the other hand, so close in structure to the monumental David of 1501-02 that it can only be viewed as a possible rehearsal for its execution or as a restatement, immediately subsequent, intended

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

-4-

for a less ambitious project of essentially the same nature.

It would not even be stretching facts that to suggest that the Yale torso may have been a start toward satisfying the request of Pierre de Rohan, general of the French king Charles VIII, with whom Michelangelo contracted for a statue of David in August of 1502 (bronze or marble?), the ultimate fate of this contract being most unclear. Besides, it is unnecessary, as several historians seem to have been inclined, to date the torso any later in the XVIth. Century: the mildly mannerist character is not of a kind that needed a long maturation. The incipient tendency was fully formed as early as the Florentine period of Michelangelo of 1501-05, and notably in the David itself.

However, the most convincing factor favoring the attribution resides in the fact that the genesis of the torso, as outlined above, conforms with the unique working habits and method of Michelangelo: the direct attack of a marble block with few or no preliminary sketching, as if trusting his chisel above pen and ink; this attack developing from the frontal face and progressing toward the back along a single axis, as described by Vasari (see the simile of the water draining from a tub), instead of the all-around gradual approach to the final product used by other sculptors (a very good idea of this process is given by the "Saint-Matthew" of 1504 or the "Awakening Slave" of 1520-23); the fact that only in Michelangelo's work can we find examples of large marble carvings almost finished on one side and practically untouched on the others, in such a way as to see a sculpture advance by steps from the condition of a relief to that of a free-standing statue; finally, the evidence that Michelangelo was the biggest non-finisher of work in progress, throughout his career, this apparent inconstance being explained by his reluctance to pass on any started work to the care of assistants on whom his colleagues freely relied as soon as a challenging task turned into a formal chore. It is hard indeed to find any uncompleted marble by other artists of the period.

I fully realize the resistance that this opinion can meet from the body of Michelangelo scholars, who recoil in general at recognizing any work not designately recorded in Vasari or Condivi. This timidity is motivated partly by a quasi-theological (and undeserved) creed in these scriptures (in fact, the avid search for objects described by these authors can sometime result in identifications as artless as the medieval acceptance of relics, for example the paltry crucifix of San Spirito; - whereas convincing works remain rejected and buried under embarrassed double-talk for no other fault than being unlisted in Vasari, by instance the London "Entombment" or the Palestrina "Pieta"); and partly by a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II . H. 32

- 5 -

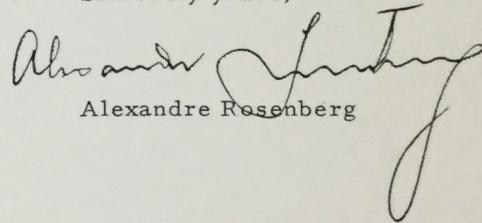
dessicating concern to look historically "scientific", not noticing that ironically nothing could be less scientific than the uncritical reliance on a sole witness who happens to be otherwise notoriously capricious. (Vasari, writing a half century after the fact, repeats mainly what Michelangelo told him or told to Condivi, and it is unlikely that the sculptor would have mentioned an aborted project of his distant youth which was probably not connected with a specially honorific commission).

The subject of the Yale torso, in the light of the preceding, is surely not Apollo, but very likely David, with Hercules a subsidiary possibility.

At any rate, I submit for your consideration that Yale University Art Gallery may well own the only piece of sculpture by Michelangelo in an American institution.

With best regards,

Sincerely yours,


Alexandre Rosenberg

AR:sy