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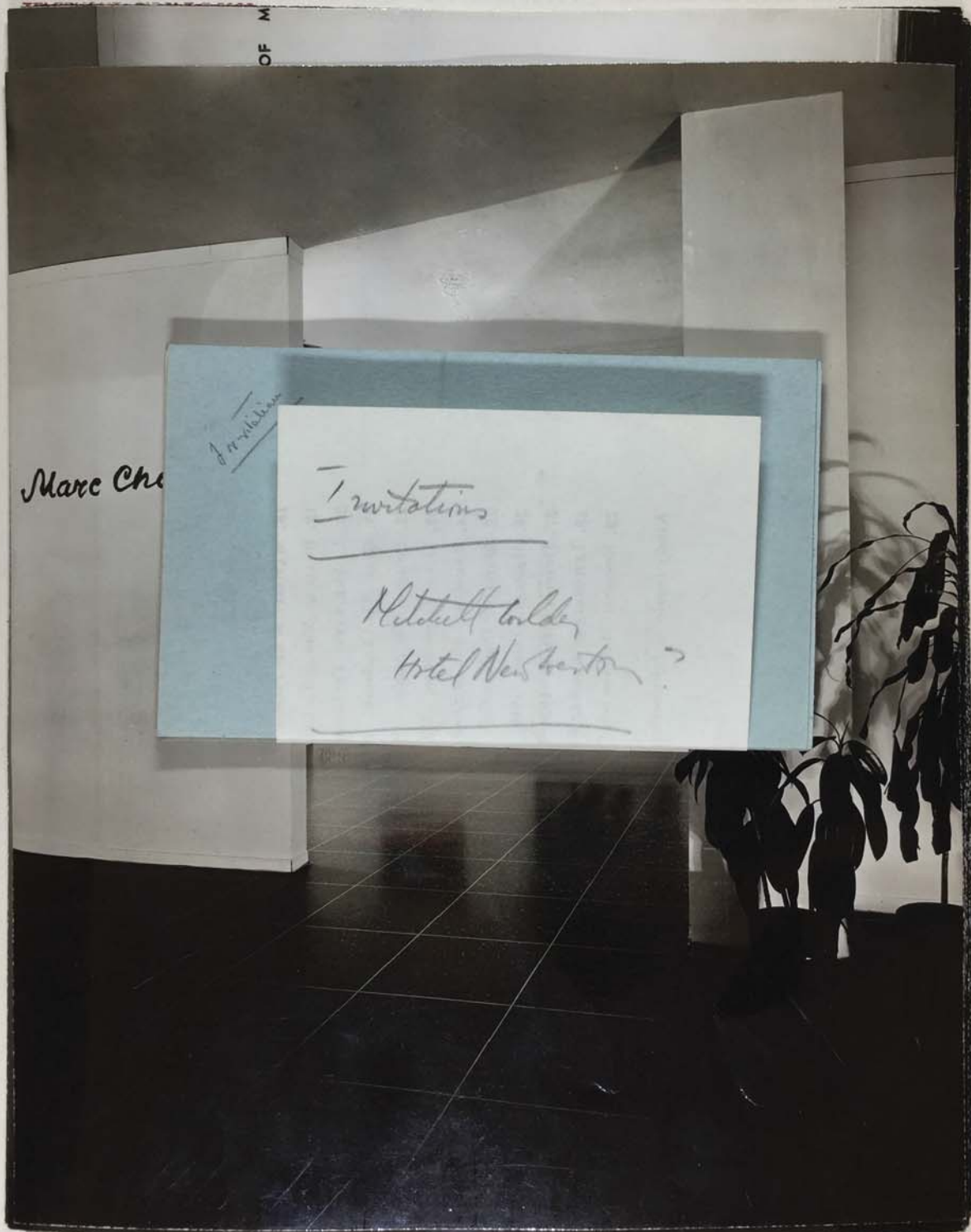
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

46408 - 18

**THE MUSEUM OF MODERN ART**

11 WEST 53RD STREET, NEW YORK 19, N. Y.

FOR IMMEDIATE RELEASE



the first floor of the Museum a representative showing of the artist's original scene and costume designs, ranging from his early essays in Russia between 1917 and 1921 to his recent scenic creations for the ballets *Aloha* and *Etchings*, will be presented.

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46408 - 18

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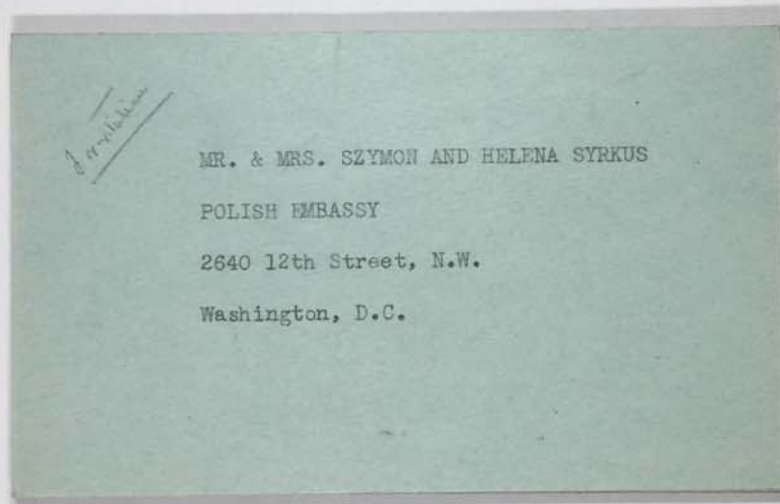
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the first floor of the Museum a representative showing of the  
artist's original scene and costume designs, ranging from his early  
essays in Russia between 1917 and 1921 to his recent scenic creations  
for the ballets *Alceste* and *Etchings*, will be shown in the

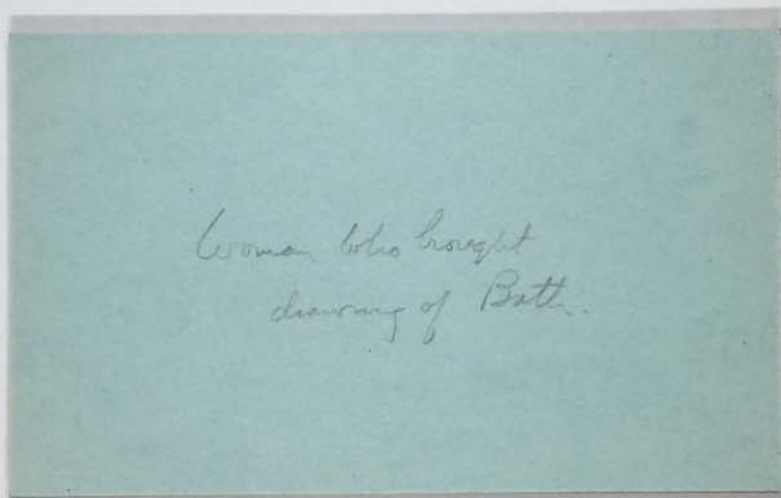
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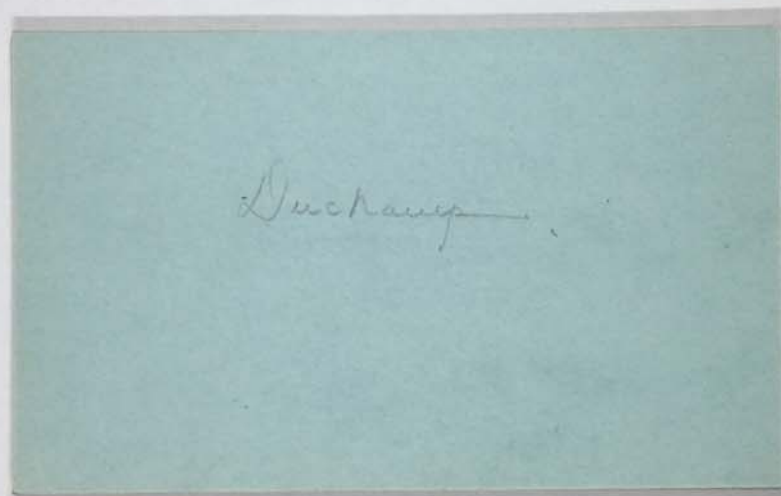
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*Special label added post*

Rn John Doe Powers  
to Mr. Gerald Murphy

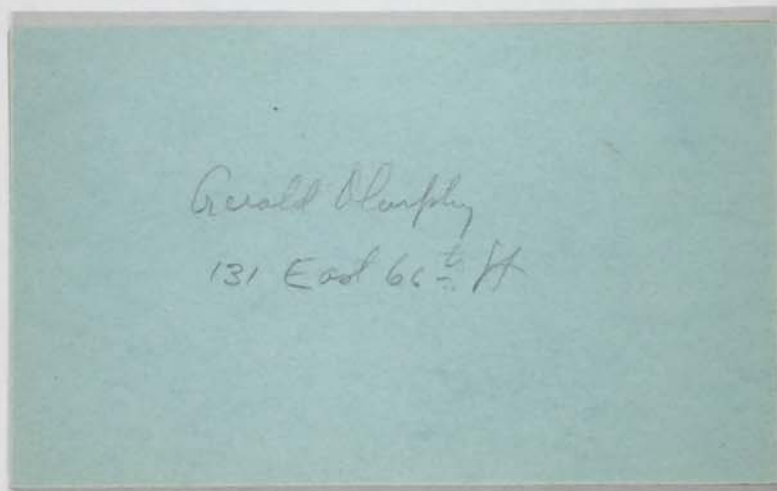
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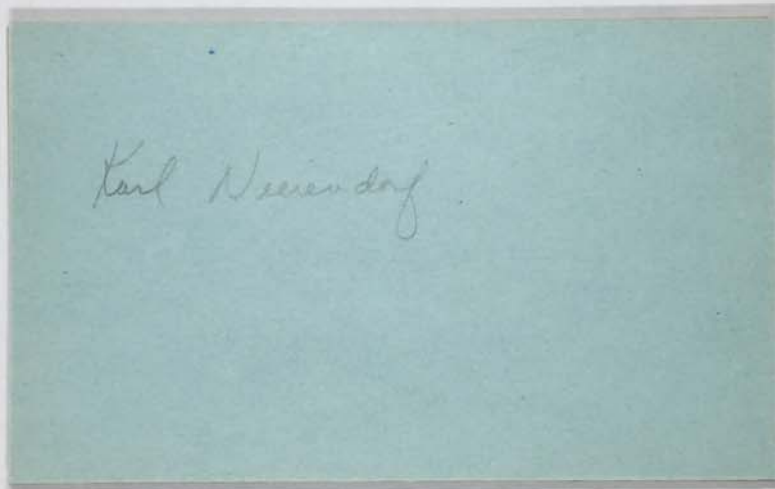
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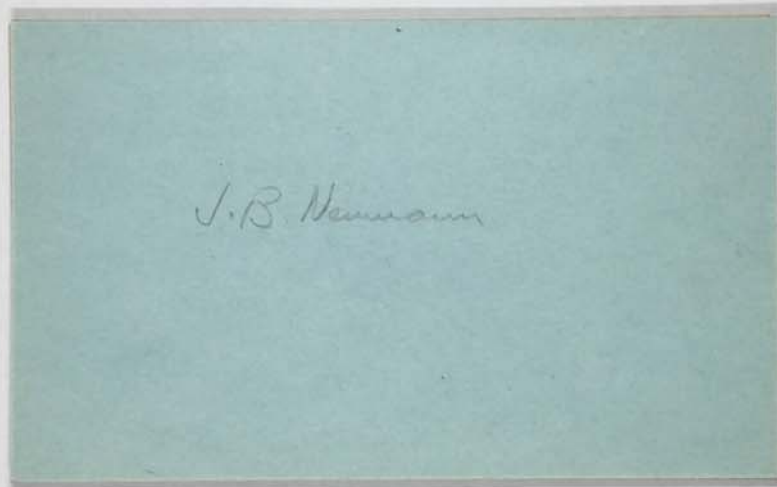
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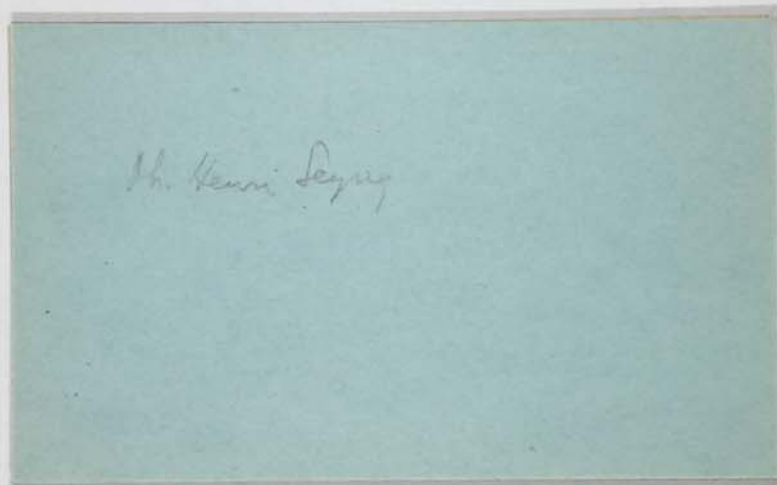
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Frederick Hartman Clapp  
375 Park Avenue  
New York

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CHAGALL

ACKN. & INVITATIONS

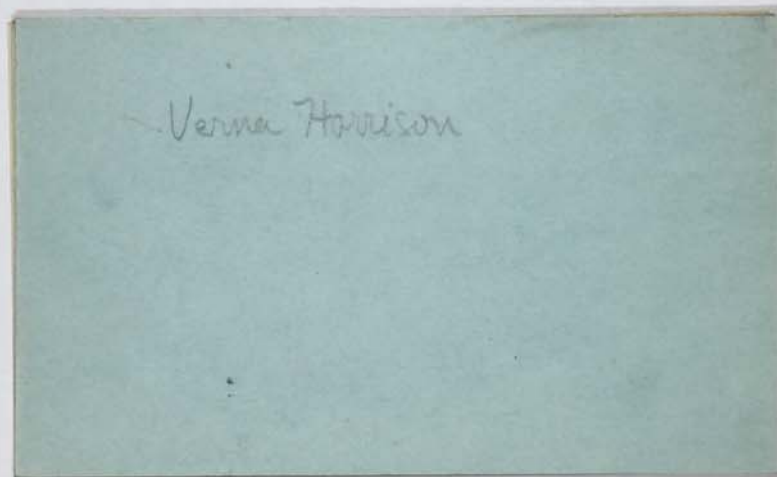
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Mr. Gerard Hordijk  
2262 Sedgwick Ave.  
Bronx, N.Y.

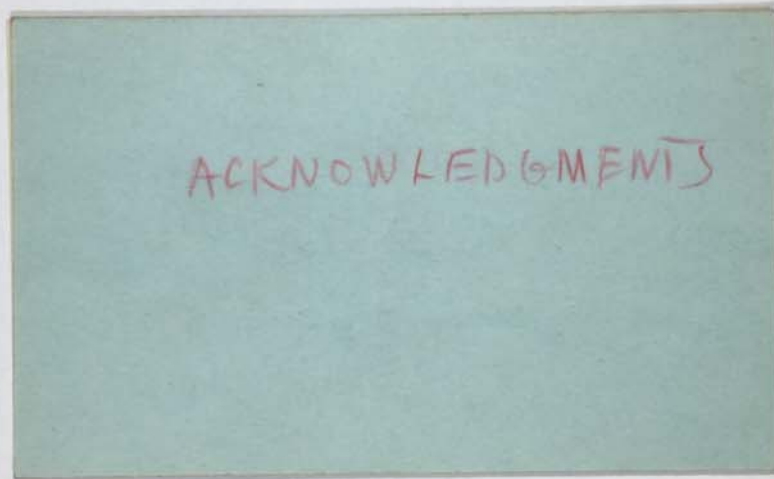
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Acknowledgment

To Maurice Potin, peintre graveur, who made a special printing of all of the Bible plates for this exhibition in December 1946.

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Acknowledgment?

Mr. Michel Rapaport

42 Riverside Drive

Radio Section

New York

~~United States of America Information  
Services~~

17 Bld. des Capucines

Paris, France

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Acknowledgment

Ida Chagall acknowledged under professional name, Ida Gordey.

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Acknowledgments

Lt. Doris K. Budrow.  
(brought prints from Paris)

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Mme. Ida Rapaport  
c/o Mme. Lisa Bernstein  
16 Rue des Marronniers  
Paris, France

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46408 - 18

## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

### MUSEUM OF MODERN ART OPENS RETROSPECTIVE EXHIBITION OF WORKS OF MARC CHAGALL

Horses that fly through the air, an acrobat balancing himself with one foot on an up-ended violin, a bride with two faces, a juggler, half-bird, half-man, a corpse laid out in the road with candles burning brightly around him while a little man plays a violin on the rooftop above, two lovers embracing in a snowy street with not only the moon but a cosy parlor-lamp shedding beneficent light from the sky, a clock borne aloft by a fish with wings--all these and much more, rich in color and fantastic in form, will be seen in the paintings of Marc Chagall on Wednesday, April 10, when the Museum of Modern Art opens a retrospective exhibition of the work of the noted Russian painter who has been living in New York since 1941. The exhibition, which is being held in collaboration with the Art Institute of Chicago, will remain on view through June 23. Next Fall it will be shown in Chicago.

James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, has directed the exhibition and installed it on the first floor of the Museum. It includes 56 paintings plus theatre designs and graphic work. Eighteen important oils never before shown in the United States have been lent from great European collections: four from the Regnault Collection, Amsterdam; three from Frau Nell Urech-Walden, Switzerland; and one each from H. Gabrielson, Gothenburg, Sweden; Museum of Fine Arts, Liège, Belgium; Baron von der Heydt, Ascona, Switzerland; Vicomte de Noailles, Paris; Dr. Potvin, Brussels; Philippe Dotremont, Brussels; Mme. N. Berr de Turique, Paris, and others.

Simultaneously with the opening of the Chagall exhibition on the first floor of the Museum a representative showing of the artist's original scene and costume designs, ranging from his early essays in Russia between 1917 and 1921 to his recent scenic creations for the ballets Aleko and Firebird, will be presented in the auditorium galleries. The Aleko designs are a selection from the Museum's recent acquisition of the entire group of Aleko designs comprising 67 sketches in color. The selection and installation of the ballet

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designs has been made with the collaboration of George Amberg, Curator of the Museum's Department of Dance and Theatre Design.

In conjunction with the exhibition the Museum will soon publish a book on Chagall with a biographical-critical essay by Mr. Sweeney and a brief article by Carl O. Schniewind, Curator of Prints at the Art Institute of Chicago, on Chagall's prints. It will be illustrated with three plates in color and eighty halftones. Mr. Sweeney opens his essay with a quotation from André Lhôte:

"It is the glory and the misery of the artist's lot to transmit a message of which he does not possess the translation."

Mr. Sweeney goes on to speak of Chagall's first arrival in Paris from his native Russia in 1910, when the focus of attention was passing from impressionism to cubism. He writes:

"Chagall arrived from the East with a ripe color gift, a fresh, unashamed response to sentiment, a feeling for simple poetry and a sense of humor. He brought with him a notion of painting quite foreign to that esteemed at the time in Paris. His first recognition there came not from painters, but from poets such as Blaise Cendrars and Guillaume Apollinaire. To him the cubists' conception seemed 'earthbound.' He felt it was 'necessary to change nature not only materially and from the outside, but also from within.'"

Quoting André Breton as saying of Chagall, "with him and with him alone the metaphor made its triumphant return into modern painting," Mr. Sweeney defines Chagall's major contribution to contemporary art as "the reawakening of a poetry of representation, avoiding factual illustration on the one hand, and non-figurative abstractions on the other."

In the final paragraph of his essay Mr. Sweeney sums up Chagall's work as follows:

"Chagall is a conscious artist. While the selection and combination of his images may appear illogical from a representational viewpoint, they are carefully and rationally chosen elements for the pictorial structure he seeks to build. There is nothing automatic in his work. In fact his much talked-of illogicality appears only when his paintings are read detail by detail; taken in the composite they have the same pictorial integrity as the most naturalistic painting, or the most architectural cubist work of the same level of quality. He is an artist with a full color sense. He has a deep regard for technique. He is a subtle craftsman who, rather than dull his hand in virtuosity, affects clumsiness. He is an artist who has been content with a limited repertory of representational forms. But his work of nearly forty years shows a persistent effort to bring out new and richer effects from his consciously limited thematic material by unaccustomed arrangements and by a steady development of a more complex technique. In an age that has fled from sentiment he has drawn constantly on it for his stimulation. And our debt to Chagall is to an artist who has brought poetry back into painting through subject matter, without any sacrifice of his painter's interest in the picture for itself, and entirely aside from any communication that can be put into words."

Although Chagall's chief fame is as a painter, he has executed nearly 400 different subjects in graphic media. Best known among

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these are 20 plates of his autobiographic series published in 1923 by Paul Cassirer in Berlin. The majority of Chagall's prints were, however, executed under commissions from the French picture dealer and publisher, Ambroise Vollard. Vollard commissioned him to etch 96 illustrations for Gogol's Dead Souls. Before he could finish them, Vollard gave him another commission to paint 100 gouaches to be reproduced in full color as illustrations of La Fontaine's Fables. The color reproduction of these was found too difficult and Chagall made 100 etchings for the Fables in black and white. Then Vollard suggested that Chagall illustrate the Bible, but by the time the artist had finished a total of 105 of these plates, Vollard died and the work was never completed.

Thus Chagall's tremendous accomplishments in print-making are little known. Mr. Schniewind writes of this phase of Chagall's art:

"Within the first year of his experiments Chagall found that etching and dry point were his true media. In them, all that is so fantastically exuberant in his painting finds translation into terms of black and white....Almost completely unknown to the print world, Chagall nevertheless must be regarded as one of the great etchers of our day. From the beginning he has shown a love and understanding of black and white which is quite unique among his contemporaries. He has never fallen into the fatal routine performance of the professional printmaker. He has always preserved the freedom of the painter and, above all else, in every one of his prints his great imagination always leads him to new and interesting results."

Lenders to the exhibition are as follows:

Europe: Philippe Dotremont, Uccle-Brussels, Belgium; Hjalmar Gabrielson, Gothenburg, Sweden; Baron Edward von der Heydt, Ascona, Switzerland; The Vicomte de Noailles, Paris, France; Dr. Potvin, Brussels, Belgium; P. A. Regnault, Laren, Holland; Mlle. Marcelle Berr de Turique, Neuilly-sur-Seine, France; Frau Nell Urech-Walden, Schinznach-Bad-Postfach, Switzerland; Museum of Fine Arts, Liège, Belgium.

United States: Mr. and Mrs. Walter C. Arensberg, Hollywood; Mr. and Mrs. Joseph Bissett, New York; Marc Chagall, New York; Miss Ida Gordey, New York; Mrs. Charles B. Goodspeed, Chicago; Miss Mary E. Johnston, Glendale, Ohio; Adolphe A. Juviler, New York; John S. Newberry, Jr., Grosse Pointe Farms, Michigan; Mr. and Mrs. Walter Paepcke, Chicago; Mme. Helena Rubinstein, New York; Louis E. Stern, New York; Josef von Sternberg, Hollywood; The Art Institute of Chicago; City Art Museum of St. Louis; The Museum of Modern Art, New York; The Solomon R. Guggenheim Foundation, New York; The Worcester Museum, Worcester, Mass.; and Pierre Matisse Gallery, New York.

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for Chagall, Matisse - Returns from Chagall exhs, which were not exhs. Forls - Returns from c/e Urban Printing Today

ORDERED AUTHORIZ

CHAGALL

New York Dates - April 9, - Jun 23  
 Chicago Dates - Nov. 14 - Jan. 12 '47

- Project Order - No. 4181  
 \$10 July 16, 1946  
 4 sample mat board panels for Chagall print installation
- Project Order - No. 4303  
 \$15 3/21/46 For 4 panels to mount ballet sketches
- Project Order - No. 4309  
 \$1000 3/26/46 For wall changes, carpentry, painting, lighting, installation, by 4/8/46
- Project Order - No. 4323  
 160.00 April 4, 1946 Alcko & Firebird Auditorium - Painting, carpentry installation, & returning O. & T. Gallery to permanent arrangement
- Project Order - No. 4326  
 \$300 Mounting and Framing  
 April 8, 1946  
 by April 9, 1946

INVOICE BEARING

TO

THE MUSEUM OF MODERN ART  
 11 WEST 53 STREET  
 NEW YORK CITY

231 East 57th Street

DATE

May 14, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

No 20206

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THE MUSEUM OF MODERN ART  
 11 WEST 53 STREET  
 NEW YORK CITY

316

TO Wahn Bros.  
231 East 55th Street  
New York 22, N.Y.

DATE May 14, 1946  
 PLEASE PUT ORDER NUMBER ON INVOICE

No 20206

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	UNIT PRICE	TOTAL
<p>For collecting items at the Museum and returning them to Mr. Marc Chagall, 42 Riverside Drive, Pierre Matisse Gallery, 51 East 57th St. Perls Galleries, 32 East 58th Street</p> <p>Details sent you in our letter of May 10th.</p> <p>MUSEUM OF MODERN ART          MARC CHAGALL          Retrospective exhibition          Tuesday, April 9, from 3 to 11 o'clock          D.H. Dulley, Registrar          AUTHORIZED BY</p> <p>FOR <u>Chagall, Matisse - Returns from Chagall exh. which were not exh. Perls - Returns from c/e Cuban Painting Today</u></p>		

*Chagall*

Enclosures

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19

THE MUSEUM OF MODERN ART

A6.  
Chagall.

MUSEUM OF MODERN ART

MARC CHAGALL

Retrospective exhibition

Tuesday evening, April 9, from 8 to 11 o'clock

Kindly admit Mr. Novic to

the opening of my exhibition.

*Marc Chagall*

MW:w  
Enclosures

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THE MUSEUM OF MODERN ART

AG.  
Chagall

Date April 8, 1946

To: Mr. Warren William Young: Front Desk  
From: Mr. Porter

Re: Chagall opening  
Tuesday, April 9, 8 - 11 p.m.

We have discovered that Mr. Chagall has sent out, in addition to the regular opening invitations, about 15 or 20 small cards of admission to the opening tomorrow evening. They state, "Kindly admit 1" (or "2" as the case may have been) and are signed by Mr. Chagall. They should therefore not be difficult to identify. Will you please instruct the ticket-taker to honor these cards.

MW:w  
Enclosures

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## THE MUSEUM OF MODERN ART

**Date** April 6, 1946

**To:** Miss Lillian Young

**Re:** Chagall Invitations

**From:** Miss Anderson

Dear Lillian,

I asked Mr. Chagall's son in law to describe the hand-made invitations to me, and this is what he said:

Small card on cardboard, typewritten, inviting the bearer to the opening of the Chagall exhibition on April 9th, time etc., and "Kindly admit 1 (or 2)", signed in ink by Mr. Chagall.

I understand that 15 or 20 were sent. And Mr. Rapaport said that he was very sorry.

Jean

MW:w  
Enclosures

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19

February 14, 1947

February 13, 1947

Mr. Selma Rubenstein  
Mr. Marc Chagall  
42 Riverside Drive  
New York 24, New York

Dear Friend:

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

May I take this occasion to tell you how deeply touched I was by your thoughtfulness in sending me the beautifully inscribed copy of Bella's book. I should have thanked you for it before now but I have been under a wave of troublesome work which has now subsided. I hope to see you and Ida very soon.

With renewed thanks and affectionate regards to you both, I am

Faithfully yours,

MS:lar

MW:w  
Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 13, 1947

February 13, 1947

Mme. Helena Rubinstein  
625 Park Avenue  
New York 21, N. Y.

Mrs. Michael Szeepert

Dear Mme. Rubinstein:

See York 24, N. Y.

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I am

Very sincerely yours,

With renewed thanks and best wishes, I am

Very sincerely yours,

MW:lcr

MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 6, 1947

February 13, 1947

Mr. Marc Chagall  
42 Riverside Drive  
New York 24, New York  
Mrs. Michel Rapaport  
42 Riverside Drive  
New York 24, N. Y.

Dear Ida:

We have returned to you the painting listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I am

Very sincerely yours,

With renewed thanks and best wishes, I am

Very sincerely yours,

MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 6, 1947

Mr. Marc Chagall ~~Mr. Bissett~~  
42 Riverside Drive  
New York 24, New York

Dear Friend: ~~Mr. Bissett~~

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I am

Very sincerely yours,

~~MW:lcr~~  
MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 6, 1947

Mr. and Mrs. Joseph Bissett  
965 Fifth Avenue  
New York 21, N. Y.  
11 East 57th Street  
Dear Mr. and Mrs. Bissett:

Dear Sir: We have returned to you the painting listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope. The receipt and return it to us in the attached envelope. The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation. We are most grateful to you. With renewed thanks and best wishes, I am

Very sincerely yours,  
Very sincerely yours,

MW:lcr

MW:lcr

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February 6, 1947

Mr. Pierre Matisse  
Pierre Matisse Gallery  
41 East 57th Street  
New York 22, N. Y.

Dear Pierre:

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I am

Very sincerely yours,

MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 6, 1947

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

Dear Mr. Stern:

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I am

Very sincerely yours,

MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 6, 1947

Mr. Adolphe A. Juviler  
441 West End Avenue  
New York 24, New York

Dear Mr. Juviler: I.

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope. The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful. The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

Sincerely yours,  
With renewed thanks and best wishes, I am

Very sincerely yours,

MW:lcr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF NON  
OBJECTIVE ART

THE MUSEUM OF MODERN ART

February 26, 1947

Baroness Hilla Rebay  
c/o Museum of Non-Objective Art  
24 East 54 Street  
New York 22, N. Y.

Dear Baroness Rebay:

We have returned to you the paintings listed on the enclosed receipt which you so kindly lent for the Chagall exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

The exhibition was most enthusiastically received both here and in Chicago and we are profoundly grateful to you for your generous participation.

With renewed thanks and best wishes, I

am

Sincerely yours,

MW:lcr

THE MUSEUM OF MODERN ART

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## THE MUSEUM OF MODERN ART

**Date:** June 11, 1946

**To:** MR. SWEENEY

**Re:** Chagall show in Chicago

**From:** Mr. Wheeler

Dear Jim:

you have looked at the attached pictures did you pass them  
Dan Rich has written to say that because of his English show it will be  
necessary for him to postpone his Chagall show in Chicago to open on  
November 14 and close on January 12. This will mean that the lenders  
must be written to to obtain their consent to this change of dates. This  
should probably be done at once in case some of the lenders might wish  
to withdraw their works because of this extension.

*Wheeler*

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# THE MUSEUM OF MODERN ART

Date May 28, 1946

To: MR. SWEENEY

Re: Attached photographs

From: Mr. Wheeler

*chagall et. al. in  
galleries*

When you have looked at the attached pictures will you pass them on to Miss Newmeyer? If you want any for yourself they can be ordered by number at \$1.50 each from Mr. Sheridan.

*James L. Sheridan  
40 Roosevelt Avenue  
Westwood, N.J.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date May 9, 1946

Miss Dudley  
**To:** cc Mr. Sweeney ✓  
cc Mr. Wheeler

**Re:** CHAGALL *W*

**From:** Miss Courter

**Topic:** MR. CHAGALL

From: Mr. Wheeler  
Dear Dud:

Before cabling and writing to all the lenders of the Chagall I want to see which Museums can take the show between our closing date and Chicago's opening. I think there is no point in trying to extend the schedule beyond Chicago as I think most of the lenders will want their pictures back by that time.

Most of the Museum Directors seem to be coming to New York either this week or next and if I cannot see various people then I hope to run into them at the Meetings in Washington. The chances of scheduling this show during the summer are of course slim anyway but I have hopes because of the nature of the material of the exhibition. In any case, I shall try to let you know one way or the other by the week of the 20th what plans we have been able to make.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date April 26, 1946

To: MR. SWEENEY

Re: Chagall End Papers

From: Mr. Wheeler

Dear Jim:

I really think it would be better to have Chagall do two 10 by 15 inch drawings, one for the frontend papers and one for the back, and let him repeat on each such elements as he likes. This will greatly simplify the plate making and will, I feel, make a better integrated end paper.

*Murre*

pictures will also have to be returned to the owners and shipped to Chicago about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would, of course, be turned over to Miss Courter for packing. Will you and Miss Courter send me the circulating list at least two weeks before the exhibition closes here, so that our packing list may be sent to Mr. Saxon.

Will you please let me know if the pictures not used in the exhibition here should now be returned to the owners or if they are to be sent to Chicago?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

c.c. Mr. Sweeney  
Mr. Wheeler

April 18, 1946  
**Date** April 24, 1946

**To:** Mr. Sweeney  
Miss Ulrich & Miss Courter  
**From:** Dorothy Dudley  
Miss Dudley

**Re:** \_\_\_\_\_  
\_\_\_\_\_

Dear Iones:

The Chagall paintings borrowed from French lenders were packed and shipped by Lucien Lefebvre-Poinet. We instructed this firm to bill our broker, Mr. W. J. Byrnes. The foreign charges, however, do not appear on Byrnes bill. Will you please let me know if the bills have been sent to you. If so I should like to see them so that I will have a record in my file for the future. *refers to* Iones is responsible for returning paintings to the owners.

I suggest shipping them, especially the foreign loans, in the boxes in which I believe B. Lerondelle is a better shipper to use in the future. You'll, we will remember that we used him for many shipments before the war. He wishes to borrow the frames we made or borrowed, we could send them in a separate box. We will, of course, need to make new boxes for the New York City loans.

The six paintings borrowed from the Regnault collection, Holland, will, as you know, be returned at the close of our exhibition here. Several other pictures will also have to be returned to the owners and shipped to Chicago about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would, of course, be turned over to Miss Courter for packing. Will you and Miss Courter send me the circulating list at least two weeks before the exhibition closes here, so that our packing list may be sent to Mr. Byrnes.

Will you please let me know if the pictures not used in the exhibition here should now be returned to the owners or if they are to be sent to Chicago?

22

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

April 16, 1946

**Date:** \_\_\_\_\_

Date: April 16, 1946

Mr. Sweeney ✓  
**To:** Mr. Wheeler & Miss Courter  
**From:** Dorothy Dudley  
**From:** Mr. Wheeler

**Re:** \_\_\_\_\_

Re: Sales from CHAGALL EXHIBITION

Dear Jim:

Pierre Artiss and Chagall do not wish us to quote prices on the pictures in  
 Monroe was going to ask Mr. Rich if we could ship the Chagalls to Chicago  
 at the close of our exhibition here but, as you know, he did not see him.  
 Shall I write to the Registrar at the Art Institute about this, or have  
 you already made arrangements with Mr. Rich?

Since the Art Institute is responsible for returning paintings to the owners,  
 I suggest shipping them, especially the foreign loans, in the boxes in which  
 they arrived. With the exception of pictures borrowed in New York City, we  
 would need to ship them in their own frames. If the Art Institute wishes to  
 borrow the frames we made or borrowed, we could send them in a separate box.  
 We will, of course, need to make new boxes for the New York City loans.

The six paintings borrowed from the Regnault collection, Holland, will, as  
 you know, be returned at the close of our exhibition here. Several other  
 pictures will also have to be returned to the owners and shipped to Chicago  
 about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would,  
 of course, be turned over to Miss Courter for packing. Will you and Miss  
 Courter send me the circulating list at least two weeks before the exhibition  
 closes here, so that our packing list may be sent to Mr. Warren.

Will you please let me know if the pictures not used in the exhibition here  
 should now be returned to the owners or if they are to be sent to Chicago?

100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date April 11, 1946

To: MISS ULRICH

Re: Sales from CHAGALL EXHIBITION

From: Mr. Wheeler

Pierre Matisse and Chagall do not wish us to quote prices on the pictures in the exhibition belonging to them which are for sale. Will you, therefore, instruct the Desk that all inquiries regarding prices of works in the Chagall Exhibition are to be referred to Pierre Matisse, 41 East 57th Street, EL 5-6269.

Pierre Matisse understands, however, that the Museum is to receive a commission of 10 percent on any works sold out of the exhibition.

You will remember that I told you that Mr. [unclear] of the Home Insurance Co. asked us to request special stowage on future shipments until they can be sent on the best steamer.

I had have copies of all of my letters asking for all risk insurance on the Chagall shipments but I do not think the bills have been sent to us yet. I am writing to Mr. [unclear] requesting a list of rates and will send you a copy as soon as I receive it.

By the time I am asked to arrange insurance, loans have already been requested and the lenders have been told that we will insure. In the future if the director of the exhibition or Mr. Wheeler can give us a rough list of what we plan to borrow from abroad with estimated values, I can prepare an estimate of the cost for your budget. We could also estimate the cost of freight. We would need to do this well in advance, however, in order to have it ready when you need it for the budget.

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# THE MUSEUM OF MODERN ART

Date April 6, 1946

To: Mr. Sweeney  
Mr. Wheeler

Re: Foreign shipments

From: Miss Dudley

Following is a copy of a memo I sent to Miss Ulrich on March 26:

Mr. Gubner of Rathbone telephoned this morning to say that we can place nominal values on our ocean shipments but that it should be high enough for us to obtain special stowage. He suggests telling our shippers to request special stowage and declare ten per cent of the value for the Bill of Lading but not less than \$500. a box. Do you approve?

You will remember that I told you that Mr. Manning of the Home Insurance Co. asked us to request special stowage on future shipments until they can be sent on the best steamers.

610

You have copies of all of my letters asking for all risk insurance on the Chagall shipments but I do not think the bills have been sent to us yet. I am writing to Mr. Manning requesting a list of rates and will send you a copy as soon as I receive it.

By the time I am asked to arrange insurance, loans have already been requested and the lenders have been told that we will insure. In the future if the director of the exhibition or Mr. Wheeler can give us a rough list of what we plan to borrow from abroad with estimated values, I can prepare an estimate of the cost for your review. We could also estimate the cost of freight. We would need to do this well in advance, however, in order to have it ready when you need it for the budget.

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# THE MUSEUM OF MODERN ART

**Date:** April 5, 1946

c.c. Mr.weeney  
Mr. Wheeler

**To:** Mr. Porter

**Re:** \_\_\_\_\_

**From:** Miss Ulrich

\_\_\_\_\_

I notice that we again had to pay approximately \$25.00 overtime to get the Chagall invitation out. Of course, this is cheaper than sending it first class mail. However, I can see no excuse for these invitations to be held until the last minute so that it requires costly overtime to get them mailed. Our exhibition schedule is certainly arranged far enough in advance so that this can be avoided. Will you please give me an explanation of this. The cost has got to be charged to some budget, and it should be charged to the department at fault. for some time.

I couldn't obtain rates for the other shipments today as Mr. Manning of the Insurance Company is away until Monday. As you know all rates were very high during the war and are still high and differ for shipments from different countries. Rates were reduced in November 1945 and apparently some rates were reduced on March 20th, 1946. Mr. Boquist says he always checks our insurance company's rates to make sure they are not higher than other companies' rates.

cc: Mr. Wheeler

You have copies of all of my letters asking for all risk insurance on the Chagall shipments but I do not think the bills have been sent to us yet. I am writing to Mr. Manning requesting a list of rates and will send you a copy as soon as I receive it.

By the time I am asked to arrange insurance, loans have already been requested and the lenders have been told that we will insure. In the future if the director of the exhibition or Mr. Wheeler can give me a rough list of what we plan to borrow from abroad with estimated values, I can prepare an estimate of the cost for your budget. We could also estimate the cost of freight. We would need to do this well in advance, however, in order to have it ready when you need it for the budget.

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# THE MUSEUM OF MODERN ART

Date ~~March 13, 1946~~  
April 4, 1946

c.c.: Mr. Sweeney  
Mr. Wheeler

To: Miss Ulrich

Re: Insurance on Chagall

From: Miss Dudley  
Miss Dudley

Ocean Shipments

cc: Mr. Sweeney & Mr. Warren

Dear Ione:

I telephoned Mr. Boquist of Rathbone about the marine insurance on the Swedish shipment of the Chagall painting valued at \$16,000. He tells me that the rate was \$.85 per \$100. at the time of the shipment. It was reduced to \$.70 on March 20th. He says it will probably not be reduced again for some time.

I couldn't obtain rates for the other shipments today as Mr. Manning of the Insurance Company is away until Monday. As you know all rates were very high during the war and are still high and differ for shipments from different countries. Rates were reduced in November 1945 and apparently some rates were reduced on March 20th, 1946. Mr. Boquist says he always checks our insurance company's rates to make sure they are not higher than other companies' rates.

You have copies of all of my letters asking for all risk insurance on the Chagall shipments but I do not think the bills have been sent to us yet. I am writing to Mr. Manning requesting a list of rates and will send you a copy as soon as I receive it.

By the time I am asked to arrange insurance, loans have already been requested and the lenders have been told that we will insure. In the future if the director of the exhibition or Mr. Wheeler can give me a rough list of what we plan to borrow from abroad with estimated values, I can prepare an estimate of the cost for your budget. We could also estimate the cost of freight. We would need to do this well in advance, however, in order to have it ready when you need it for the budget.

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# THE MUSEUM OF MODERN ART

**Date** March 19, 1946

**To:** Mr. Wheeler

**Re:** \_\_\_\_\_

**From:** Miss Dudley

~~cc: Mr. Sweeney & Mr. Warren~~

Dear Monroe:

Will you please ask Mr. Rich if we may ship the Chagalls to him soon after June 23rd when the exhibition closes here? We can have all European and out of New York City loans packed in boxes in which they were shipped so that the Chicago Art Institute will have them for the return shipments. New York City loans will, of course, need to be packed in new boxes and, as you suggest, can be returned to us from Chicago for unpacking and distributing to lenders.

A few lenders wish to have their pictures returned at the close of our exhibition. We will notify Mr. Rich so that he can arrange to have them sent to Chicago when he needs them.

100

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# THE MUSEUM OF MODERN ART

Date: March 14, 1946  
**Date:** \_\_\_\_\_

To: Mr. Vitullo cc: Mr. Wheeler ✓  
**To:** \_\_\_\_\_  
 From: Mr. Porter  
**From:** \_\_\_\_\_

Re: Chagall invites.  
**Re:** \_\_\_\_\_

Following is the breakdown for the Chagall opening invitations:

Membership 11,350  
 Publicity 250  
 Staff 150  
 Complimentary lists 450  
 Mr. Sweeney 90  
 Mr. Chagall 60  
 Mr. Wheeler 30  
 Ptg. & Sculpture 125  
 12,505

Please order 15,000 invitations

"Our publicity Department has been instructed..." should read:

"Our Publicity Department has finally been informed that such a collaboration exists; therefore, as a matter of course the Publicity Department will mention such collaboration in all future releases."

It seems odd that on October 22, 1945, at the beginning of one season, he should announce an exhibition for the following season, i.e., October 24, 1946.

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# THE MUSEUM OF MODERN ART

Date 2/14/46

To: Mr. Wheeler ✓ cc: Mr. Vitullo

Re: Chagall invitation

From: Mr. Porter

Following is the copy for the Chagall invitation:

The President and Trustees of the Museum of Modern Art request the honor of your presence at the private opening of a retrospective exhibition of

MARC CHAGALL  
Paintings and Prints

on Tuesday evening, April 9, 1945, from 8 to 11 o'clock  
11 West 53 Street, New York

This invitation admits two.  
Exhibition closes June 23

" Our Publicity Department has been instructed..." should read:

" Our Publicity Department has finally been informed that such a collaboration exists; therefore, as a matter of course the Publicity Department will mention such collaboration in all future releases."

It seems odd that on October 22, 1945, at the beginning of one season, he should announce an exhibition for the following season, i.e., October 24, 1946.

*Chagall?*

*Mr.weeney  
will write the  
Pub. reply to  
held at all -  
necessary to  
mention but had  
is invitation*

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## THE MUSEUM OF MODERN ART

**Date** October 22, 1945

**To:** ✓ Mr. Wheeler cc. Mr. Sweeney

**Re:** \_\_\_\_\_

**From:** S. Newmeyer

I am surprised to see the copy of your letter to Mr. Rich regarding our release on the Chagall exhibition and the omission from it of the fact that the exhibition is a collaboration with the Art Institute.

Your letter to Mr. Rich makes it appear as though it were an omission on the part of the Publicity Department when, as you know, it was an oversight on the part of the Exhibitions Department and the Painting and Sculpture Department in informing the Publicity Department that such a collaboration was to exist or did in fact exist. In addition, both you and Mr. Sweeney okayed the release with the omission.

Do you not think that your sentence:

" Our Publicity Department has been instructed..." should read:

" Our Publicity Department has finally been informed that such a collaboration exists; therefore, as a matter of course the Publicity Department will mention such collaboration in all future releases."

It seems odd that on October 22, 1945, at the beginning of one season, he should announce an exhibition for the following season, i.e., October 24, 1946.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

**Date** August 1, 1945

**To:** MR. SWEENEY

**Re:** Chagall shipments

**From:** Mr. Wheeler

Dear Jim,

Regarding the Chagalls in Europe, I think we may be able to get some real help from Philip Claflin who still appears to be in Paris. He has been extremely helpful to me in a number of matters when he has been given very specific instructions. In other words, if he is told to get from a certain person a certain picture, already insured here for its full value, and turn it over to our shipping agents, (whom we meanwhile will have instructed regarding shipment here) he will be very efficient.

In regard to Russia, I think it would be best not to ask for more than one or two masterworks and then enlist the efforts of the Russian Embassy in Washington.

In regard to Switzerland, I think we should follow the same course and enlist the efforts of the Swiss Embassy here.

If Philip Claflin leaves Paris before he has time to help us, we have both Duarte, who is extremely intelligent and will follow our instructions to the letter, and Thornton Wilder who will be glad to do all he can. I have also just heard that Pierre Matisse is going to Paris very shortly, he should certainly be able to be of considerable assistance, in obtaining photographs.

Have you written to Lefebvre Foinet? I am writing today to R. Lerondelle in Paris to ask them precisely what conditions govern their shipments at present.

MW

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## THE MUSEUM OF MODERN ART

Date August 1, 1945

To: MR. SWEENEY

Re: Chagall shipments

From: Mr. Wheeler

Dear Jim,

Regarding the Chagalls in Europe, I think we may be able to get some real help from Philip Clafin who still appears to be in Paris. He has been extremely helpful to me in a number of matters when he has been given very specific instructions. In other words, if he is told to get from a certain person a certain picture, already insured here for its full value, and turn it over to our shipping agents, (whom we meanwhile will have instructed regarding shipment here) he will be very efficient. *Wants to see photo*

In regard to Russia, I think it would be best not to ask for more than one or two masterworks and then enlist the efforts of the Russian Embassy in Washington.

In regard to Switzerland, I think we should follow the same course and enlist the efforts of the Swiss Embassy here.

If Philip Clafin leaves Paris before he has time to help us, we have both Duarte, who is extremely intelligent and will follow our instructions to the letter, and Thornton Wilder who will be glad to do all he can. I have also just heard that Pierre Matisse is going to Paris very shortly, he should certainly be able to be of considerable assistance, in obtaining photographs.

Have you written to Lefebvre Poinet? I am writing today to R. Lerondelle in Paris to ask them precisely what conditions govern their shipments at present.

MW

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## THE MUSEUM OF MODERN ART

**Date:** June 28, 1945

**To:** Mr. Wheeler

**Re:** Chagall exhibition

**From:** Mr. Sweeney

*wrote Mr. Rich re dates*

Monroe:

I finally got Dan Rich. He said that the change in dates was perfectly agreeable to him. He suggested that the dates, March 28 to May 12, would be suitable; if that would help us, he would not mind. He suggested that we could either put the show on before the Institute or if we wished him to do it first, we could open it after his show closed. Or, he said, it would be perfectly agreeable to him to put it off still further if we felt it important to get the material. He said he saw no point in doing anything but a first class show, but added that he felt if we could get the material in a year, we could probably manage to get it in 6 months. March 28 opening would mean catalog deadline January 15. Most of the photographs needed are already in our hands and it should not be difficult to supplement this nucleus with whatever better prints and the like might be necessary. Don't you think it might be well to consider more wall space for Chagall in view of the prints. Perhaps these dates would permit a use of the space originally scheduled for the third floor.

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# THE MUSEUM OF MODERN ART

Date April 23, 1945

To: ~~MR. SWEENEY~~

Re: Vacation schedule

From: Mr. Wheeler

We are preparing our vacation schedule and, as you will doubtless be wanting Margaret Miller's help on the Chagall exhibition, could you tell me when you would like her to take her holiday? Would it be all right if she went in July?

Answer:

I think July would be best if agreeable with Margaret

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Installation shots  
Chagall Exhibition  
First Floor exhibition  
Auditorium Gallery

under direction of Mr. Sweeney  
under direction of Mr. Amberg

10  
4

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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# THE MUSEUM OF MODERN ART

**Date:** April 23, 1945

**To:** MR. SWEENEY  
**From:** Mr. Wheeler

**Re:** Vacation schedule

We are preparing our vacation schedule and, as you will doubtless be wanting Margaret Miller's help on the Chagall exhibition, could you tell me when you would like her to take her holiday? Would it be all right if she went in July?

to the last paragraph to the effect that a complete definitive catalog of Chagall prints might be worth considering. I think it is a suggestion that, if carried out, would make the catalog a necessary document for print collectors. I will speak to you more at length about it tomorrow, Thursday. Also I would like to talk to you about a telephone call I had from Gabo's brother-in-law.

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Installation shots  
Chagall Exhibition  
First Floor exhibition  
Auditorium Gallery

under direction of Mr. Sweeney  
under direction of Mr. Amberg

10  
4

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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# THE MUSEUM OF MODERN ART

Date April 11, 1945

To: Mr. Wheeler

Re: \_\_\_\_\_

From: Mr. Sweeney

Dear Monroe:

I am attaching a letter from Schniewind. I asked him to give me Swiss addresses he thought might be useful in connection with Chagall. However, I am passing his letter on to you primarily because of his suggestion in the next to the last paragraph to the effect that a complete definitive catalog of Chagall prints might be worth considering. I think it is a suggestion that, if carried out, would make the catalog a necessary document for print collectors. I will speak to you more at length about it tomorrow, Thursday. Also I would like to talk to you about a telephone call I had from Gabo's brother-in-law.

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Installation shots  
Chagall Exhibition  
First Floor exhibition  
Auditorium Gallery

under direction of Mr. Sweeney  
under direction of Mr. Amberg

10  
4

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# THE MUSEUM OF MODERN ART

**Date** April 5, 1945

**To:** Mr. Wheeler

**Re:** \_\_\_\_\_

**From:** Mr. Sweeney

Dear Monroe:

Thank you for your note about Michel Rappaport. I will get in touch with him this evening.

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Installation shots  
Chagall Exhibition  
First Floor exhibition  
Auditorium Gallery

under direction of Mr. Sweeney  
under direction of Mr. Amberg

10  
4

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## THE MUSEUM OF MODERN ART

**Date** April 4, 1945

**To:** MR. SWEENEY  
**From:** Mr. Wheeler

**Re:** Chagall

Pierre Matisse called to say that Michel Rappaport, Chagall's son-in-law, is leaving for Paris, for the OWI, and would be glad to assist you in any inquiries or negotiations regarding any Chagalls in Paris or Switzerland which you may want for the autumn exhibition.

His address is 42 Riverside Drive, telephone, EN 2-4474

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Installation shots Chagall Exhibition		
First Floor exhibition	under direction of Mr. Sweeney	10
Auditorium Gallery	under direction of Mr. Amberg	4

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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Orders

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date April 30, 1946

From Mr. Wheeler

Department EXHIBITIONS

For CHAGALL EXHIBITION

Installation shots

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have Mr. Sunami  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take 14  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion Before June 16th

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Installation shots Chagall Exhibition First Floor exhibition Auditorium Gallery	under direction of Mr. Sweeney under direction of Mr. Amberg	10 4

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date April 8, 1946

From Mr. Wheeler *MW per MW* Department PUBLICATIONS

For Charge Publications, CHAGALL *Production*

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have Russo \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

make two photostats, half again as large  
as the attached page

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion RUSH, Please

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>page on Chagall book</u>  <u>once and a half in size</u>		<u>2</u>

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET  
NEW YORK 19, N. Y.

TO ECONOMY BLUE PRINT COMPANY, Inc.

Date March 14, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

630 FIFTH AVENUE

NEW YORK 20, NEW YORK

**No 34032**

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

			Unit Price	Total
6	Blueprints	First floor		72
<p>Ordered by..... <i>[Signature]</i></p> <p>Authorized by.....</p> <p>For..... <u>CHAGALL EXHIBITION</u></p>				

*to 3 1/2 high  
enlarge one row (marked)  
to 6 1/2" high*

Costs on these 2:

Price No. 100 -	.80
" " 99 -	3.40
" " 89 -	3.52
	<u>\$ 7.72</u>

TOTAL.

Forwarded to..... Amount..... Date Billed.....

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Miss Turnbull

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date April 8, 1946

From C. Turnbull

Department Signs

For Chagall exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply ~~negative~~ negative photo stat (Quantity) glossy size

Please have (Photographer)

take (Number of shots)

Date of completion Rush

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
lettering - enlarge one row (marked) to 3 1/2" high	negative photo stat	1
enlarge one row (marked) to 6 1/2" high	Costs on these 2:	
	Price No. 100 -	.80
	" " 99 -	3.40
	" " 89 -	3.52
		<u>7.72</u>

TOTAL.

Forwarded to Amount Date Billed

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date April 8, 1946

From C. Trumbidge

Department Signs

For Chagall exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1 positive  
(Quantity) photo stat  
glossy \_\_\_\_\_ size \_\_\_\_\_

Please have \_\_\_\_\_  
(Photographer)

take \_\_\_\_\_  
(Number of shots)

Date of completion rush

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Chagall drawing reduce to 10 1/2" wide (follow markings) print center on paper 18 x 24	positive photo stat	1

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_



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THE MUSEUM OF MODERN ART PROJECT ORDER N<sup>o</sup> 4323

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT  
 FOR CHAGALL ALEKO AND FIREBIRD, AUDITORIUM DATE April 4, 1946

DETAILED INSTRUCTIONS Painting and installation carpentry,  
 and returning Dance and Theatre Gallery to permanent  
 arrangement.

DATE WORK MUST BE COMPLETED April 8, 1946 *Worner*

COST LIMIT \$160.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *Worner*

DEPARTMENT HEAD

COMPTROLLER *Worner*

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
4/7	Cust.	6	6.60						
4/14		58 1/2	77.49		4/14	Paints stock		14.42	
TOTAL LABOR 84.09					TOTAL MATERIAL 14.42				

Note: Gallery has not been returned to permanent arrangement yet.

TOTAL LABOR AND MATERIAL

98.51

APPROVED

PROD. MGR.

APPROVED

CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4303

TO PRODUCTION MANAGER FROM Dance and Theatre Dept. DEPT  
 \*FOR Marc Chagall Exhibition DATE March 21st, 1946

DETAILED INSTRUCTIONS 4 panels on which are to be mounted 14 items  
including stage settings and costume sketches.

*Warren*

DATE WORK MUST BE COMPLETED \_\_\_\_\_

COST LIMIT c. \$15.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *Warren* DEPARTMENT HEAD

\_\_\_\_\_  
 COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
3/24	Workshop	7 1/2	9.69						
3/31	"	4	5.15						
				14.84					
					4/7	4 matbds stock		.90	
						4 no warps	"	.88	
						1/8 gal. paste	"	.31	
						Misc. stock		.29	
									2.38

TOTAL LABOR 14.84 TOTAL MATERIAL 2.38

FOR PRODUCTION MANAGER'S USE TOTAL LABOR AND MATERIAL 17.22 CHGS. \_\_\_\_\_ A/C \_\_\_\_\_

APPROVED *Warren* PROD. MGR. APPROVED \_\_\_\_\_ CHECKED \_\_\_\_\_

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4309

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT

FOR CHAGALL EXHIBITION DATE March 26, 1946

DETAILED INSTRUCTIONS Wall changes, carpentry, painting,  
lighting, installation.

DATE WORK MUST BE COMPLETED April 8, 1946

COST LIMIT \$1000.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *Warren* DEPARTMENT HEAD *Warren* COMPTROLLER

LABOR					MATERIAL					
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH	
3/31	Workshop	41	33.00	33.00						
4/7	"	326	404.55		4/7	Paints	stock	71.60		
4/14	"	219	325.63		4/5	"	35404	136.75		
				730.18		26 pcs.glass	35407	11.70		
						80 sq.ft.cl. pine	stock	13.00		
						68 " whtwood	"	13.60		
						640 " 1/2"fir	"	4.48		
						384 " Hardbd	"	24.96		
						192 " masonite	"	12.48		
					4/8	13 pcs. glass	35421	9.40		
						Misc. stock		23.60		
TOTAL LABOR				763.18	TOTAL MATERIAL				201.57	

FOR PRODUCTION MANAGER'S USE TOTAL LABOR AND MATERIAL \$ 964.75

FOR COMPTROLLER'S USE ONLY CHGS. A/C

APPROVED *Warren* PROD. MGR. APPROVED \_\_\_\_\_ CHECKED \_\_\_\_\_

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4326

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT

FOR CHAGALL EXHIBITION DATE April 8, 1946

DETAILED INSTRUCTIONS Mounting and framing, prints and paintings

DATE WORK MUST BE COMPLETED April 9, 1946

COST LIMIT \$300.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [Signature] DEPARTMENT HEAD [Signature] COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
3/31	Workshop	49	57.62	57.62					
4/7	"	118	144.48		4/7	48 matbds	stock	10.80	
4/14	"	101 1/2	145.85			15 no warps	"	3.30	
				290.33		1/2 rl. camb. tape	"	.98	
						6 " p.p. tape	"	1.02	
						12 ft. #5 mldg.	"	.42	
						10 " #6 "	"	.50	
						75 " #7 "	"	1.32	
						75 " #9 "	"	1.50	
						100 " #10 "	"	5.50	
						15 " #11 "	"	2.85	
						20 " #12 "	"	3.40	
						20 " 1x12 whtwood	"	3.90	
						35 " 1/2" fl. birch	"	.87	
						44 pcs. glass	"	14.71	
						Misc. stock	"	7.15	
									58.22

TOTAL LABOR 347.95 TOTAL MATERIAL

FOR PRODUCTION MANAGER'S USE FOR COMPTROLLER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ 406.17 CHGS. \_\_\_\_\_ A/C \_\_\_\_\_

APPROVED [Signature] PROD. MGR. APPROVED \_\_\_\_\_ CHECKED \_\_\_\_\_

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4295

TO PRODUCTION MANAGER FROM Dance and Theatre Design DEPT

FOR Marc Chagall Museum Exhibition DATE March 18, 1946

DETAILED INSTRUCTIONS Matting of 10 drawings from "Firebird"...5  
matted on white and 5 on grey. Matting of 4 sets from "Firebird"  
on large grey mats. Total 14 pictures to be matted

*Warner*

DATE WORK MUST BE COMPLETED \_\_\_\_\_

COST LIMIT c. \$25.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED: *Warner* DEPARTMENT HEAD

*Warner* COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
3/24	Workshop	12	15.98						
					4/7	14 matbds stock		3.15	
						14 no warps	"	3.08	
						2 gal.paste	"	.63	
						Misc. stock		.96	
									7.82

TOTAL LABOR	15.98	TOTAL MATERIAL	7.82
FOR PRODUCTION MANAGER'S USE		FOR COMPTROLLER'S USE ONLY	
TOTAL LABOR AND MATERIAL	\$ 23.80	CHGS	A/C
APPROVED: <i>Warner</i>	PROD. MGR.	APPROVED	CHECKED

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## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y. FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

### MUSEUM OF MODERN ART OPENS RETROSPECTIVE EXHIBITION

#### OF WORKS OF MARC CHAGALL

Horses that fly through the air, an acrobat balancing himself with one foot on an up-ended violin, a bride with two faces, a juggler, half-bird, half-man, a corpse laid out in the road with candles burning brightly around him while a little man plays a violin on the rooftop above, two lovers embracing in a snowy street with not only the moon but a cosy parlor-lamp shedding beneficent light from the sky, a clock borne aloft by a fish with wings--all these and much more, rich in color and fantastic in form, will be seen in the paintings of Marc Chagall on Wednesday, April 10, when the Museum of Modern Art opens a retrospective exhibition of the work of the noted Russian painter who has been living in New York since 1941. The exhibition, which is being held in collaboration with the Art Institute of Chicago, will remain on view through June 23. Next Fall it will be shown in Chicago.

James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, has directed the exhibition and installed it on the first floor of the Museum. It includes 56 paintings plus theatre designs and graphic work. Eighteen important oils never before shown in the United States have been lent from great European collections: four from the Regnault Collection, Amsterdam; three from Frau Nell Urech-Walden, Switzerland; and one each from H. Gabrielson, Gothenburg, Sweden; Museum of Fine Arts, Liège, Belgium; Baron von der Heydt, Ascona, Switzerland; Vicomte de Noailles, Paris; Dr. Potvin, Brussels; Philippe Dotremont, Brussels; Mme. N. Berr de Turique, Paris, and others.

Simultaneously with the opening of the Chagall exhibition on the first floor of the Museum a representative showing of the artist's original scene and costume designs, ranging from his early essays in Russia between 1917 and 1921 to his recent scenic creations for the ballets Aleko and Firebird, will be presented in the auditorium galleries. The Aleko designs are a selection from the Museum's recent acquisition of the entire group of Aleko designs comprising 67 sketches in color. The selection and installation of the ballet

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designs has been made with the collaboration of George Amberg, Curator of the Museum's Department of Dance and Theatre Design.

In conjunction with the exhibition the Museum will soon publish a book on Chagall with a biographical-critical essay by Mr. Sweeney and a brief article by Carl O. Schniewind, Curator of Prints at the Art Institute of Chicago, on Chagall's prints. It will be illustrated with three plates in color and eighty halftones. Mr. Sweeney opens his essay with a quotation from André Lhôte:

"It is the glory and the misery of the artist's lot to transmit a message of which he does not possess the translation."

Mr. Sweeney goes on to speak of Chagall's first arrival in Paris from his native Russia in 1910, when the focus of attention was passing from impressionism to cubism. He writes:

"Chagall arrived from the East with a ripe color gift, a fresh, unashamed response to sentiment, a feeling for simple poetry and a sense of humor. He brought with him a notion of painting quite foreign to that esteemed at the time in Paris. His first recognition there came not from painters, but from poets such as Blaise Cendrars and Guillaume Apollinaire. To him the cubists' conception seemed 'earthbound.' He felt it was 'necessary to change nature not only materially and from the outside, but also from within.'"

Quoting André Breton as saying of Chagall, "with him and with him alone the metaphor made its triumphant return into modern painting," Mr. Sweeney defines Chagall's major contribution to contemporary art as "the reawakening of a poetry of representation, avoiding factual illustration on the one hand, and non-figurative abstractions on the other."

In the final paragraph of his essay Mr. Sweeney sums up Chagall's work as follows:

"Chagall is a conscious artist. While the selection and combination of his images may appear illogical from a representational viewpoint, they are carefully and rationally chosen elements for the pictorial structure he seeks to build. There is nothing automatic in his work. In fact his much talked-of illogicality appears only when his paintings are read detail by detail; taken in the composite they have the same pictorial integrity as the most naturalistic painting, or the most architectural cubist work of the same level of quality. He is an artist with a full color sense. He has a deep regard for technique. He is a subtle craftsman who, rather than dull his hand in virtuosity, affects clumsiness. He is an artist who has been content with a limited repertory of representational forms. But his work of nearly forty years shows a persistent effort to bring out new and richer effects from his consciously limited thematic material by unaccustomed arrangements and by a steady development of a more complex technique. In an age that has fled from sentiment he has drawn constantly on it for his stimulation. And our debt to Chagall is to an artist who has brought poetry back into painting through subject matter, without any sacrifice of his painter's interest in the picture for itself, and entirely aside from any communication that can be put into words."

Although Chagall's chief fame is as a painter, he has executed nearly 400 different subjects in graphic media. Best known among

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these are 20 plates of his autobiographic series published in 1923 by Paul Cassirer in Berlin. The majority of Chagall's prints were, however, executed under commissions from the French picture dealer and publisher, Ambroise Vollard. Vollard commissioned him to etch 96 illustrations for Gogol's Dead Souls. Before he could finish them, Vollard gave him another commission to paint 100 gouaches to be reproduced in full color as illustrations of La Fontaine's Fables. The color reproduction of these was found too difficult and Chagall made 100 etchings for the Fables in black and white. Then Vollard suggested that Chagall illustrate the Bible, but by the time the artist had finished a total of 105 of these plates, Vollard died and the work was never completed.

Thus Chagall's tremendous accomplishments in print-making are little known. Mr. Schniewind writes of this phase of Chagall's art:

"Within the first year of his experiments Chagall found that etching and dry point were his true media. In them, all that is so fantastically exuberant in his painting finds translation into terms of black and white....Almost completely unknown to the print world, Chagall nevertheless must be regarded as one of the great etchers of our day. From the beginning he has shown a love and understanding of black and white which is quite unique among his contemporaries. He has never fallen into the fatal routine performance of the professional printmaker. He has always preserved the freedom of the painter and, above all else, in every one of his prints his great imagination always leads him to new and interesting results."

Lenders to the exhibition are as follows:

Europe: Philippe Dotremont, Uccle-Brussels, Belgium; Hjalmar Gabrielson, Gothenburg, Sweden; Baron Edward von der Heydt, Ascona, Switzerland; The Vicomte de Noailles, Paris, France; Dr. Potvin, Brussels, Belgium; P. A. Regnault, Laren, Holland; Mlle. Marcelle Berr de Turique, Neuilly-sur-Seine, France; Frau Nell Urech-Walden, Schinznach-Bad-Postfach, Switzerland; Museum of Fine Arts, Liège, Belgium.

United States: Mr. and Mrs. Walter C. Arensberg, Hollywood; Mr. and Mrs. Joseph Bissett, New York; Marc Chagall, New York; Miss Ida Gordey, New York; Mrs. Charles B. Goodspeed, Chicago; Miss Mary E. Johnston, Glendale, Ohio; Adolphe A. Juviler, New York; John S. Newberry, Jr., Grosse Pointe Farms, Michigan; Mr. and Mrs. Walter Paepcke, Chicago; Mme. Helena Rubinstein, New York; Louis E. Stern, New York; Josef von Sternberg, Hollywood; The Art Institute of Chicago; City Art Museum of St. Louis; The Museum of Modern Art, New York; The Solomon R. Guggenheim Foundation, New York; The Worcester Museum, Worcester, Mass.; and Pierre Matisse Gallery, New York.

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THE MUSEUM OF MODERN ART  
11 West 53 St., New York 19, N. Y.

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## FOR IMMEDIATE RELEASE

CHAGALL PAINTINGS FROM SWEDEN, HOLLAND, BELGIUM, FRANCE,  
SWITZERLAND ARRIVING FOR MUSEUM OF MODERN ART EXHIBITION.  
MUSEUM ANNOUNCES OTHER SHOWS.

More than twenty important oils from European countries are now arriving in New York to be included in the large retrospective exhibition of paintings by Marc Chagall which the Museum of Modern Art will open April 10. These paintings have never been shown in the United States and come from such great collections as H. Gabrielson, Gothenburg, Sweden; Regnault Collection, Municipal Museum, Amsterdam; Museum of Fine Arts, Liege, Belgium; Baron Von der Heydt, Ascona, Switzerland; Nell Urech-Walden, Switzerland; Vicomte de Noailles, Paris; Dr. Potvin, Brussels; Philippe Dotremont, Brussels; and Miss N. Berr de Turique, Paris.

It is expected that the final shipment--six works from Paris--will be received before the end of March. The exhibition will remain on view through June 23 and will be sent to other museums and art galleries throughout the country by the Museum's Department of Circulating Exhibitions.

The next exhibition of painting scheduled by the Museum is devoted to the work of Georgia O'Keeffe, which opens at the Museum May 15 and continues through August 25. The O'Keeffe exhibition, which is retrospective, includes work as early as 1915 and as late as 1945.

Exhibition of New Furniture

On Wednesday, March 13, the Museum will open a three-week exhibition of New Furniture Designed by Charles Eames. In the Organic Design Competition held by the Museum in 1940-41, Mr. Eames teamed with Eero Saarinen to win first prize for two groups of designs in which many new principles of chair and case design were first introduced. The new furniture to be shown by the Museum has been designed by Mr. Eames alone and is a development of techniques applying these principles to mass production.

Children's Book Illustration

A small exhibition of modern illustrated children's books will be held in the Young People's Gallery from April 17 through June 2. The exhibition will be limited to books published within recent years. In addition to the books themselves, there will be included the artists' original drawings and paintings from which reproductions were made.

*Received to exhibit  
Chicago by 2/22  
left sent out  
N.Y. papers got  
+ a telephone  
Duo  
Call re Chicago*

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THIS INVITATION ADMITS TWO

EXHIBITION CLOSES JUNE 23

THE PRESIDENT AND TRUSTEES OF THE MUSEUM OF MODERN ART  
REQUEST THE HONOR OF YOUR PRESENCE AT THE PRIVATE OPENING OF  
A RETROSPECTIVE EXHIBITION

MARC  
CHAGALL

ON TUESDAY EVENING, APRIL 9, 1946, FROM 8 TO 11 O'CLOCK  
11 WEST 53 STREET, NEW YORK

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THE PRESIDENT AND TRUSTEES OF THE MUSEUM OF MODERN ART  
REQUEST THE HONOR OF YOUR PRESENCE AT THE PRIVATE OPENING OF  
A RETROSPECTIVE EXHIBITION

MARC  
CHAGALL

ON TUESDAY EVENING, APRIL 9, 1946, FROM 8 TO 11 O'CLOCK  
11 WEST 53 STREET, NEW YORK

THIS INVITATION ADMITS TWO

EXHIBITION CLOSES JUNE 23

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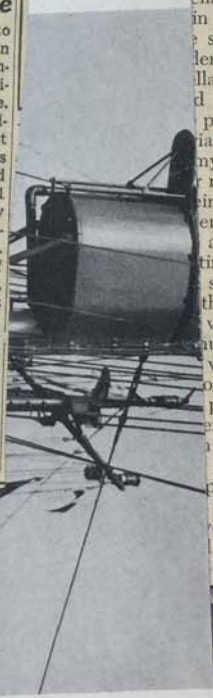
ART



**Three Outstanding Exhibitions Are Set for Art Institute**

Three outstanding exhibitions to go on view in the Art Institute in the coming year have been announced by Daniel Catton Rich, director of fine arts at the institute. The 56th annual American exhibition, including works by the best known American artists as well as by newcomers, will open Oct. 25 and continue thru Jan. 1. On Jan. 31 paintings, drawings, and prints by the late American artist, George Bellows, will go on view, and on Oct. 24, 1946, a display of the works of the Russian artist, Marc Chagall, will open. The Chagall exhibition is to be arranged in collaboration with the Museum of Modern Art in New York City, and will cover all types of work from all periods in the artist's life. Many paintings, abandoned by the artist when he fled to this country from German occupied France, will be shipped to the United States especially for the exhibition.

Here, in America, in many houses this will be the second or the third Christmas "the boy" will not be at home...when there will be stars, as well as candles in the windows. When Americans will wonder and grieve over December 25 inside the imprisoned Continent...thankful that at last the citadel is being stormed, that the walls are crumbling, that next Christmas perhaps we can sing again the best of Christmas songs—"Joy to the World."



OFFICIAL U. S. NAVY PHOTOGRAPH



Colten

Simple as cold water. No complications for Chagall."

But while the juxtaposition of images in Chagall's paintings can surely not be explained, the images are mostly childhood. Chagall's birthplace Vitebsk, the "sad and joyful city" with its domed church towers, wooden streets and snow-covered streets appear again in his painting. His family consisted of a large one-eight sisters, one brother and innumerable aunts and uncles. Chagall describes them as intelligent. His father carried on a herring depot. His Uncle Yehuda played the violin like a shepherd on the feast day of Simhath Torah when his father disappeared. The family gathered around him—sitting quietly on the benches munching raw carrots.

**Meeting in Vitebsk:** Chagall met Bella in 1905 on the bridge in Vitebsk. Their marriage in 1915 was a staggering blow. Bella says of her: "Bella was the one who understood me. She directed all my life. Bella's parents, wealthy diamond merchants, violently opposed her marriage to a poor painter. 'They didn't do it for me,' says Chagall, 'so I had to do my painting.'" On the anniversary of their marriage, on Bella's birthday for their daughter Ida's, Chagall has painted them. They may be riding on the Eiffel Tower, a red rooster past the Eiffel Tower, standing in the middle of a lush landscape, standing on a snowy village street with an oil lamp. Chagall is usually in a white bridal gown, and often surrounded by musicians, candles, bouquets, and a wedding ceremony going on in the background.

Chagall's paintings have always, like his life, been "sad and joyful." Since his death, even his lovers are sad. A perfectionist who has spent fifteen years on a canvas, nowadays tries to lose himself in the work. Nonetheless he says of himself: "I am Chagall."

Simple as cold water"

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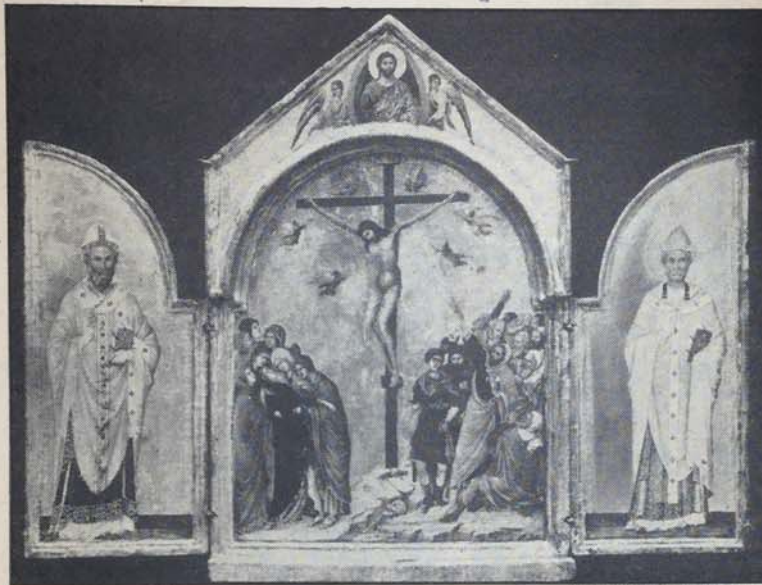
66



Marc Chagall

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## ART



Boston Museum of Fine Arts

For 40 years Duccio's "Crucifixion" hung in a J. P. Morgan bedroom

## The Morgan Duccio

An American family owned the important old master for 40 years, yet its unveiling this week at the Boston Museum of Fine Arts marked its first public display in this country. No one knows why the J. P. Morgans kept their fourteenth-century Crucifixion by Duccio out of sight of all but a few intimate friends in an upstairs bedroom of their English home at Aldenham. Flown here last year, the triptych was then sold by the dealers Duveen's to the delighted Boston Museum, which owned no Duccio. Only the center panel is credited to this greatest of all Sienese painters. The wings are believed to be the work of his follower, Simone Martini. There are only thirteen other Duccios outside Italy; Boston's makes the seventh in this country.

## He Flies Through the Air

The cow never actually jumps over the moon in Marc Chagall's paintings, but asses and winged herrings soar through the air, sometimes playing violins, and a cow on a rooftop drinks from a tub while a milkmaid, with head detached, floats down.

Fifty-one of this front-rank artist's paintings, in soft yet brilliant hues of blue and red, lavender and green, went on exhibition last week at the Museum of Modern Art in New York. The Art Institute of Chicago, which helped arrange the show and pay the heavy expenses of importing eighteen of the paintings from European collections, will have it next fall. The retrospective also includes 35 of the prints which caused

Carl Schiewind of the Institute to say that Chagall "must be regarded as one of the great etchers of our day."

Chagall, who was born 57 years ago in Russia, spent years in France, and came to the United States in 1941, is a warm, effervescent, and sentimental person who lives with his daughter on Riverside Drive in New York. Asked why he paints such incongruities as people floating through the air, Chagall will reply: "Because I love it very much. Through the heart it is possible to understand. Not through the head. The art is as the wind. There is no beginning, no end. For me all that is spontaneous. Not cerebral—pfft.



Arnold Newman



Colten

Simple as cold water. No complications for Chagall."

But while the juxtaposition of images in Chagall's paintings can surely not be easily explained, the images are mostly from his childhood. Chagall's birthplace was Vitebsk, the "sad and joyful city" whose domed church towers, wooden houses, and snow-covered streets appear again and again in his painting. His family was a large one—eight sisters, one brother, and innumerable aunts and uncles. Chagall describes them as illiterate but intelligent. His father carried boxes in a herring depot. His Uncle Neuch "played the violin like a shoemaker." One feast day of Simhath Torah his grandfather disappeared. The family finally found him—sitting quietly on the roof and munching raw carrots.

**Wedding in Vitebsk:** Chagall met his wife Bella on the bridge in Vitebsk. Her death in 1944 was a staggering blow to him. He says of her: "Bella was the first to understand me. She directed all my art." Bella's parents, wealthy diamond dealers, had violently opposed her marriage to the poor painter. "They didn't do a true marriage," says Chagall, "so I had to do it in my painting." On the anniversary of their marriage, on Bella's birthday or his or their daughter Ida's, Chagall has painted lovers. They may be riding on the back of a red rooster past the Eiffel Tower, floating in the middle of a lush bouquet, or standing on a snowy village street beneath an oil lamp. Bella is usually dressed in a white bridal gown, and often there are musicians, candles, bouquets, and a small wedding ceremony going on under a canopy in the background.

Chagall's paintings have always, like Vitebsk, been "sad and joyful." Since Bella's death even his lovers are sad. A hard worker and a perfectionist who has sometimes spent fifteen years on a canvas, Chagall nowadays tries to lose himself in his work. Nonetheless he says of himself, "sad Chagall."

Chagall: "Art is as the wind . . . simple as cold water"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Mr. + Mrs Ben Hecht  
 Perry Lane  
 N.Yack. N.Y

Ursula Gouin  
 Walden Avenue

✓ Mr + Mrs Benjamin Sonnenberg  
 19 Gramercy Park So. N.Y.C.

Orson Wells  
 18. End Ave

✓ Mr + Mrs Zero Mostel  
 29 W. 46<sup>th</sup> St. Member

✓ Mrs W. Averil Harriman Member  
 18 E. 68<sup>th</sup> St.

✓ Sam Goffe  
 % Zero Mostel  
 29 W. 46<sup>th</sup> St.

See for Chaparral 4-3

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In Chicago

Mr. Robert D. Healdman

Mr. 3-3184

147 E. 18th St. St.

---

Mr. & Mrs. J. M. Kabinowitz

Sando Point

Barth Washington, J. J. -

for four u g.

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# WESTERN UNION

1701

*Chagall*

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

RWU D8 1 Q DY TNX

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

WU D8 1 16

LOS ANGELES CALIF MAR 25 1106A JAMES JOHNSON SWEENEY,  
 MUSEUM OF MODERN ARTS=

CHAGALL HAS LEFT HOUSE AM AWAITING TELEGRAPHIC CONFIRMATION  
 OF PLACING TEN THOUSAND DOLLARS INSURANCE BEFORE SHIPPING =

WALTER ARENSBERG .243P.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*Shyppen?*

P.A. Regnault  
 Laren, Holland

*OK*

- Request air-mail*
1. La Mere
  2. Le Musicien
  3. Self-portrait with Seven Fingers
  4. The Cello Player

Switzerland

Baron Von der Heydt  
 Ascona, Switzerland

*OK*

- Request air-mail Nov. 6*
1. Portrait of My Fiancée in Black Gloves

*Sent to charity*

*Baron etc*

Nell Urech-Walden  
 Burgenblick  
 Schninznach-Bad Postfach  
 Aargau, Switzerland

*OK*

- Request air-mail Nov. 28. Reply Dec. 17 will sent Cattle Dealer at least.*
1. The Cattle Dealer
  2. The Soldier Drinks
  3. Burning House

*I in England?*

Charles Im Obersteg  
 30 Aeschengraben  
 Basel, Switzerland

*OK*

- Request air-mail Nov. 13. Refused Dec. 17. not in collection*
1. Self-Portrait
  2. The Old Jew
  3. Old Man With Sack
  4. Feast Day
  5. Suburbs of Vitebsk
  6. Above the Town
  7. Young Mother

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

EUROPEAN CHAGALL LOANS

Sweden

Mr. Hjalmar Gabrielson  
Kungsgatan 5  
Goteborg  
Sweden

OK

1. The Drunkard  
(Le Souï)

Request air-mail Nov. 26

Shipper: Blidberg and Metcalf, Goteborg

Belgium

Musée de Liege  
(Loan arranged through  
Jan-Albert Goris)

OK

1. The Blue House

Tel. Goris  
re  
Consolidating  
Shipments  
016-2450

Phillipe D'Otrement

OK

1. Double Portrait

Request air-mail Nov. 26

Dr. Potvin  
Clinique de la Croix Rouge  
Square Brugnam  
Brussels, Holland

OK

1. Circus

Request air-mail Dec. 18

Write to →

Shipper: R. Heinz, Court rue des Claires, 14  
Antwerp, Belgium

Holland

P.A. Regnault  
Laren, Holland

OK

1. La Mere
2. Le Musicien
3. Self-portrait with Seven Fingers
4. The Cello Player

Request air-mail Dec. 7

Shipper?

Switzerland

Baron Von der Heydt  
Ascona, Switzerland

OK

1. Portrait of My Fiancée in Black Gloves

Request air-mail Dec. 6

sent to shipping

Baron

Nell Urech-Walden  
Burgenblick  
Schninznach-Bad Postfach  
Aargau, Switzerland

OK

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2. The Soldier Drinks
3. Burning House

Request air-mail Nov. 28.  
Reply Dec. 17 will sent  
Cattle Dealer at least.

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Charles Im Obersteg  
30 Aeschengraben  
Basel, Switzerland

OK

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3. Old Man With Sack
4. Feast Day
5. Suburbs of Vitebsk
6. Above the Town
7. Young Mother

Request air-mail Nov. 13.  
Refused Dec. 17.

not in collection

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-2-

France

Mme. Lia Bernstein  
Paris

*OK*

L'Ano Rouge  
picture owned by Chagall

Mlle. M. Berr de Turique  
9 bis rue de Rouvray  
Neuilly-Sur-Seine  
Seine, France

*OK*

Les Maries de la Tours Eiffel  
(Homages a la Tour Eiffel)

*anted July*

*100,000 Fr.*

All other Paris loans tentative see list sent to Rene Lefebvre-Foinet

Viscomte Charles de Noailles

*OK*

L'Auge

Requested Dec. 6

*400,000*

England

~~Paris~~ The Tate Gallery

The Poet

Requested NOV. 26

*Refused Dec 18.*

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*Dear*  
*What do you think - safe*  
*to say this -*  
*Elodie*

Dear.....:

I want to thank you for your kind <sup>letter</sup> ~~.....~~ of approving our request ..... ~~giving us permission~~ to send your ~~.....~~ <sup>Chagall</sup> to California during the summer. Unfortunately, at the last moment, the California Palace of the Legion of Honor in San Francisco found that they could not raise sufficient funds to finance <sup>the</sup> showing of Chagall's work and it has therefore been necessary to cancel our plans. We regret very much that further <sup>exhibitions</sup> ~~showings~~ of this excellent collection cannot be arranged in the period intervening before the opening in November at the Chicago Art Institute, but we nevertheless thank you for your gracious ~~extension~~ permission to ~~extend~~ your loan to San Francisco.

We shall, instead, proceed with the original arrangements to send the exhibition directly to the Art Institute of Chicago.

*OK*  
*10/9 Shared stamp 1st ask - Bissett if want*  
*Let it follow as was original request*  
*① St Louis*  
*② Worcester*  
*③ Hayward - did you ask at all? I don't think so*  
*St Louis*  
*Art Inst. Chicago* } carrying out insurance  
*Bayley - did not ask for St. Fran*  
*the assumed insurance*  
*was not to them*

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Charge to the account of

MUSEUM OF MODERN ART

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM <input checked="" type="checkbox"/>	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

1206

A. N. WILLIAMS  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

*Chagall*  
*Arensberg*

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

*404414 PD Oct 29*

MR. WALTER C. ARENSBERG  
7065 HILLSIDE AVENUE  
HOLLYWOOD, CALIFORNIA

**WANT A REPLY?**  
"Answer by WESTERN UNION"  
or similar phrases may be  
included without charge.

CHAGALL COVERED OUR INSURANCE TEN THOUSAND DOLLARS TRANSIT AND  
EXHIBITION PERIOD BEGINNING OCTOBER TWENTY-NINTH.

DOROTHY H. DUDLEY  
MUSEUM OF MODERN ART

\$10,000. Oct. 29th

South of France *OK*  
Armeke (Belgian painter) *NO*  
edy (Russian poet) *NO*  
Bati; Demian Bedny

Re: Attached

Date <sup>th</sup> Mar. 29, 1946

**MODERN ART**

int.

less at

to folder of  
Matisse Gallery  
exhibition)(Chagall)  
(Chagall)

Shop frame added  
(Chagall) Shop

frame added at MOMA

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# WESTERN UNION

JOSEPH L. EGAN  
 PRESIDENT

1201

**SYMBOLS**

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter

1946 OCT 28 PM 9 40  
 Ship Radiogram

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SF 133 NL PD=LOSANGELES CALIF 28  
 JAMES J SWEENEY, MUSEUM OF MODERN ART=  
 11 WEST 53 ST NYK=

WE ARE SENDING OUT THE CHAGALL TOMORROW TO CHICAGO ACCORDING  
 TO RICH THE INSURANCE WILL BE PLACE BY YOU THE AMOUNT IS  
 \$10,000. PLEASE CONFIRM THAT THE PICTURE IS COVERED=  
 WALTER C ARNESBERG.

*Chagall covered our insurance \$10,000. Transit  
 after exhibition period beginning Oct. 29.  
 \$10,000.*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*in the South of France  
 Permeke (Belgian painter) NO  
 van Bredyn (Russian poet) NO  
 May. Br. +; Denian Bredyn*

Re: Attached

Date <sup>Mar</sup> Oct. 29, 1946

**F MODERN ART**

ed and glass  
 glass at MOMA.  
 int.  
 all we stop on or  
 lass at  
 to folder of  
 Matisse Gallery  
 exhibition)(Chagall)  
 (Chagall)  
 Shop frame added  
 (Chagall) Shop

frame added at MOMA

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

Spelling of Peira Cava in the South of France *OK*  
 Are there accents on ~~Permeke~~ Permeke (Belgian painter) *NO*  
 " " " " on Demyan Bedny (Russian poet) *NO*  
*but in Ency. Brit; Demian Bedny*

T

To: Miss Margaret Miller

Re: Attached

From: B. K.

Gogol's Dead Souls ink and pencil (Chagall)

- 46.412 Welcome to Chitchikov, etching and drypoint. Matted, framed and glass at MOMA. Shall we keep on or remove?
- 46.410 Mae. Korobotchka, etching and drypoint. Matted, framed and glass at MOMA. Shall we keep on or remove?

La Fontaine Fables gouache, ink and pencil

- 46.364 The Crow who wished to Imitate the Eagle, etching and drypoint. Matted at MOMA. Shall we keep on or remove?
- 46.362 The Eagle and the Beetle, etching and drypoint. Matted at MOMA. Shall we keep on or remove?

Firebird gouache for Hebrew poetry

- 46.452 Costume for Monster (Dragon), gouache. Matted, taped and glass at MOMA. Shall we keep on or remove?
- 46.8 Portrait of Bella at Petersberg, oil on canvas (Chagall)
- 46.509 Cover for Ballet Program, gouache (Chagall) Collected from Matisse Gallery
- 46.382 The Wailing Wall, oil on canvas (Chagall)
- 46.383 Lisa, oil on burlap. (Shop frame put on ptg. for possible exhibition)(Chagall)
- 46.387 Suburb of Vitebsk, oil on canvas (Shop frame added at MOMA)(Chagall)
- 46.388 Study for Mural (fragment), oil on canvas (Chagall)
- 46.432 Nude over Vitebsk, oil on canvas (Chagall)
- 46.10 Poules par terre, oil on paper lined with canvas (Chagall) Shop frame added at MOMA
- 46.12 Bella et Ida (Strawberries), oil on paper lined with canvas (Chagall) Shop frame added at MOMA

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Firebird 8 sketches for Hebrew poetry

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46.8 Portrait of Bella at Petersberg, oil on canvas (Chagall) moved to folder of

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## THE MUSEUM OF MODERN ART

Date April 18, 1946

To: Miss Dudley  
cc Margaret Miller ✓

Re: Chagall items not exhibited

From: Monawee Allen

Herewith my memo on the Chagall items not exhibited. Could we know their status - whether to hold them for shipment to Chicago or whether we may return them now to the lenders.

- Hold for Ed on*
- 46.405 The Drunkard, oil on canvas (Gabrielson). Now at Mrs. Keck's for repair.
  - 46.510 Naked Cloud, oil on canvas (Pierre Matisse)
  - 46.516 The Fiancee carried off by the Cow, gouache (Pierre Matisse)
  - ✓ 46.556 Girl before the ~~xxxxx~~ Window, oil on canvas (Regnault). We will hold this for close of N.Y. show as all his loans will then be returned.
  - ✓ 46.557 Woman with Fan, oil on canvas (Regnault). Same as 46.556
  - 46.551 Interior, gouache (Sweeney)
  
  - 46.477 Sacrifice of Abraham, gouache and oil on paper
  - 46.478 Angel appearing to Abraham, gouache and oil on paper
  - 46.479 Sacrifice of Noah, gouache on paper
  - 46.481 Abraham mourns Sarah, gouache on paper
  
  - Gogol's Dead Souls
  - 46.412 Welcome to Chitchikov, etching and drypoint. Matted, framed and glass at MOMA. Shall we keep on or remove?
  - 46.410 Mme. Korobotchka, etching and drypoint. Matted, framed and glass at MOMA. Shall we keep on or remove?
  
  - La Fontaine Fables
  - 46.364 The Crow who wished to Imitate the Eagle, etching and drypoint. Matted at MOMA. Shall we keep on or remove?
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  - Firebird
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## THE MUSEUM OF MODERN ART

**Date:** April 18, 1946

**To:** Miss Dudley  
cc Margaret Miller

**Re:** Chagall (page 2)

**From:** Monawee Allen

- 46.9 Street in Vitebsk, oil on paper lined on canvas (Chagall)  
 46.11 Lisa (Girl with Mandolin), oil on paper lined on canvas (Chagall)  
 46.6 Peinture Cirque, oil and pencil on cardboard (Chagall)  
 46.466 Playboy of the Western World. Costume sketch, gouache & pencil (Chagall)  
 46.473 " " " " " " " " gouache (Chagall)  
 46.460 Barber Shop, gouache (Chagall)  
 46.461 Man and Woman, gouache (Chagall)  
 46.2 Design for principal mural in State Jewish Theatre, Moscow, pen and red ink  
 (Chagall)  
 46.463 Stage Set for Congratulations by Sholem Aleichem, gouache, ink and pencil (Chagall)  
 46.14a Costume for Sholem Aleichem, gouache, pencil, crayon (Chagall)  
 46.464 Sholem Aleichem - It's a Lie - Decor, gouache and pencil (Chagall)  
 46.465 Sholem Aleichem - The Policeman - Decor, gouache and pencil (Chagall)

Revisor by Gogol

- 46.462 Decor, gouache, ink and pencil (Chagall)  
 46.467 Costume sketch, gouache and pencil  
 46.468 Costume sketch, gouache and pencil  
 46.469 Costume sketch, gouache  
 46.470 Costume sketch, gouache  
 46.471 Costume sketch, gouache and pencil  
 46.474 Costume sketch, gouache, ink and pencil  
 46.24 Gouache Cirque, gouache and pencil  
 46.538 Self Portrait, etching (Matted, framed and glass at MOMA) Shall we keep on or  
 remove?  
 46.16 - 46.23 8 sketches for Hebrew poetry  
 46.536 Mein Leben. Grandfather's House, etching and drypoint. Returned to folio of  
 Mein Leben  
 46.537 " " . The Grandfathers, etching and drypoint. Returned to folder of  
 prints sent by Schniewind from Chicago.

We are holding the following unrecorded groups of items in the Museum.

- Firebird portfolio - group of items not included in exhibition (27 costume drwgs.)  
 Package of prints - in Recording Room. Held for possible shipment to Schniewind  
 Mein Leben - Portfolio  
 Large group (uncounted) Gogol  
 " " " Bible  
 Group prints sent by Paris - by messenger C/ara Fisker  
 Group prints sent from Schniewind - from group sent him last summer  
 Portfolio of costume sketches and miscellaneous items here from artist for selection  
 for exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

# THE MUSEUM OF MODERN ART

Date November 23, 1946

To: Miss Dudley      cc: Miss D. Miller      Re: Chagalls  
 From: JA      City of Liege, Belgium

As far as I know none of the following have ever replied specifically to the JJS lettr. of June requesting permission to hold their paintings over for the extension dates of the Chicago showing:

Arensberg, Bissett, Detremont, Gabrielson, Johnston, Juviler, P. Matisse, Paepcke, Potvin, H. Rubenstein, Stern, B. de Turique, von Sternberg.

I bring this up only because in the letter to Dan Rich in Aug. - which you helped me write - we said "We may need to follow up (those who have not replied) at the end of the summer. As these lenders reply, Mr. S. will advise you further." - P. Matisse and some others there may be no doubt about. But are you going to continue to assume or should a follow up be sent?

~~Paris VIII, France~~

~~Miss Patricia Brodie  
715 Fifth Avenue  
New York 17, New York~~

~~Mme. Jeanne Bucher  
c/o Mrs. Daniel  
162 West 13th Street  
New York 11, New York~~

~~Miss Doris Budrow  
ATC, Flight A 10, Ship 9065  
La Guardia Field, New York~~

~~Mr. Marc Chagall  
42 Riverside Drive  
New York 24, New York~~

~~Mrs. H. W. L. Dana  
106 Brattle Street  
Cambridge, Massachusetts~~

~~jean  
Jean-albert Boris  
New York 20, New York~~

~~Monsieur Marcel Kapferer  
c/o Galerie Vendome  
Place Vendome  
Paris, France~~

~~Baroness Lambert  
993 Fifth Avenue  
New York 21, New York~~

~~Dr. Bartholomew Landheer  
c/o Mr. Van Waeren-Greek  
Netherlands Information Bureau  
10 Rockefeller Plaza  
New York 10, New York~~

~~Mr. René Lefebvre  
255 East 55th Street (Temp.)  
c/o Mr. Ernest Fiene  
631 East 55th Street  
New York 22, New York~~

~~Mr. Jacques Ochs  
Musée d'Art de Liege  
Brussels, Belgium  
Miss  
Miss Claire Pels  
60 rue Vieteire  
Brussels, Belgium~~

~~Mr. Maurice Potin  
"Peintre Graveur"  
15 bis rue du parc Montsouris  
Paris, 14e, France~~

~~Mr. Ernest G. Rathenau  
303 West 106th Street  
New York 25, New York~~

~~Baroness Hilla von Rebay  
Solomon R. Guggenheim Foundation  
Carnegie Hall  
New York, N.Y.~~

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## ACKNOWLEDGMENTS

Mrs. Lisa Arnhold  
1461 North Amalfi Drive  
Pacific Palisades  
California

M. Bellier  
30 Place de la Madeleine  
Paris 8, France

Mr. Emil E. Bendix  
7 Wallace Avenue  
Mt. Vernon, New York

Mrs. Louis Bergman  
118 Riverside Drive  
New York 24, New York

*Jean Bernheim*  
Mr. Henry Bernheim  
Henry Bernheim-Jeune  
68 Faubourg St. Honore  
Paris, France

Mme. Lia Bernstein  
10 rue des Marreniers  
Paris XVI, France

*direct?*  
Galerie de Berri  
12, Rue de Berri  
Paris VIII, France

Miss Patricia Brodie  
716 Fifth Avenue  
New York 17, New York

Mme. Jeanne Bucher  
c/o Mrs. Daniel  
162 West 13th Street  
New York 11, New York

Miss Doris Budrow  
ATC, Flight A 10, Ship 0065  
La Guardia Field, New York

~~Mr.~~ Marc Chagall  
42 Riverside Drive  
New York 24, New York

~~Mr.~~ H. W. L. Dana  
106 Brattle Street  
Cambridge, Massachusetts

Miss Louisa Dresser  
Acting Director  
Worcester Art Museum  
65 Salisbury Street  
Worcester 2  
Massachusetts

Mr. Paul Farish  
Regional Specialist  
French Section  
I.I.C.  
Social Security Bldg.  
Room 3325  
Washington, D.C.

Mr. René Gaffe  
Societe Belge de Parfumerie  
116 rue de Terre Neuve  
Brussels, Belgium

Mr. Robert Giron  
Palais des Beaux Arts  
Brussels, Belgium

Mr. Jan-Albert Goris  
Belgian Information Center  
Government  
680 Fifth Avenue  
New York 20, New York

Monsieur Marcel Kapferer  
c/o Galerie Vendome  
Place Vendome  
Paris, France

Baroness Lambert  
993 Fifth Avenue  
New York 21, New York

Dr. Bartholomew Landheer  
c/o Mr. Van Waaren-Greek  
Netherlands Information Bureau  
10 Rockefeller Plaza  
New York 10, New York

Mr. René Lefebvre  
~~XXXXXXXXXX~~ (Temp.)  
c/o Mr. Ernest Fiene  
661 East 55th Street  
New York 22, New York

Professor Claude Levi-Strauss  
~~French Consulate~~  
610 Fifth Avenue  
New York 20, New York

Board of Burgomasters and  
Aldermen of  
City of Liege, Belgium

Mr. Louis Lozowick  
62 Massel Terrace  
South Orange, New Jersey

Mrs. Robert Magidoff  
~~Robert Magidoff~~  
War Correspondent  
U.S. Military Mission  
A.P.O. 103  
Postmaster, New York, N.Y.

Mrs. Marjorie D. Mathias  
Cultural Objects Specialist  
Department of State  
Washington, D.C.

Prof. S. Michoels  
Jewish Anti-Fascist Committee  
Kropotkina 10, Moscow

Mr. Jacques Ochs  
Musee d'Art de Liege  
Brussels, Belgium  
Mis

Miss Claire Pels  
69 rue Vieboire  
Brussels, Belgium

Mr. Maurice Potin  
"Peintre Graveur"  
15 bis rue du parc Montsouris  
Paris, 14e, France

Mr. Ernest G. Rathenau  
303 West 106th Street  
New York 26, New York

Baroness Hilla von Rebay  
Solomon R. Guggenheim Foundation  
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New York, N.Y.

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Mrs. Mary Reynolds  
~~14 rue Halle~~  
~~Paris XIV, France~~

~~M. Christian Zervos~~  
~~Galerie Mai~~  
~~14 rue de Dragon~~  
~~Paris, France~~

Mr. Daniel Catton Rich  
~~The Art Institute of Chicago~~  
~~Chicago 3, Illinois~~

~~Mr. Carl Zigrosser~~  
~~Curator of Prints~~  
~~Philadelphia Museum of Art~~  
~~Philadelphia, Pa.~~

~~Mr. John Rothenstein, Esq.~~  
~~Director~~  
~~The Tate Gallery~~  
~~Millbank~~  
~~London, S.W.1, England~~

~~Mr. Carl O. Schniewind~~  
~~Curator of Prints~~  
~~The Art Institute of Chicago~~  
~~Chicago 3, Illinois~~

Mr. Selwyn S. Schwartz  
~~512 Addison Blvd.~~  
~~Chicago, Illinois~~

Mr. Frederick B. Serger  
~~160 West 37th Street~~  
~~New York 19, New York~~

Mr. Perry T. Rathbone  
~~Director~~  
~~City Art Museum of St. Louis~~  
~~Forest Park~~  
~~St. Louis 5, Missouri~~

Mr. J. K. Thannhauser  
~~165 East 62nd Street~~  
~~New York 21, New York~~

Mr. Hans van Weeren-Graek  
~~Exhibition and Visual Education~~  
~~The Netherlands Information Bureau~~  
~~10 Rockefeller Plaza~~  
~~New York 10, New York~~

Messrs. Lejard and Girodias  
~~Galerie Vendome~~  
~~Place Vendome 10~~  
~~Paris, France~~

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55

(From Acknowledgement Cards)

\ Mr. and Mrs. Szymon and Helena Syrkus  
 Polish Embassy  
 2640 12th Street, N. W.  
 Washington, D.C.

\ Mr. John Dos Passos  
 % Mr. Gerald Murphy  
 131 East 66th Street  
 New York 21, N.Y.

○ Mr. Gerard Hordijk  
 2262 Sedgwick Avenue  
 Bronx, New York

X \ Marcel Duchamp  
 210 West 14th Street  
 New York 11, N.Y.

~~Verna Harrison~~

○ X Mr. and Mrs. Wilder Hobson  
 25 East 63rd Street  
 New York 21, N.Y.

X ~~Mr. Gerald Murphy~~ *Member*  
 131 East 66th Street  
 New York 21, N.Y.

~~Maurice Potin~~

X ~~Mr. Karl Nierendorf~~ *Member*  
 53 East 57th Street  
 New York 22, N.Y.

~~Lt. Doris K. Budrow~~

~~ATC Flight A 16 Ship 0065~~

~~La Guardia Field, New York~~

X ~~Mr. J. B. Neumann~~ *Member*  
 The New Art Circle  
 41 East 57th Street  
 New York 22, N.Y.

~~(Friend of Mondrian owner of  
 2 we did not exhibit-who wrote  
 Renault)~~

X ~~Mr. Frederick Mortimer Clapp~~ *Member*  
 375 Park Avenue  
 New York 22, N.Y.

a.  
 \ Mr. Henri ~~Seyrig~~ *Seyrig*  
 Délégation Générale de France au Levant  
 50 West 66th Street Beyrouth, Syria  
 New York 26, N.Y.

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✓ Mr. Jean Bernheim  
and

Mr. Henry Bernheim

Henry Bernheim ~~118~~

83 Faubourg St. Honoré

Paris, France

✓ Professor Claude Levi-Strauss  
*French Cultural Attache*  
French Consulate

610 Fifth Avenue

New York ~~100~~ 20, N.Y.

✓ Mrs. Louis Bergman

118 Riverside Drive *Number*

New York 24, N.Y.

○ Mr. Frederick B. Serger

130 West 57th Street

New York 19, N.Y.

✓ Mrs. Lisa Arnhold

1461 ~~1461~~ North Amalfi Drive

Pacific Palisades, California

○ Mr. Carl O. Schniewind

Curator of Prints

The Art Institute of Chicago

Chicago 3, Illinois

~~Mr. Hrantchenko, Chairman~~

~~Committee on Affairs of Art~~

~~Mr. Anatol Bronov~~

~~Soviet Embassy~~

~~Washington, D.C.~~

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✓ John Rothenstein, Esq.

Director

The Tate Gallery

Millbank

London, S.W.1., England

✓ Baroness Lambert

993 Fifth Avenue

New York 21, N.Y.

~~Daniel Rich (lenders)~~

✓ M. Christian Zervos

Galerie Mai

14, Rue de Dragon

Paris, France

✓ Mrs. Mary Reynolds

14 rue Halle

Paris XIV, France

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~~Baroness Hilla von Rebay~~  
~~Solomon R. Guggenheim Foundation~~  
~~Carnegie Hall~~ *leader*  
~~New York, N.Y.~~

✓ Mrs. Marjorie D. Mathias *Member*  
 Cultural Objects Specialist  
 Department of State  
 Washington, D.C.

○ Mr. Ernest G. Rathenau  
 303 West 106th Street  
 New York 25, N.Y.

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~~Prof. S. Michaels~~  
~~Russian War Relief Jewish Anti-Fascist~~  
~~Committee~~  
~~5 Cedar Street Kropotkina 10~~  
~~New York 7, N.Y. Moscow, U.S.S.R.~~  
 % Mr. Robert Magidoff  
 War Correspondent  
 U.S. Military Mission  
 A.P.O. 193  
 Postmaster, New York, N.Y.

~~XXXXXXXXXXXX~~

✓ Mr. Maurice Potin  
 "peintre graveur"  
 15 bis Rue du parc Montsouris  
~~XXXXXXXXXXXX~~  
 Paris, 14e, France

✓ Mr. Louis Lozowick  
 62 Massel Terrace  
 South Orange  
 New Jersey

Mr. Jacques Gchs *leader*  
 Musee D'Art de Liege *leader*  
 Brussels, ~~Belgium~~

✓ Mssrs. Lejard and Girodias  
 Galerie Vendome  
 Place Vendome 16  
 Paris, France

○ Prof. S. Michaels  
 Jewish Anti-Fascist Committee  
 Kropotkina 10, Moscow

✓ Dr. Bartholomew Landheer *in Holland*  
 % Mr. Van Weeren Græek  
 Netherlands Information Bureau  
 10 Rockefeller Plaza  
 New York 20, N.Y.

*Sheila Toward*

~~XXXXXXXXXXXX~~

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\ Monsieur Marcel Kapferer  
 % Galerie Vendome  
 Place Vendome  
 Paris, France

\ Mr. Harold de Wolf Fuller  
 The Netherland-America Foundation  
 10 Rockefeller Plaza  
 New York 20, N.Y.

✓ Mr. Hans Van Weeren-Grjek  
 Exhibition and Visual Education  
 The Netherlands Information Bureau  
 10 Rockefeller Plaza  
 New York 10, N.Y.

\ Mr. Paul Farish  
 Regional Specialist  
 French Section  
 I.I.S.  
 Social Security Bldg.  
 Room 3325  
 Washington, D.C.

✓ Mr. Jan-Albert Goris *Brussels*  
 Belgian Government Information Center  
 630 Fifth Avenue  
 New York 20, N.Y.

~~Miss Louise Dresser  
 Acting Director  
 Worcester Art Museum  
 55 Salisbury Street  
 Worcester 2, Massachusetts~~

\ Mr. Robert Giron  
 Palais des Beaux Arts  
~~Brussels~~ Brussels, Belgium

✓ Mr. H. W. <sup>L.</sup> Dana  
~~Worcester~~  
 105 Brattle Street  
 Cambridge, Mass.

\ Mr. René Gaffé  
 Société Belge de Parfumerie  
 116 rue de Terre Neuve  
 Brussels, Belgium

~~College of Burgomasters and Aldermen  
 Liege, ~~Belgium~~~~

✓ {Board of Burgomasters and Aldermen}  
 City of Liege, Belgium}

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% Mrs. Daniel  
162 West 13th Street  
New York 11, N.Y.

~~Mr. Anabel Bronov~~

~~Soviet Embassy  
Washington, D.C.~~

~~Oslo?~~

~~X~~ Mme. Lia Bernstein

10 rue des Marronniers  
Paris XVI, France

~~Mr. W. J. Byrnes~~

~~W. J. Byrnes & Co.  
25 Broadway  
New York 4, N.Y.~~

~~X~~ Mr. René Lefebvre Foinet

~~2500 West 7th Street  
Los Angeles, California  
19 Rue Vavin  
Paris, France~~

% Mr. Ernest Sione  
331 E. 55th St.  
New York 22, N.Y.

~~Mr. Lucien Lefebvre-Foinet~~

~~19, Rue Vavin  
Paris VI, France~~

~~X~~ Mme. Katia Granoff

~~1, quai de Conti  
Paris, France~~

~~Mr. Rudolph Haller~~

~~Altransport Incorporated  
6 State Street  
New York 4, N.Y.~~

~~Mr. R. Heinz~~

~~Court Rue des Claires, 14  
Antwerp, Belgium~~

~~X~~ Mr. Emil E. Bendix

7 Wallace Avenue  
Mt. Vernon, New York

~~Miss Patricia Brodie~~

~~715 Fifth Avenue  
New York, N.Y.~~

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XX

~~The Museum of Non-Objective Art  
24 East 54th Street  
New York 22, N.Y.~~

~~Musee National du Luxembourg  
Paris, France~~

~~John In Obersteg & Company, Ltd.  
Attention: Mr. Lindenmeyer  
Basel, Switzerland~~

Sender ?

~~Claire Pels  
99 Rue Victoire  
Brussels, Belgium~~

~~Railway Express Company  
Second and H Streets, N.E.  
Washington, D.C.~~

~~R. C. Rathbone & Son  
Attention: Mr. Boquist  
102 Maiden Lane  
New York 5, N.Y.~~

~~Mr. Selwyn S. Schwartz  
312 Addison Blvd.  
Chicago, Illinois~~

~~Rosa Bianca SKIPA  
56 Quai Gustave Ador  
Geneva, Switzerland~~

~~Mr. J. K. Thammhauser  
105 East 62nd Street  
New York 21, N.Y.~~

~~Mr. William Tyler  
% U.S.I.S.~~

~~17 Bld. des Capucines  
Paris, France~~

~~Mr. Carl Ziggrosser  
Curator of Prints  
Philadelphia Museum of Art  
Philadelphia, Pa.~~

~~Mr. Brooks T. Atkinson  
✓ A.P.O. 193  
% Postmaster, New York, N.Y.  
% New York Times~~

~~M. Bellier  
30 Place de la Madeleine  
Paris 8, France~~

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Misc.

0  
2  
1  
Mr. H. Arnhold  
1 East 57th Street  
New York 22, N.Y.

~~Kunsthalle, Basle  
Basle, Switzerland~~

✓ Miss Mary Katharine Woodworth  
Department of English  
Bryn Mawr College  
Bryn Mawr, Pennsylvania

~~Madame Fontaine, Presidente  
Societe des Amis des Artistes  
Pavillon Marsan  
107 Rue de Rivoli  
Paris, France~~

~~Mr. Robert Giron  
Palais des Beaux Arts  
Brussels, Belgium~~

P  
Mr. Jacob M. Goldschmidt  
26 East 63rd Street  
New York 21, N.Y.

G  
Mr. Artur Holde  
415 Central Park West  
New York 25, N.Y.

~~Musee National de Luxembourg  
Paris, France~~

~~Mr. Thomas N. Metcalf  
Secretary~~

~~The Institute of Modern Art  
138 Newbury Street  
Boston 16, Mass.~~

✓ Robin Ironside, Esq.  
The Tate Gallery  
Millbank  
London, S.W.1.  
England

✓ Dr. Paul Ganz  
Hebelstrasse 7  
Basle, Switzerland

~~Mr. Ernest G. Rathenau  
508 West 106th Street  
New York 25, N.Y.~~

~~Mrs. Frederick B. Sarger  
130 West 57th Street  
New York 19, N.Y.~~

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~~✓ Mr. C. Van der Klip~~

~~Galerie de Berri~~

~~12 Rue de Berri~~

~~Paris, France~~

~~✓ Mrs. Daniel Saidenberg~~

~~45 East 82nd Street~~

~~New York 28, N.Y.~~

*Waller*

*Bakers*

~~✗ Mr. George Jacobovsky, Director~~

~~Galerie Vendome~~

~~Place Vendome~~

~~Paris, France~~

~~Mr. Louis E. Stern~~

~~444 East 52nd Street~~

~~New York 22, N.Y.~~

~~✗ M. Bellier~~

~~30 Place de la Madeleine~~

~~Paris 8, France~~

~~✗ Mr. Charles Leirens~~

~~24 Avenue Marnix~~

~~Brussels, Belgium~~

~~Bloom~~

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Misc. Cont'd.

✓ Dr. Sandberg, Director

Municipal Museum  
Paulus Potterstraat 13  
Amsterdam, Holland

✓ ~~Mr. Selwyn S. Schwartz  
512 Addison Blvd.  
Chicago, Illinois~~

(Owner who wrote to Rich)

Mr. and Mrs. Albert Blum  
Shorthills, N.J.

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THE

T

To:

From:

Dear L

invita

Mrs Henri Langier  
Waldorf Astoria Hotel

50th St & Park Ave  
New York NY

signed in ink by Mrs. Langier.

I understand that 15 or 20 were sent. And Mr. Rapaport  
said that he was very sorry.

Jean

46.449 " " Bearing Fruit Tray  
46.450 Servant Bearing Fruit Tray  
46.451 Prince  
46.453 Monster  
46.454 Princess  
46.455 Firebird  
46.598 Wedding Dress for Princess

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THE

To:

From:

Dear L

invita

Bloom

Colorado

signed in ink by Mr. Chagall.

I understand that 16 or 20 were sent. And Mr. Rapaport said that he was very sorry.

Jean

- 46.449
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.453 Monster
- 46.454 Princess
- 46.455 Firebird
- 46.598 Wedding Dress for Princess

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

April 6, 1946

To: Miss L

From: Miss A

*No. 100*

*Dear Miss Lillian*

*Van W. Brink*

Dear Lillian,

I have the pleasure to

Send you  
by  
air  
the  
invitation

*Invited*

1 Invitations

the hand-made

g the  
on on  
2)",

. Rapaport

- 46.449
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.453 Minister
- 46.454 Princess
- 46.455 Firebird
- 46.598 Wedding Dress for Princess

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# THE MUSEUM OF MODERN ART

Date April 6, 1946

To: Miss Lillian Young

Re: Chagall Invitations

From: Miss Anderson

Dear Lillian,

I asked Mr. Chagall's son in law to describe the hand-made invitations to me, and this is what he said:

Small card on cardboard, typewritten, inviting the bearer to the opening of the Chagall exhibition on April 9th, time etc., and "Kindly admit 1 (or 2)", signed in ink by Mr. Chagall.

I understand that 15 or 20 were sent. And Mr. Rapaport said that he was very sorry.

Jean

46.449 Servant Bearing Fruit Tray  
46.450 Prince  
46.451 Monster  
46.452 Princess  
46.453 Firebird  
46.454 Wedding Dress for Princess

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4900

COPY TO BE RETAINED BY ISSUING DEPT.

*Chagall Exh*

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR CHAGALL EXHIBITION - repairs DATE March 7, 1947

DETAILED INSTRUCTIONS Will you please reback and retape the two items listed  
below: 46.547 Chagall: The Father's Tomb & 46.548 Chagall: Flying Carriage, drypoint  
and watercolor. Both items were matted at Chicago Art Institute and mats were not  
removed before returning to the Museum. Mats removed now by Reg. Dept. but backs  
need to be taped properly.

DATE WORK MUST BE COMPLETED As soon as possible COMPLETION DATE  
CONFIRMATION \_\_\_\_\_

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ COMPTROLLER \_\_\_\_\_

- 46.449 Servant Bearing Fruit Tray
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.452 Monster
- 46.453 Princess
- 46.454 Firebird
- 46.455 Wedding Dress for Princess
- 46.598 Wedding Dress for Princess

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THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4838

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

5.13

Chagall

FOR CHAGALL EXHIBITION - Repairs DATE Jan. 23, 1947

ok - completed

DETAILED INSTRUCTIONS Will you please replace glass broken in transit, tighten frame corners (now open) and retouch chipped places of frame on following: 49.545 Chagall: Circus Rider, gouache (Rubinstein). There may be a few more small repairs to be made on other items before returned. If so, they will be added in a memo.

DATE WORK MUST BE COMPLETED \_\_\_\_\_ COMPLETION DATE CONFIRMATION \_\_\_\_\_

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ COMPTROLLER \_\_\_\_\_

Repaired to Mrs. Co 2/10/47

- 46.449 Servant Bearing Fruit Tray
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.453 Monster
- 46.454 Princess
- 46.455 Firebird
- 46.598 Wedding Dress for Princess

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THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4625

COPY TO BE RETAINED BY ISSUING DEPT.

*Chagall*

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR CHAGALL EXHIBITION DATE Sept. 24, 1946

DETAILED INSTRUCTIONS Will you please put cardboard or mboard backings on the ballet sketches as indicated on the attached list. Please paste mats (now loose) to cardboard backings on ballet sketches as indicated on attached list

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION \_\_\_\_\_

COST LIMIT 915- IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD

\_\_\_\_\_  
CONTROLLER

- 46.449 Hand Bearing Fruit Tray
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.453 Monster
- 46.454 Princess
- 46.455 Firebird
- 46.598 Wedding Dress for Princess

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# THE MUSEUM OF MODERN ART

Date Sept. 25, 1946

To: Harry Skevington

Re: Project Order 4625

From: Miss Dudley

Will you please take the ballet sketches as indicated on the attached to Gus for backing or pasting of mats. I have some labels I wish to put on the backs of the mounts before the paintings go down to Eddie for packing under Project Order 4456

- 46.449 " " Bearing Fruit Tray
- 46.450 Servant Bearing Fruit Tray
- 46.451 Prince
- 46.453 Monster
- 46.454 Princess
- 46.455 Firebird
- 46.598 Wedding Dress for Princess

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PROJECT ORDER 4625 - CHAGALL BALLEET PAINTINGS

PLEASE PUT BACKS ON THE FOLLOWING BALLEET PAINTINGS BY CHAGALL - Backs to be of cardboard or mat board (mat board if possible)

~~xxxx~~ 137.45.29 ~~XXXXXXXXXXXXXXXXXXXX~~ Zemfira  
137.45.16 Fortune Teller  
~~xxxx~~  
137.45.18 Cello Player, Bear and Zemfira  
137.45.5 Zemfira

PLEASE PASTE MATS TO GARDBOARD BACKINGS ON FOLLOWING:

ALEKO 137.45.41 Rooster  
~~xxxx~~  
137.45.7 Aleka  
137.45.24 Peasant  
137.45.14 Gypsy Girl  
137.45.49 Weak-minded Man  
137.45.31 Society Girl

FIREBIRD

46.446 Monster  
46.447 "  
46.448 "  
46.449 "  
46.450 Servant Bearing Fruit Tray  
46.451 Prince  
46.453 Monster  
46.454 Princess  
46.455 Firebird  
46.598 Wedding Dress for Princess

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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PROJECT ORDER 4625 - CHAGALL BALLETS PAINTINGS

PLEASE PUT BACKS ON THE FOLLOWING BALLETS PAINTINGS BY CHAGALL - Backs to be  
of cardboard or mat board (mat board if possible)

~~xxxx~~ 137.45.29 ~~XXXXXXXXXXXXXXXXXXXX~~ Zeffira  
137.45.16 Fortune Teller  
~~xxxx~~  
137.45.18 Cello Player, Bear and Zeffira  
137.45.5 Zeffira

PLEASE PASTE MATS TO CARDBOARD BACKINGS ON FOLLOWING:

ALEKO 137.45.41 Rooster  
~~xxxx~~  
137.45.7 Aleks  
137.45.24 Peasant  
137.45.14 Gypsy Girl  
137.45.49 Weak-minded Man  
137.45.31 Society Girl

FIREBIRD

46.446 Monster  
46.447 "  
46.448 "  
46.449 "  
46.450 Servant Bearing Fruit Tray  
46.451 Prince  
46.453 Monster  
46.454 Princess  
46.455 Firebird  
46.598 Wedding Dress for Princess

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4501

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPARTMENT DEPT

FOR REPAIR OF FRAME & CORNER OF FRAME - Chagall exh. DATE July 18, 1946

DETAILED INSTRUCTIONS Will you please have Neil repair Chagall frame 46.527 -  
Strengthen, reglue and fill in and retouch cracked carving right side at center,  
retouch 2 large chips - (1) lower right on bottom inner edge (2) lower left corner  
outside edge. Will you please have Gus put white strip frame back on

72.44 "Homage to Gogol", gouache. This is frame used for Chagall exh. and is to  
be used for Chicago exhibition also. Have COMPLETION DATE frame and pointing.  
DATE WORK MUST BE COMPLETED as soon as possible CONFIRMATION

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD

COMPTROLLER

- 46.512 " : The Bride and Groom of the Eiffel Tower, oil on canvas (Framed)  
46.513 " : Self Portrait with Wineglass (Double Portrait, oil on canvas (Framed)  
46.514 " : To Russia, Asses and Others, oil on canvas (Framed)  
46.515 " : Between Lightness and Dark, oil on canvas (Framed)  
46.517 " : The Bride with the Double Face, oil on canvas (Framed)  
46.991 " : White Crucifixion, oil on canvas (Framed)

Lent by Mme. Helena Rubinstein

- 46.544 Chagall: The Miller, his son and the Ass, gouache (Framed & glass)  
2 screw eyes and wire  
46.545 " : Circus Rider, gouache (Framed and glass) 2 screw eyes & wire)

Lent by Mr. Louis E. Stern,

- 46.518 Chagall: In the Night, oil on canvas (Framed) 2 screw eyes

Lent by the artist:

- 46.508 Chagall: Candles in the Dark Street, oil on canvas (Framed)  
46.380 " : The Wedding, oil on canvas (Framed)  
46.381 " : My Studio, oil on canvas (Mus. frame - leave on)  
46.384 " : Gate to the Cemetery, oil on canvas (Mus. shop frame - leave on)  
46.385 " : Cemetery, oil on canvas (Mus. shop frame - leave on)  
46.1 " : La Solitude, oil on canvas (Framed) - braced with 2 steel  
plates top and bottom to stretcher  
46.386 " : Red Horse and Lovers, oil on canvas (Low frame -  
leave on)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4456

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION *Chagall Exh* DEPT

FOR PACKING AND SHIPPING RETURNS FROM CHAGALL EXH. DATE June 24, 1946

DETAILED INSTRUCTIONS Please pack and ship items on the attached list as indicated. Papecke loan to go out as soon as possible - remainder of instructions will follow as soon as plans are completed.

DATE WORK MUST BE COMPLETED \_\_\_\_\_ COMPLETION DATE CONFIRMATION \_\_\_\_\_

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ COMPTROLLER \_\_\_\_\_

- 46.512 " : The Bride and Groom of the Eiffel Tower, oil on canvas (Framed)
- 46.513 " : Self Portrait with Wineglass (Double Portrait, oil on canvas (Framed)
- 46.514 " : To Russia, Asses and Others, oil on canvas (Framed)
- 46.515 " : Between Lightness and Dark, oil on canvas (Framed)
- 46.517 " : The Bride with the Double Face, oil on canvas (Framed)
- 46.991 " : White Crucifixion, oil on canvas (Framed)

Lent by Mme. Helena Rubinstein

- 46.544 Chagall: The Miller, his son and the Ass, gouache (Framed & glass) 2 screw eyes and wire
- 46.545 " : Circus Rider, gouache (Framed and glass) 2 screw eyes & wire)

Lent by Mr. Louis E. Stern,

- 46.518 Chagall: In the Night, oil on canvas (Framed) 2 screw eyes

Lent by the artist:

- 46.508 Chagall: Candles in the Dark Street, oil on canvas (Framed)
- 46.380 " : The Wedding, oil on canvas (Framed)
- 46.381 " : My Studio, oil on canvas (Mus. frame - leave on)
- 46.384 " : Gate to the Cemetery, oil on canvas (Mus. shop frame - leave on)
- 46.385 " : Cemetery, oil on canvas (Mus. shop frame - leave on)
- 46.1 " : La Solitude, oil on canvas (Framed) - braced with 2 steel plates top and bottom to stretcher
- 46.386 " : Red Horse and Lovers, oil on canvas (Low frame - leave on)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHAGALL SHIPMENTS TO BE MADE TO

ART INSTITUTE OF CHICAGO  
MICHIGAN AVENUE AND ADAMS STREET  
CHICAGO 3, ILLINOISPROJECT ORDER 4456

The following paintings do not have boxes:

Lent by Mr. Adolphe A. Juviler

- 46.506 Chagall: Madonna of the Village, oil on canvas (Framed)  
2 screw eyes and heavy wire
- 46.507 " : Listening to the Cuckoo, oil on canvas (Framed)  
2 screw eyes and wire

Lent by Solomon R. Guggenheim Foundation

- 46.520 Chagall: Birthday; oil on canvas (Reframed) Leave on MOMA frame
- 46.521 " : The Green Violinist, oil on canvas (Framed)  
2 large screw eyes and 2 separate wires
- 46.522 " : Paris Through the Window, oil on canvas (Framed)  
2 large screw eyes and 2 separate wires
- 46.547 " : The Father's Tomb, drypoint with watercolor (Framed  
and glass) 2 screw eyes and wire
- 46.548 " : House in Vitebsk, drypoint and etching with watercolor  
(Framed & glass) 2 screw eyes and wire

Lent by Pierre Matisse Gallery

- 46.511 Chagall: Spirit of the Town, oil on canvas (Framed)
- 46.512 " : The Bride and Groom of the Eiffel Tower, oil on canvas  
(Framed)
- 46.513 " : Self Portrait with Wineglass (Double Portrait, oil  
on canvas (Framed)
- 46.514 " : To Russia, Asses and Others, oil on canvas (Framed)
- 46.515 " : Between Lightness and Dark, oil on canvas (Framed)
- 46.517 " : The Bride with the Double Face, oil on canvas (Framed)
- 46.991 " : White Crucifixion, oil on canvas (Framed)

Lent by Mme. Helena Rubinstein

- 46.544 Chagall: The Miller, his son and the Ass, gouache (Framed & glass)  
2 screw eyes and wire
- 46.545 " : Circus Rider, gouache (Framed and glass) 2 screw eyes & wire)

Lent by Mr. Louis E. Stern,

- 46.518 Chagall: In the Night, oil on canvas (Framed) 2 screw eyes

Lent by the artist:

- 46.508 Chagall: Candles in the Dark Street, oil on canvas (Framed)
- 46.380 " : The Wedding, oil on canvas (Framed)
- 46.381 " : My Studio, oil on canvas (Mus. frame - leave on)
- 46.384 " : Gate to the Cemetery, oil on canvas (Mus. shop frame - leave on)
- 46.385 " : Cemetery, oil on canvas (Mus. shop frame - leave on)
- 46.1 " : La Solitude, oil on canvas (Framed) - braced with 2 steel  
plates top and bottom to stretcher
- 46.386 " : Red Horse and Lovers, oil on canvas (Low frame -  
leave on)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHAGALL SHIPMENTS TO BE MADE TO

ART INSTITUTE OF CHICAGO  
MICHIGAN AVENUE AND ADAMS STREET  
CHICAGO 3, ILLINOIS

PROJECT ORDER 4456

The following paintings do not have boxes:

Lent by the artist:

46.382 Chagall: The Wailing Wall, oil on canvas (no frame)  
46.383 " : Lisa, oil on burlap (Shop Mus. frame - leave on)  
46.387 " : Suburb of Vitebsk, oil on canvas (Museum shop frame -  
leave on)  
46.388 " : Study for Mural (Revised sketch - fragment), oil on  
canvas (no frame)  
46.432 " : Nude over Vitebsk, oil on canvas (Framed)

Lent by Miss Ida Gordey

46.254 Chagall: House with Eye, oil on canvas (Heydenryk frame -  
leave on)

Lent by the artist:

46.480 Chagall: The Creation, gouache on paper (Museum frame & glass -  
leave on)  
46.477 Chagall: Sacrifice of Abraham, gouache on paper (no frame)  
46.478 " : Angel appearing to Abraham, gouache on paper (no frame)  
46.479 " : Sacrifice of Noah, gouache on paper (no frame)  
46.481 " : Abraham mourns Sarah, gouache on paper (no frame)

Paintings lent by the Museum of Modern Art:

~~xxxx~~ 146.45 Chagall: I and the Village, oil on canvas (Framed)  
612.43 " : Time is a River without Banks, oil on canvas (Framed)  
71.44 " : Homage to Gogol, watercolor (Replace in white strip  
frame)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHAGALL SHIPMENTS TO BE MADE TO

ART INSTITUTE OF CHICAGO  
MICHIGAN AVENUE AND ADAMS STREET  
CHICAGO 3, ILLINOISPROJECT ORDER 4456

The following paintings, etc. do not have boxes:

Lent by the artist

GOGOL

- 46.406 Chagall: Interior (Plate 49), etching & drypoint (Framed and glass)  
 46.407 " : Chancellery (Plate 64), etching and drypoint (Fr. and glass)  
 46.408 " : The Barn Yard, (Plate 17), etc. & drypoint (Fr. and glass)  
 46.409 " : Landscape (Plate 42), etch and drypoint (Fr. and glass)  
 46.411 " : Mrs. Sobakevitch (Plats 34), etch. and drypoint (Fr. & glass)  
 46.413 " : Departure of Chitchikov (Solitese) (Plate 9),  
 etch. and drypoint (Fr. & glass)  
 46.414 " : Sobakevitch (Plate 33), etching & drypoint (Fr. & glass)  
 46.415 " : Chitchikov and Sobakevitch, (Plate 38), etching and  
 drypoint (Framed and glass)  
 46.412 " : Welcome to Chitchikov (Plate 20), etch. and drypoint  
 (Framed and glass)  
 46.410 " : Mrs. Korobotchka (Plate 15), etching and drypoint (Framed  
 and glass)

LA FONTAINE

- 46.361 " : The Two Goats, etch. & drypoint (Matted)  
 46.363 " : The Sun and the Frogs, etch. and drypoint (Matted)  
 46.365 " : The Jay dressed in Peacock Feathers, etch. and drypoint  
 (Matted)  
 46.366 " : The Wolf and the Stork, etch. and drypoint (Matted)  
 46.367 " : The Funeral of the Lioness, etch. and drypoint (Matted)  
 46.368 " : The Fox with the Cropped Tail, etch. and drypoint (Matted)  
 46.369 " : The Two Pigeons, etching & drypoint (Matted)  
 46.370 " : The Ass Loaded with Salt and the Ass Loaded with  
 Sponges, etch. and drypoint (Matted)  
 46.371 " : The Lark and the Farmer, etch. and drypoint (Matted)  
 46.372 " : The Fox and the Grapes, etching and drypoint (Matted)  
 46.373 " : The Two Parrots, the King and his Son, etch. & drypoint (Matted)  
 46.374 " : The Cat Metamorphosed into a Woman, etch. & drypoint  
 (Matted)  
 46.364 " : The Crow who Wished to Imitate the Eagle, etching and  
 drypoint (Matted)  
 46.362 " : The Eagle and the Beetle, etching and drypoint (Matted)

BIBLE

- 46.390 " : Apparition of the Rainbow to Noah, etch. & drypoint (Matted)  
 46.391 " : Apparition of Angel to Joshua, etch. & drypoint (Matted)  
 46.392 " : Print from one of the Books of the Prophets, etch. & drypoint  
 (Matted)  
 46.393 " : Abraham mourns Sarah, etch. & drypoint (Matted)  
 46.394 " : Prophet Killed by a Lion, etch. and drypoint (Matted)  
 46.395 " : Jacob's Dream, etch. & drypoint (Matted)  
 46.396 " : The Sacrifice of Abraham, etch. & drypoint (Matted)  
 46.397 " : King David Playing his Harp, etching and drypoint (Matted)  
 46.398 " : The Sacrifice of Noah, etching and drypoint (Matted)

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CHAGALL SHIPMENTS TO BE MADE TO

ART INSTITUTE OF CHICAGO  
MICHIGAN AVENUE AND ADAMS STREET  
CHICAGO 3, Illinois

PROJECT ORDER 4456

The following paintings, etc. do not have boxes:

Lent by the artist:

BIBLE (cont)

- 46.399 Chagall: Vision of the Prophet Elijah, etch. & drypoint (Matted)  
46.400 " : David with the Head of Goliath, etch. and drypoint (Matted)  
46.549 " : Abraham approaching Sodom with three angels, etch. & drypoint (Matted)

THEATRE

- 46.3 R " : Design for principal mural in State Jewish Theatre, Moscow, gouache  
& pencil (Fr. & glass)  
46.7 " : Stage Set for Congratulations, Jewish Theatre, Moscow, gouache &  
pencil on paper (Fr. and glass)  
[46.13a/b " : Costumes for Sholem Aleichem, gouache, pencil and crayon  
(46.14b " : " " " " " " " "  
(46.550 " : " " " " " " " "  
(46.475 " : " " " " " " " "  
(46.472 " : " " " " " " " "  
46.539 " : Acrobat with Violin, etching and drypoint with watercolor  
(Framed and glass)  
46.538 " : Self Portrait, etching (Framed and glass)

BALLET

~~xxxxxx~~ " :

Lists of items from "Firebird" and "Aleko" to be sent to you later.

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THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4340

COPY TO BE RETAINED BY ISSUING DEPT.

*Chag all Exh*

TO PRODUCTION MANAGER FROM Registration DEPT

FOR Chagall Exhibition - Return of Arensberg Pts DATE April 24, 1948

DETAILED INSTRUCTIONS Will you please have the following painting removed from exhibition May 9th and packed in its box for return by Prepaid express to Brugger Transfer & Storage Co., 1128 So. Western Ave., Los Angeles, Calif.: 46.523 Chagall: Half Past Three, oil on canvas 6'7 5/8 x 4'11 1/8 x 1 1/2". Another painting will be hung in its place. Box is marked with loan number and stored by you.

DATE WORK MUST BE COMPLETED to be shipped COMPLETION DATE or 10th. CONFIRMATION.

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ CONTROLLER

*Handwritten notes:*

1. I have a trip.

2. All the sketches from Firebird (4 framed curtains and drops) and 9 costume sketches are being kept in Chicago. However, one costume sketch from this ballet (46.451 Costume for Prince) came back Feb. 4th.

3. All the sketches from Alexo (4 framed curtains and drops) and 12 costume sketches are being kept in Chicago. However, two costume sketches from this ballet (47.45.16 & 18 Costume for Prince and Furber-Fisher and Vellie Flayer, Bear and Zestira) came back Feb. 4th.

*Handwritten notes:*

I have given Harry labels to put on the packages before they go over so that the material can be easily identified.

- Acrobat with Vellie
- Self Portrait with Prince
- Fables of La Fontaine - 14 prints
- Bible - 12 prints

*Handwritten notes:*

No one has yet been notified of the shipments to Europe:

- Baroness
- Baron de Tarkine
- Agulles
- Agulles
- Agulles
- von der Agul
- Patwin
- Wach-Salfer

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THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4142

COPY TO BE RETAINED BY ISSUING DEPT.

*Chagall*

TO PRODUCTION MANAGER FROM \_\_\_\_\_ REGISTRATION \_\_\_\_\_ DEPT \_\_\_\_\_

FOR CHAGALL EXHIBITION - *color reproductions* DATE *Dec. 6, 1945*

DETAILED INSTRUCTIONS *Will you please pack in the original box in which it came and ship Railway Express Prepaid, the following: 45.1190 Chagall: The Rabbi, oil on canvas (Size 46x35") to R.A. Donnelley and Co., 350 East 32nd Street, Chicago, Illinois. Attention: Mr. Fred Suprenborg. The painting is to be sent to them for color reproduction. Harry has the painting in the Recording Room*

DATE WORK MUST BE COMPLETED *as soon as possible* COMPLETION DATE CONFIRMATION \_\_\_\_\_

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ COMPTROLLER \_\_\_\_\_

*Handwritten notes:*

*1. All the sketches from Firebird (4 framed curtains and drops) and 9 costume sketches are being kept in Chicago. However, one sketch from this ballet (46.451 Costume for Prince) came on Feb. 4th.*

*2. All the sketches: Eggs Alone (4 framed curtains and drops) and 12 costume sketches are being kept in Chicago. However, two costume sketches from this ballet (47.45.16 & 18 Costume for Lady and Furber-Feller and Galle Player, Bear and Lark) came back Feb. 4th.*

*I have given Harry labels to put on the packages before they go over so that the material can be easily identified.*

- Viola*
- Self Portrait with Orange*
- Palms of La Fontaine - 14 prints*
- Abile - 12 prints*

*Has not yet been notified of the shipments in Europe:*

- London*
- New York*
- Paris*
- Brussels*
- Geneva*
- San Francisco*
- Stockholm*
- Washington*

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*Chagall Exhs*

THE MUSEUM OF MODERN ART M.C.

*Dance + Theatre*

Date February 20, 1947 *Collection*

To: DD

Re: Chagall: Aleko

From: MA

Chicago

There are two packages of Chagall: Aleko to go over to Fifth Avenue for Dance and Theatre Design collection. One package of costume sketches contains the group which was matted without cellophane and has rings on the corners - these were not used in the Chagall exhibition. There are 10 mounts in this package.

The other package contains all the Chagall Aleko material which was used in the exhibition here and was sent on to Chicago. There are four sets and 12 costume sketches. ~~Some~~ These also are improperly matted and will have to be done again. The numbers in this package are the following:

1. 137.45.1 should write the Guggenheim Foundation in regard to copying prints
- .2 to "The Father's Tomb" and "House in Vitcheb" from Mein Leben and ask their permission.
- .3 I will return the paintings "The Birthday" and "Paris Through the Window" next week when I have a trip.
- .4
- .54
- .59
- .16
- .18
- .29
2. All the sketches from Firebird (4 framed curtains and drops) and 9 costume sketches are being kept in Chicago. However, one costume sketch from this ballet (46.451 Costume for Prince) came back Feb. 4th.
- .7
3. All the sketches from Aleko (4 framed curtains and drops) and 12 costume sketches are being kept in Chicago. However, two costume sketches from this ballet (137.45.16 & 18 Costume for Olga and Furina-Falier and Uelle Flayer, Bear and Leafbird) came back Feb. 4th.
- .24
- .49
- .41

I have given Harry labels to put on the packages before they go over so that the material can be easily identified.

- Sarah with Viola
- Self Portrait with Gamine
- Fabrics of la Fontaine - 11 prints
- Bible - 12 prints

No one has yet been notified of the shipment to Europe:

- Beckwith
- Guy de Tarique
- Gullies
- Guggenheim
- Klapa
- von der Leyde
- Patvin
- Grah-Salmon

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date Feb. 5, 1947

To: DD

Re: Chagalls still in

From: MA

Chicago

All the items which Chicago has notified us they were returning have arrived in New York and I assume that all the paintings shipped to other lenders have arrived safely, too.

Attached is Rich's letter (he has notified us of other returns previously); The five frames which he mentioned also arrived and have been disposed of.

However, paragraph 2 is a little puzzling in view of the items which Schniewind seems to be keeping:

1. I think he should write the Guggenheim Foundation in regard to keeping their two prints:

"The Father's Tomb" and "House in Vitebsk" from Mein Leben and ask their permission. I will return the paintings "The Birthday" and "Paris Through the Window" next week when I have a trip.

2. All the gouaches from Firebird (4 framed curtains and drops) and 9 costume sketches are being kept in Chicago. However, one costume sketch from this ballet (46.451 Costume for Prince) came back Feb. 4th.

3. All the gouaches from Aleko (4 framed curtains and drops) and 10 costume sketches are being kept in Chicago. However, two costume sketches from this ballet (137.45.16 & 18 Costume for Gypsy and Fortune Teller and Cello Player, Bear and Zemfira) came back Feb. 4th.

The remainder of the items he is keeping seem to be:

- ~~Group of costumes for Sholem Aleichem (6 framed together)~~
- Dead Souls - 10 prints
- Acrobat with Violin
- Self Portrait with Grimace
- Fables of La Fontaine - 14 prints
- Bible - 12 prints

We have not as yet been notified of the shipments to Europe:

- Regnault
- Berr de Turique
- Noailles
- Botrement
- Liege
- von der Heydt
- Potvin
- Urech-Walden

see next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date Feb. 5, - 1947

To: DD *by Savings*

Re: Frames from Chagall

From: MA *by Dudley* Page 2

The following disposition ~~is to be made with the frames on the Chagall paintings~~  
Bernstein - L'Ane Rouge (don't know to whom this is to be returned in Europe)  
(Dedicated to my fiancée)

The following shipments in the U.S. have apparently not been made as I have not received notice:

- St. Louis Museum
- Mr. and Mrs. Walter C. Arensberg *to Miss Miller's frame storage*
- Mr. and Mrs. Walter Peopcke

As we requested, the "Drunkard" formerly lent by Gabrielson was not returned to Sweden, but to us, and I will send it back to Mr. Chagall on my next trip.

- Frame for 46.176 is a ~~shop~~ frame belonging on Sales 3.35 (without linen mat which was purchased for sale by the Museum) and is to be replaced on the painting and returned to 2nd floor storeroom
- Frame for 46.222 is a shop frame. Return to 2nd storage
- Frame for 46.223 is a shop frame. Return to 2nd storage
- Frame for 46.224 is a shop frame. Return to 2nd storage
- Frame for 46.225 is a shop frame. Return to 2nd storage
- Frame for 46.226 is a shop frame. Return to 2nd storage

They should cover the ledge paintings. There may be some missing items later on and I will have to ask Miss Miller if she wants the frames first.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

**Date** January 23, 1947

**To:** Harry Skevington

**Re:** Frames from Chagall

**From:** Miss Dudley  
(a)

paintings

The following disposition may be made with the frames on the Chagall paintings returned from Chicago:

- Frame for 46.381 is a Museum frame belonging on Derain 454.37. Please replace it on the painting and replace in 2nd floor storeroom
- Frame for 46.383 is a shop frame and is to go to Miss Miller's frame storage
- Frame for 46.384 is a shop frame and is to go to Miss M's frame storage
- Frame for 46.385 is a shop frame " " " " " "
- Frame for 46.386 is a Lowy frame and is to be returned to Lowy on Hahn trip Jan. 24, 1947
- Frame for 46.387 is a shop frame and is to go to Miss M's frame storage
- Frame for 46.254 is a Heydenryk frame and is to be returned to Heydenryk on Hahn trip Jan. 24, 1947
- Frame for 46.476 is a Museum frame belonging on Friez 5.35 (without linen mat which was purchased for exh. by the Museum) and is to be replaced on the painting and replaced in 2nd floor storeroom
- Frame for 46.402 is a shop frame. Return to DM. storage
- Frame for 46.403 is a shop frame. Return to DM. storage
- Frame for 46.524 is a shop frame. Return to DM storage
- Frame for 46.520 is a shop frame. Return to DM storage
- Frame for 46.405 is a shop frame. Return to DM storage
- Frame for 46.480 is a shop frame - return to DM storage

This should cover the larger paintings. There may be some smaller items later on and I will have to ask Miss Miller if she wants the frames first.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

THE MUSEUM OF MODERN ART

Date July 17, 1946

*Chagall*

To: DD

Re: Potvin frame repair

From: MA

The Potvin frame 46.527 "Circus" which arrived from Belgium in such a broken condition was repaired before the exhibition. Miss Miller said she would have to send it to Lowy for repair as it was so shaky. I don't know whether the present breaks and chips happened while the painting was being hung, but I noted the damages which now show when I checked the exhibition shortly after it was hung. I think this first repair as well as the repair now being made under Project Order 4501 can well be an insurance claim as the damages are those of shipping. However, I can find no record that we ever sent through an order to Lowy to repair the frame nor can Sarah Mazo - so I don't know really what happened. Perhaps Dorothy Miller will remember. She may have sent it with several others.

*P.O. 4501 - to complete repairs - Rudi*

*To  
to MOMA  
to be repaired  
on part of frame*

were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

*Telephone*

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

*Send letter  
not sent*

Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.

*Letter  
shipped  
10/17/46*

6. "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date November 18, 1946

To: ~~Miss~~ Mr. Barr  
 From: Monaco Allen cc: Miss Dudley  
Dorothy C. Miller

Re: Chagall: Portrait of My Fiancee  
in Black Gloves.

The following correction should be made to the Baron von der Heydt has offered to let us keep his Chagall on extended loan. It is the Portrait of My Fiancee in Black Gloves. Would you have any use for it?

D-72 "until Vollard's death in 1940" should be OK'd  
 No. - needs not wait says A & B  
 WNO

To  
 to MOMA  
 to be reframed  
 on your own frame

were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

Telephone

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

Send letter  
let sent

- Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.
- "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

Letter  
shipped  
10/17/46

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# THE MUSEUM OF MODERN ART

Date October 29, 1946

To: Helen Ward  
Monawee Allen

Re: Chagall corrections

From: \_\_\_\_\_

The following correction should be marked in the corrected copies of the Chagall catalog.

p. 72 "until Vollard's death in 1940" should be changed to read "....  
.... in 1939".

*TO  
to MOMA  
to be repaired  
on pins on frame*

were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

*Telephone*

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

*Send letter  
not sent*

Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.

*2  
Shipped  
10/17/46*

6. "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Chagall*

THE MUSEUM OF MODERN ART

Date September 23, 1946

To: Miss Dudley  
From: Emya Buck

Re: Chagall

Dear Dud:

I Spoke to Miss Chagall on the telephone Friday morning and she has had no further news about the Paris exhibition from her father who returned to America last week. She assumes, however, that Monsieur Cassou's letter to Mr. Sweeney is sufficient testimony that a Paris exhibition is definitely planned. She asks therefore that we do not circulate the Chagall ballet drawings after the Chicago exhibition. She will confirm this in writing.

*Emy*

*TO  
to MOMA  
to be reframed  
on your own frame*

were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

*Telephone*

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

*Send letter  
let. sent*

Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.

*Letter  
shipped  
10/7/46*

6. "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

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# THE MUSEUM OF MODERN ART

Date August 28, 1946

To: DD

Re: Chagall

From: MA

The Regnaults have gone or are about to go out (see Mr. Sweeney's letter), and that leaves only the Ballet and Theatre things still here at the Museum. I talked to Emy about it and she says Mrs. Rappaport thinks Chagall will want all his loans to go immediately to France at the conclusion of the Chicago exhibition (plus the rest of the loans from other lenders if they can get permission). Therefore there can not be any circulating exhibition arranged. Emy has pretty much scrapped the whole idea now, but since Chagall comes back to the U.S. in about 10 days, Mrs. Rappaport said to wait until then. So as soon as he returns, we should know something definite and can then send on to Chicago the remainder of the paintings.

*TO  
to MOMA  
to be reframed  
on your own frame*

were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

*Telephone*

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

*Send letter  
not sent*

Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.

*2  
Shipped  
10/17/46*

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# THE MUSEUM OF MODERN ART

cc: Miss Sabersky  
 Miss Dudley ✓  
 Miss Holton

Date: August 5, 1946  
 Date: \_\_\_\_\_

To: Miss Pearson  
 From: Mrs. Buck

Re: Chagall drawings  
 Re: Chagall - not altered up  
 \_\_\_\_\_  
 \_\_\_\_\_

*Signatures  
 Approved*

Before Miss Courter left she had a conversation with Mr. Chagall's daughter who said that Mr. Chagall might be having a large retrospective exhibition this spring in London and in Paris. If this does come off as arranged, it will be impossible to use the ballet drawings in the circulating exhibition. However, it will still be possible to use prints. I believe she has duplicate of all the prints except certain ones after No. 39 in the Bible series.

I have written to Mr. Rich in Chicago to find out whether he will need the ballet drawings before the end of September. If not, we can leave this whole matter in abeyance until we hear from Miss Chagall around the end of August

St. Louis Museum. I don't know what the status of the frames is on this painting. Miss Miller doesn't want the Museum frame in that the painting now is to go on to Chicago and Heydenryk had some trouble with the one to look at to see if they could be for St. Louis. were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San. Fran. Elodie's letter has not come out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

*TO  
 to MOMA  
 to be reframed  
 on your own frame*

*Telephone*

Bissett: Elodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

*Send letter  
 let sent*

Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk & ins. claim.

*Letter  
 shipped  
 10/7/46*

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# THE MUSEUM OF MODERN ART

Date July 18, 1946

To: DD

Re: Chagall - not cleared up

From: MA

1. Regnault (6 paintings in 2 boxes) do not know whether or not can send to Chicago or must return to Amsterdam.

2. Worcester Art Museum. Do not know whether to send to Worcester or on to Chicago as Edodie's letter saying painting is not to go to San Fran. is just going out Thursday and they originally asked to have it back for the summer. If the painting goes back to Worcester, we will have to replace it in original frame (Till 33) and send our shop frame on to Chicago in frame box for use in the Chicago exhibition. If painting is to go directly to Chicago, we can ship it in Museum frame if it will fit in box and send the original frame on in frame box.

3. St. Louis Museum. I don't know what the status of the frames is on this painting. Miss Miller doesn't want the Museum frame in which the painting now is to go on to Chicago and Heydenryk had some similar ones which she was to look at to see if they would do for St. Louis and they were to buy this new frame if it met Miss Miller's and St. Louis' approval. There is an original frame and mat for this painting which we are holding here also. St. Louis had asked to have this painting returned in between the two exhibitions but had OK'd the loan to San Fran. Edodie's letter has not gone out as yet telling them of cancellation of exh. All this frame business has me completely baffled and maybe we will still be waiting when Miss Miller returns and then she can straighten it out. We'll have to wait until we hear about shipping from St. Louis anyway.

4. Bissett: Edodie's letter to them telling of cancellation of San Fran. will go out tomorrow but originally before OK'ing the San Fran. loan they asked to have it back during the exhibitions hiatus. We will have to wait to hear whether to return it to them or add it to items which are to be packed and shipped from here.

5. Mr. Sweeney has asked that we hold "Interior" until just in time for the Chagall exh. in Chicago. His daughter has not seen the painting yet and he would like her to have it for the summer. We can check on whether he still wishes it to go into the show for Chicago in the Fall. The corner of the frame is at present being repaired by Heydenryk p ins. claim.

6. "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

*To be sent to MOMA to be re-framed or put in frame*

*Telephone*

*Send letter not sent*

*Letter shipped 10/19/46*

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# THE MUSEUM OF MODERN ART

Date July 17, 1946

To: DD

Page 2

Re: Chagall - not cleared up

From: MA

7. To date (excluding St. Louis, Worcester and Bissett, see 2,3,4) the following paintings have been returned to their owners with the understanding that they are to be shipped to Chicago in time for the exhibition:

*Write Chicago to let us know*

46.523 Half-Past Three (The Poet) belonging to the Arensbergs. We will have to know when Arensberg is shipping to Chicago because we will have to place insurance on it. Do we write lender about shipping it in time for exhibition or does Chicago. (We have not as yet received his OK on loaning painting with new and later dates). Loan only for 1 month.

*Write Chicago lender missing*

46.541 Morning Reveille belonging to Mr. and Mrs. Walter Paepcke. Since this painting is now in Chicago - 999 Lake Shore Drive - I imagine Chicago can make all arrangements for collecting it. Since the Paepcke's are carrying their own insurance on it from time of shipment from us straight on through the Chicago showing (per letter to us in file), we don't necessarily have to know about it, but Chicago should be notified, I guess, to make arrangements about getting it since it will not be in our shipment.

*Let note on Rec. sent to Chicago*

8. Dedicated to My Fiancee (L'Ane Rouge) was shipped by Mme. Lia Bernstein, 10 Rue des Marronniers, Paris XVI. Since this address may not do for return (wasn't she just there working on the exhibition for a time only), we had better check return address sometime in Fall with Chagall or someone else and let Chicago know if there is any change.

*Chicago to let Chicago know in time whether to ship it back to us or ship it directly back to Switzerland. Sweeney acknowledged his offer and thanked him, but may not really want it.*

9. Since Dr. Edward von der Heydt offered his "Portrait of My Fiancee in Black Gloves" to the Museum for loan after the Chicago exhibition, we should let Chicago know in time whether to ship it back to us or ship it directly back to Switzerland. Sweeney acknowledged his offer and thanked him, but may not really want it.

10. Selections will have to be made for Ballet <sup>Theatre</sup> section, and depending upon what Elodie decides, we will either send them to Chicago unframed and unglazed or wait until she has taken care of them. These will wait until Fall.

*Shipped Oct 9, 1946*

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# THE MUSEUM OF MODERN ART

**Date:** July 18, 1946

**To:** DD

**Re:** Chagall - not cleared up

**From:** MA

*See my notes on original DND*

1. Regnault (6 paintings in 2 boxes) do not know whether or not can send to Chicago or must return to Amsterdam.
2. Worcester Art Museum. Do not know whether to send to Worcester or on to Chicago as Edodie's letter saying painting is not to go to San Fran. is just going out Thursday and they originally asked to have it back for the summer. If the painting goes back to Worcester, we will have to replace it in original frame (Till 33) and send our shop frame on to Chicago in frame box for use in the Chicago exhibition. If painting is to go directly to Chicago, we can ship it in Museum frame if it will fit in box and send the original frame on in frame box.
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6. "I and the Village" to be held for exh. during summer here and we will ship it in Fall in time for Chicago opening.

*To be shipped Chicago as no reference to return*

*Mr. Sweeney for 9/5 to open*

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## THE MUSEUM OF MODERN ART

**Date** July 17, 1946

**To:** DD

Page 2

**Re:** Chagall - not cleared up

**From:** MA

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8. Dedicated to My Fiancee (L'Ane Rouge) was shipped by Mme. Lia Bernstein, 10 Rue des Marronniers, Paris XVI. Since this address may not do for return (wasn't she just there working on the exhibition for a time only), we had better check return address sometime in Fall with Chagall or someone else and let Chicago know if there is any change.
9. Since Dr. Edward von der Heydt offered his "Portrait of My Fiancee in Black Gloves" to the Museum for loan after the Chicago exhibition, we should let Chicago know in time whether to ship it back to us or ship it directly back to Switzerland. Sweeney acknowledged his offer and thanked him, but may not really want it.
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## THE MUSEUM OF MODERN ART

**Date** July 18, 1946

**To:** Mr. Sweeney

**Re:** CHAGALL cancellation

**From:** Elodie Courter

San Francisco

CC to: D. Dudley ✓

Dear Jim:

As I have told you, we failed in our effort to schedule the CHAGALL exhibition in San Francisco - all three Museums found the costs excessive and we have therefore had to cancel our plans. At this late date it would tax our work shop and staff too much to try to get the exhibition organized for any other showing and since we have had requests only from Newark and Louisville, Kentucky I think it is unwise to make any further arrangements. I have therefore told Miss Dudley that I think it best to go ahead with the original plan to send the exhibition to Chicago whenever it is convenient.

I think, perhaps, it would be best if you sent this information to the Baroness as all the correspondence has been conducted from your office. I am, however, writing to all of the other lenders including the Europeans so that they will not be disappointed later to learn that the pictures were not shown outside of New York and Chicago.

Did you have a chance to tell Bobsie Goodspeed last weekend about the cancellation? It may make a difference to her as she wanted to change her insurance value if the picture was to be shown in San Francisco. I will be glad to send her a confirming note if you will be good enough to give me her Boston or Cape Cod address.

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## THE MUSEUM OF MODERN ART

Date July 16, 1946

To: DD

Re: Chagall shipment to Chicago

From: MA

The following little items should be checked and decided upon before we make shipment of Chagalls to Chicago:

1. "I and the Village" is now hanging on the landing and included in Mr. Barr's Museum collection exhibition. I understood that everything which was included in the exhibition here was to go on to Chicago and I believe Mr. Sweeney intends this painting to go. Since it has so recently been hung, do we keep it here in the Museum and send it on to Chicago say several weeks before their exhibition. Since it is so large it would probably have to go in a box all by itself anyway.
2. Do we put the "Homage to Gogol" back into its white strip frame as it was hung here in the exhibition and send it on to Chicago. Miss Miller had it put back in its original frame as she thought perhaps Mr. Barr might want it for the Mus. exhibition
3. I have asked Margaret Miller what she thinks about the Aleko and Firebird costume sketches. Since they were shown here with glass and passepartout, Chicago doesn't expect them framed, I guess. However, especially in the case of the larger costume designs, I can't help feeling that it isn't safe to ship them this way. They were all so heavy because of the glass that they had to have supporting nails driven into the wall at the bottom to support them (one of them has a cracked glass from this). The cardboard isn't firm enough to keep the gouaches from buckling and the glass is much more liable to break - especially on the large sketches - because there is nothing to hold it firm. I wondered if it might not be better to take the glass off all of the costume sketches and send them out just in their mats. It would be safer shipping and I would think Chicago would put glass and passepartout over them if they wished.

*Monahan*

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*Chagall*

# THE MUSEUM OF MODERN ART

**Date** July 9, 1946

**To:** Miss Dudley

**Re:** Chagalls

**From:** \_\_\_\_\_

Dear Miss Dudley,

Fyi, the following people have written or wired their permission to continue their pictures in the Chagall exhibition until January 12th in Chicago:

- ✓ Mrs. Michael Rapaport
- ✓ Mrs. Charles B. Goodspeed
- ✓ Baron Edward van der Heydt
- ✓ Mr. John S. Newberry, Jr.

Perry T. Rathbone (St. Louis City Art Mus.)

Wells Walden

*Chicago - Rabbi*

Will fill you and Monawee in as others arrive.

jean a.

*St. Louis during summer*

- Mrs. Goodspeed, Chicago 46x34x4" (came without frame - will need new box with frame)
- Miss Johnston, London, Ohio 48x40x5"
- Mr. Newberry, Grosse Pointe Farms, Michigan 42x39x5"
- City Art Museum, St. Louis 36x40x6"
- Mr. von Sternberg, Hollywood, California 62x46x4"
- Worcester Art Museum 46x29x6"
- Chicago Art Institute 54x50x6"

ITEMS BORROWED FROM NEW YORK WHICH WILL NEED TO BE BOXED FOR SHIPMENT TO CHICAGO:

- 57 paintings, gouache, etc. (all but a few framed)
- 39 prints (not all framed)

*Chagall*

*July 17, 1946*

**MODERN ART**

*100429*

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# THE MUSEUM OF MODERN ART

Date June 26, 1946

To: Mr. Sweeney  
Miss Miller  
Miss Dudley

Re: Chagall  
Color photographs

From: Miss Newmeyer

*Stony*

Life Magazine is sending a photographer to take color photographs of five Chagall paintings, Thursday June 27 at 2:30 and also Friday morning at 9:30. The paintings are:

- 45.1190 - The Praying Jew - Art Institute of Chicago
- 46.542 - The Trough - Vicomte de Noailles
- 46.543 - Homage to Eiffel Tower - Mlle. de Turique
- 46.310 - The Juggler - Mrs. Goodspeed, Chicago
- 46.573 - Self Portrait with Wine Glass - Matisse Gallery

The photographer will work in the Dark Room.

- Mrs. Goodspeed, Chicago 46x34x4" (came without frame - will need new box with frame)
- Miss Johnston, London, Ohio 48x40x5"
- Mr. Newberry, Grosse Pointe Farms, Michigan 42x39x5"
- City Art Museum, St. Louis 36x40x6"
- Mr. von Sternberg, Hollywood, California 62x46x4"
- Worcester Art Museum 46x29x6"
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ITEMS BORROWED FROM NEW YORK WHICH WILL NEED TO BE BOXED FOR SHIPMENT TO CHICAGO:

- 57 paintings, gouache, etc. (all but a few framed)
- 39 prints (not all framed)

*Faint background text and stamps, including "STERN ART" in red.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date June 20, 1946

To: Miss Lytle

Re: \_\_\_\_\_

From: M. Wheeler

Will you please provide me with approximate dimensions of the Chagall boxes, as requested by Mr. Rich in the attached letter?

*MW*

*dr*

- Mrs. Goodspeed, Chicago 46x34x4" (came without frame - will need new box with frame)
- Miss Johnston, London, Ohio 48x40x5"
- Mr. Newberry, Grosse Pointe Farms, Michigan 42x39x5"
- City Art Museum, St. Louis 36x40 1/2 x 6 1/4"
- Mr. von Sternberg, Hollywood, California 62x46 1/4 x 4 1/4"
- Worcester Art Museum 46x29x6"
- Chicago Art Institute 54x50 1/4 x 6"

ITEMS BORROWED FROM NEW YORK WHICH WILL NEED TO BE BOXED FOR SHIPMENT TO CHICAGO:

- 57 paintings, gouache, etc. (all but a few framed)
- 39 prints (not all framed)

*Chagall*

*June 27, 1946*

**MODERN ART**

*1946-29*

*of the Legion of Honor to call on the artist's wife, apply*

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FOREIGN SHIPMENTSSHIPMENT FROM AMSTERDAM

Box	N & V 720 A	83 $\frac{1}{2}$ x68 $\frac{1}{2}$ x11"
"	N & V 720 B	52 $\frac{1}{2}$ x58 $\frac{1}{2}$ x18-5/8"

SHIPMENT FROM ANTWERP

Box	MOMA 1	64x49x7 $\frac{1}{2}$ "
"	MOMA 2	47x57 $\frac{1}{2}$ x7 $\frac{1}{2}$ "

SHIPMENT FROM GOTHENBURG

Box	Museum Modern Art	40x67x6"
-----	-------------------	----------

SHIPMENT FROM PARIS (via Le Havre)

Box	MOMA 1 NY4	66x51x7"
Box	LLF 150	87 $\frac{1}{2}$ x45 $\frac{1}{2}$ x4 $\frac{1}{4}$ "

SHIPMENT FROM SWITZERLAND (via Le Havre)

Box	MOA 23	84 $\frac{1}{2}$ x47 $\frac{1}{2}$ x7 $\frac{1}{2}$ "
"	MOA 24	47x38x6"

DOMESTIC SHIPMENTS

Mrs. Goodspeed, Chicago	46x34x4"	(came without frame - will need new box with frame)
Miss Johnston, London, Ohio	48x46x5"	
Mr. Newberry, Grosse Pointe Farms, Michigan	42x39x5"	
City Art Museum, St. Louis	36x40 $\frac{1}{2}$ x6 $\frac{1}{2}$ "	
Mr. von Sternberg, Hollywood, California	62x46 $\frac{1}{2}$ x4 $\frac{1}{4}$ "	
Worcester Art Museum	46x29x6"	
Chicago Art Institute	54x50 $\frac{1}{2}$ x6"	

ITEMS BORROWED FROM NEW YORK WHICH WILL NEED TO BE BOXED FOR SHIPMENT TO CHICAGO:

57 paintings, gouache, etc. (all but a few framed)  
39 prints (not all framed)

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1005

May 29

*Check with Margaret*  
**THE MUSEUM OF MODERN ART**

*write before packing in case covers should unadvisable to send for other places*

**Date** May 27, 1946

**To:** Mr. Sweeney

**Re:** Chagall

**From:** Miss Courtér

Fund.

I have received another request, The California Palace of the Legion of Honor in San Francisco, for the Chagall show. I should like to cable the lenders the following:

*painting (s) by*  
"May we have permission to send your Chagall to San Francisco Museum during summer between New York and Chicago showings? Exhibition great success in New York. To date over 75,000 visitors. Please cable reply collect."

Do you approve?

*[Handwritten signature]*

*Ullie*

*U. U.*

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# THE MUSEUM OF MODERN ART

**Date** May 27, 1946

**To:** Miss Allen

cc: Miss Ulrich

**Re:** Chagall

**From:** Mr. Sweeney

Dedicated to My Fiance

As I understand it, all the paintings which we imported from France for the exhibition must be returned to France, or their value in dollars must be returned to France in order that a sales tax may be deducted. The Museum has guaranteed this through Lefebvre-Feinet.

Therefore we must not allow any of these paintings imported from Paris to get out of our hands without the payment of the value posted by Feinet, which should be returned through Feinet to clear us, in view of our letter of guarantee.



u. u.

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## THE MUSEUM OF MODERN ART

**Date:** May 23, 1946

**To:** Miss Ulrich

**Re:** Chagall: Dedicated to

**From:** M. Allen

My Fiancee

---

I have given you the information on the Chagall "Dedicated to My Fiancee" since it was one of the loans which came from France. It is lent by the artist and was sent over here by his daughter who was in Paris collecting his paintings and prints. I have asked Margaret Miller about its return and have asked Miss Anderson to speak to Mr. Sweeney about it. I assume it will go back to France but wanted to verify this information first.

M. A.

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# THE MUSEUM OF MODERN ART

**Date** May 9, 1946

**To:** cc Miss Dudley  
cc Mr. Sweeney  
cc Mr. Wheeler

**From:** Miss Courter

**Re:** CHAGALL

Dear Dud:

Before cabling and writing to all the lenders of the Chagall I want to see which Museums can take the show between our closing date and Chicago's opening. I think there is no point in trying to extend the schedule beyond Chicago as I think most of the lenders will want their pictures back by that time.

Most of the Museum Directors seem to be coming to New York either this week or next and if I cannot see various people then I hope to run into them at the Meetings in Washington. The chances of scheduling this show during the summer are of course slim anyway but I have hopes because of the nature of the material of the exhibition. In any case, I shall try to let you know one way or the other by the week of the 20th what plans we have been able to make.

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*File w. Chagall*

# THE MUSEUM OF MODERN ART

Date April 30, 1946

To: Miss Dudley  
cc Mr. Warren  
From: Miss Allen

Re: Chagall boxes

The following boxes are to be saved from the Chagall exhibition so that they may be used for shipment to Chicago or return to the lenders:

- ✓ ~~46.310~~ Goodspeed. Shipped by Art Institute of Chicago
- ✓ ~~46.263~~ Chagall. L'Ane Rouge. Shipped from Paris
- ✓ ~~46.311~~ Johnston Red Cock. Shipped from Oræton Farms
- ✓ ~~46.312~~ Newberry Red Cock in the Night. Grosse Pointe Farms
- ✓ ~~46.313~~ von Sternberg Lovers in the Flowers Hollywood
- ✓ ~~46.401~~ von der Heydt MOA 24. Shipped by John Im Obersteg, Basle, Switz.
- ✓ ~~46.402, 03, 04~~ Urech-Walden MOA 23 " " " " " "
- ✓ ~~46.476~~ City Art Museum, St. Louis
- ✓ ~~46.525, 26~~ Dotremont, Musee de Liege. MOMA 1
- ✓ ~~46.527~~ Potvin, Brussels MOMA 2
- ✓ ~~46.524~~ Worcester Museum
- ✓ ~~46.523~~ Arensberg. Shipped by Brugger, Los Angeles
- ✓ ~~45.1190~~ Chicago Art Institute
- ✓ ~~46.552, 554~~ Renault. Shipped by Neumann & Vettin, Amsterdam, Holland  
Mxxx N. & V. MOMA 720A *83 3/4 x 68 1/4 x 11"*
- ✓ ~~46.553, 555, 559~~ " Shipped by Neumann & Vettin, Amsterdam, Holland  
*556* N. & V. MOMA 720B *52 1/4 x 58 1/4 x 18 5/8"*
- ↓ X ~~46.405~~ *Isakson - Shipped by Bledberg + Kutzkafe, Lotaborg* no number
- ↓ X ~~46.543~~ *Furgine - MOMA 1* ny 4  
~~542~~ *Quailles*

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FOREIGN SHIPMENTS

SHIPMENT FROM AMSTERDAM

Box N & V 720 A 83 $\frac{1}{2}$ x68 $\frac{1}{2}$ x11"  
 " N & V 720 B 52 $\frac{1}{2}$ x58 $\frac{1}{2}$ x18-5/8"

*Hold until we hear*

SHIPMENT FROM ANTWERP

✓Box MOMA 1 64x49x7 $\frac{1}{2}$ " 46.525 526  
 ✓" MOMA 2 47x57 $\frac{1}{2}$ x7 $\frac{1}{2}$ " 46.527

SHIPMENT FROM GOTHENBURG

✓Box Museum Modern Art 40x67x6" 46.405

SHIPMENT FROM PARIS (via Le Havre)

✓Box MOMA 1 NY4 66x51x7" 46.542, 46.543  
 Box LLF 150 87 $\frac{1}{2}$ x45 $\frac{1}{2}$ x4 $\frac{1}{4}$ " 46.263

SHIPMENT FROM SWITZERLAND (via Le Havre)

✓Box MOA 23 84 $\frac{1}{2}$ x47 $\frac{1}{2}$ x7 $\frac{1}{2}$ " 46.407, 03, 04  
 ✓" MOA 24 47x38x6" 46.401

DOMESTIC SHIPMENTS

- 46.310 Mrs. Goodspeed, Chicago 46x34x4" (came without frame - will need new box with frame)
- 46.311 Miss Johnston, London, Ohio 48x40x5"
- 46.312 Mr. Newberry, Grosse Pointe Farms, Michigan 42x39x5"
- 46.313 City Art Museum, St. Louis 36x40 $\frac{1}{2}$ x6 $\frac{1}{2}$ "
- 46.313 Mr. von Sternberg, Hollywood, California 62x46 $\frac{1}{2}$ x4 $\frac{3}{4}$ "
- 45.1190 Worcester Art Museum 46x29x6"
- Chicago Art Institute 54x50 $\frac{1}{2}$ x6"

*Hold* →  
*Hold* →

ITEMS BORROWED FROM NEW YORK WHICH WILL NEED TO BE BOXED FOR SHIPMENT TO CHICAGO:

- 57 paintings, gouache, etc. (all but a few framed)
- 39 prints (not all framed)

*lists to follow - boxes will have to be made*

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## THE MUSEUM OF MODERN ART

Date April 19, 1946

To: Miss Dudley  
cc Margaret Miller

Re: Chagall

From: Monawee Allen

There is one more notation about unrecorded Chagall items which I have just discovered. A package of Chagall sketches was collected from a Mr. Stephan Kellen, 1215 Fifth Avenue. They were taken directly to Mr. Sweeney's office and we never heard any more about them. They are of course unrecorded and I wondered if we should try to keep track of them or not.

*This is the group brought by Claire Fiskau*

you know, be returned at the close of our exhibition here. Several other pictures will also have to be returned to the owners and shipped to Chicago about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would, of course, be turned over to Miss Courter for packing. Will you and Miss Courter send me the circulating list at least two weeks before the exhibition closes here, so that our packing list may be sent to Mr. Warren.

Will you please let me know if the pictures not used in the exhibition here should now be returned to the owners or if they are to be sent to Chicago?

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## THE MUSEUM OF MODERN ART

Date April 19, 1946

Miss Dudley  
**To:** cc Margaret Miller

**Re:** \_\_\_\_\_

**From:** Monawee Allen

There is one more notation about unrecorded Chagall items which I have just discovered. A package of Chagall sketches was collected from a Mr. Stephan Kellen, 1215 Fifth Avenue. They were taken directly to Mr. Sweeney's office and we never heard any more about them. They are of course unrecorded and I wondered if we should try to keep track of them or not.

you know, be returned at the close of our exhibition here. Several other pictures will also have to be returned to the owners and shipped to Chicago about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would, of course, be turned over to Miss Courter for packing. Will you and Miss Courter send me the circulating list at least two weeks before the exhibition closes here, so that our packing list may be sent to Mr. Warren.

Will you please let me know if the pictures not used in the exhibition here should now be returned to the owners or if they are to be sent to Chicago?

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*Chagall*

**THE MUSEUM OF MODERN ART**

*MA - pls note & file*

**Date** April 16, 1946

**To:** Mr. Sweeney  
**cc:** Mr. Wheel  
**From:** Dorothy

**Re:** \_\_\_\_\_

Dorothy Miller  
Dear Jim:  
I have given you  
Monroe was go  
at the close  
Shall I write  
you already m  
Since the Art  
I suggest shi  
they arrived.  
would need to  
borrow the fr  
We will, of c  
The six paint  
you know, be  
pictures will  
about two we  
If there is t  
of course, be  
Courter send  
closes here,  
Will you ple  
should now b

*Stephen Kellen*  
*1215 Fifth Ave*  
*Tel. Sa-2-4567*  
*Is 9 3 Kiteaus*  
*by Chagall -*

gouache from Pible  
ey and Margaret Miller  
e shipped at 15 oar  
galls to Chicago  
did not see him.  
this, or have  
tings to the owners,  
the boxes in which  
New York City, we  
Institute wishes to  
in a separate box.  
ork City loans.  
Holland, will, as  
e. Several other  
shipped to Chicago  
s selected would,  
Will you and Miss  
before the exhibition  
Warren.  
the exhibition here  
e sent to Chicago?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Chagall*

**THE MUSEUM OF MODERN ART**

*MA - pls note & file*

**Date:** April 16, 1946

**To:** Mr. Sweeney  
**cc:** Mr. Wheeler & Miss Courter  
**From:** Dorothy Dudley

**Re:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Dorothy Miller called to tell you that 46-180 - Chagall: gouache from Paris mounted on cardboard is with Gus. Both Mr. Sweeney and Margaret Miller have given permission for the edges of the cardboard to be snipped so it can be opened. Monroe was going to ask Mr. Rich if we could ship the Chagalls to Chicago at the close of our exhibition here but, as you know, he did not see him. Shall I write to the Registrar at the Art Institute about this, or have you already made arrangements with Mr. Rich?

Since the Art Institute is responsible for returning paintings to the owners, I suggest shipping them, especially the foreign loans, in the boxes in which they arrived. With the exception of pictures borrowed in New York City, we would need to ship them in their own frames. If the Art Institute wishes to borrow the frames we made or borrowed, we could send them in a separate box. We will, of course, need to make new boxes for the New York City loans.

The six paintings borrowed from the Regnault collection, Holland, will, as you know, be returned at the close of our exhibition here. Several other pictures will also have to be returned to the owners and shipped to Chicago about two weeks before the exhibition opens there.

If there is to be a circulating exhibition, the paintings selected would, of course, be turned over to Miss Courter for packing. Will you and Miss Courter send me the circulating list at least two weeks before the exhibition closes here, so that our packing list may be sent to Mr. Warren.

Will you please let me know if the pictures not used in the exhibition here should now be returned to the owners or if they are to be sent to Chicago?

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*Chagall*

# THE MUSEUM OF MODERN ART

**Date** April 8, 1946

**To:** DD

**Re:** Chagall loan -

**From:** MA

*from Chagall*  
The Creation

Dorothy Miller called to tell you that 46.480 - Chagall: gouache from Bible series, mounted on cardboard is with Gus. Both Mr. Sweeney and Margaret Miller have given permission for the edges of the cardboard to be snipped so it can be evened up in the frame. Dorothy Miller wanted to be sure that you knew about it and that you knew where the permission came from because she didn't want to be involved. I suppose it's all right - Margaret Miller and Mr. Sweeney both know about changing items for exhibition purposes. I guess maybe Sweeney has a blanket OK on many of Chagall's things - though I don't suppose there is anything in writing.

*Alma*

OF MODERN ART

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*Chagall -*

**THE MUSEUM OF MODERN ART**

*Prints*

**Date** March 19, 1946

**To:** Mr. Wheeler

**Re:** \_\_\_\_\_

**From:** Miss Dudley

~~cc: Mr. Sweeney & Mr. Warren~~

Dear Monroe:

Will you please ask Mr. Rich if we may ship the Chagalls to him soon after June 25rd when the exhibition closes here? We can have all European and out of New York City loans packed in boxes in which they were shipped so that the Chicago Art Institute will have them for the return shipments. New York City loans will, of course, need to be packed in new boxes and, as you suggest, can be returned to us from Chicago for unpacking and distributing to lenders.

A few lenders wish to have their pictures returned at the close of our exhibition. We will notify Mr. Rich so that he can arrange to have them sent to Chicago when he needs them.

*Vertical stamp: The Museum of Modern Art Archives, Prints*

*Vertical stamp: Original collection for the Chagall show will show the following list:*

*Vertical stamp: Re: Chagall foreign loans*

*Vertical stamp: Date: November 14, 1944*

**THE MUSEUM OF MODERN ART**

*Vertical stamp: The Art Institute of Chicago*

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# THE MUSEUM OF MODERN ART

**Date** November 15, 1945

**To:** Dorothy Dudley

**Re:** Chagall foreign loans

**From:** Margaret Miller

The exact number of requests from foreign collections for the Chagall show has not been set yet, but the loans will come the following cities:

- France: Paris
- ✓ Belgium: Brussels, Liege
- ✓ Holland: Amsterdam
- ✓ Sweden: Goteberg
- Switzerland: Ascona, Basle *and*
- ✓ Russia: Moscow ~~and~~ Leningrad

Sweden: *göteborg*

Swedish Chamber of Commerce, 630 Fifth Ave., CI 6-1660 *Mr Curt Nordstrom*  
Swedish Consulate General, 630 Fifth Ave., CO 5-5858  
Swedish Legation, 630 Fifth Ave., CI 6-5822

Russia: *Moscow - Leningrad*

Amer.-Russian Chamber of Commerce, Le 2-7244  
USSR Consulate General, 7 East 61 Street, RE 4-3490

✓ *Switzerland*

*Basle - Obersteig*

*Ascona - Gandrand*

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# THE MUSEUM OF MODERN ART

**Date** November 15, 1945

**To:** Miss Dudley

**Re:** Addresses for Chagall

**From:** Joyce

foreign loans

Belgium:

- Belgian Chamber of Commerce, 50 Rockefeller Plaza, CO 5-0367
- Belgian Coml. Counselor, 630 Fifth Ave., CI 7-1725
- Belgian Consulate General, 50 Rockefeller Plaza, CO 5-0367
- Belgian Embassy, 630 Fifth Ave., CI 7-1725
- ✓ Belgian Information Center, 630 Fifth Ave., CI 6-2450 *for - Albert Gorus  
Cum y 2mg.*

Holland:

- Netherlands Chamber of Commerce, 30 Rockefeller Plaza, CI 5-7290
- Netherlands Consulate General, 10 Rockefeller Plaza, CI 6-1433
- Netherlands Embassy (financial attache), 25 Broadway, BO 9-2226
- ✓ Netherlands Information Bureau, 10 Rockefeller Plaza, CO 5-6216

Sweden: *göteborg*

- Swedish Chamber of Commerce, 630 Fifth Ave., CI 6-1660 *Mr Curt Nordstrom*
- Swedish Consulate General, 630 Fifth Ave., CO 5-5858
- Swedish Legation, 630 Fifth Ave., CI 6-5822

Russia: *Moscow - Leningrad*

- Amer.-Russian Chamber of Commerce, Le 2-7244
- USSR Consulate General, 7 East 61 Street, RE 4-3490

*Switzerland*

*Basle - Obersteig*

*Ascona - Ganderand*

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# THE MUSEUM OF MODERN ART

**Date** November 14, 1945

**To:** Miss Dudley

**Re:** Shipments from

**From:** Mr. Sweeney

Switzerland.

Dorothy:

In order to find out something about the possibility of shipments from Switzerland in connection with the Chagall exhibition, I called the Gondrand transportation company. The Swiss Consul's office told me that Gondrand was a reputable shipper with a branch here in New York and offices in Switzerland. I thought it best to have as much information as possible to give the potential lenders assurance. Walden claimed shipments could not be made from Switzerland.

My first informant from Gondrand was a man named Roman. He stated that continued shipments every two weeks were being made from Switzerland; that merchandise was being shipped in bond from Basel through Le Havre to New York. From Basel to Le Havre took two weeks, and from Le Havre to New York another two weeks. I asked him what branch of his firm is closest to Ascona, where most of the pictures we wish to borrow for the Chagall exhibition are located.

Shortly after having hung up, Mr. A. (Skolry) another representative of the firm, called me back to say the nearest branch of his firm to Ascona was Chiasso. He said that at present shipments were being made from Basel via Le Havre, but in a few weeks it might be possible to dispatch merchandise from Chiasso through the port of Genoa; the port of Genoa is still closed, but might open up shortly.

Mr. Skolry told me that the president of the concern was at present in Switzerland. I told him that I would write to the potential lenders, saying that would they be willing to lend, we would write Gondrand's representative at Chiasso to get in touch with them and give them full instructions regarding the safest manner to prepare the pictures for shipment. I told him we would write full instructions to the Chiasso representative, and on receipt of a promise of loan, instruct the representative to get in touch with our lenders. I said that I would further suggest that we send carbon copies of the letters we write the lenders to him, so that he may send them on to his president in Switzerland in order to familiarize the president with what we wish done. I said I would take personal care of the matter that we gave him sufficient information. He also suggested that probably arrangements could be made to have the paintings picked up from the lenders and packed for transportation at Chiasso.

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# THE MUSEUM OF MODERN ART

Date Jan. 22, 1946

To: Mr. Sweeney

Re: \_\_\_\_\_

From: Miss Dudley

Dear Jim:

I obtained the following agent from W. J. Byrnes for Marseilles:  
H. de Villanfray, Inc., care of Mrs. Villesbret, American Consulate,  
6 Place Felix Baret, Marseilles.

Do you think we should cable to Villanfray as follows:

Can you collect pack oil painting at Hyeres on Riviera and  
ship to us from Marseilles Letter follows.

Museum of Modern Art, New York

Reply prepaid

Or would it be better to cable Lefebvre-Foinet as follows?

Can you arrange for

~~shipment~~ de Villanfray care of Villesbret, American Consulate,  
Marseilles ship Noailles Auge ~~shipment~~ from  
Marseilles or to you for shipment ~~from~~ Paris.

to New York

OO

Urgently need Noailles Auge please  
~~what shipping steps taken~~  
if possible ~~to ship~~ transportation  
Marseilles Paris ~~too slow~~  
could you ship Marseilles New York suggest  
Villanfray care Villesbret American Consulate  
Marseilles <sup>please</sup> cable ~~procedure~~ us.

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## CHAGALL lenders

- ✓ Mlle. Marcelle Berr de Turique  
9 Bis Rue de Rouvray  
Neuilly-sur-Seine  
FRANCE *cable - June 18*
- ✓ Hjalmar Gabrielson  
Langedray  
Gothenburg, SWEDEN *cable - June 11<sup>th</sup>*
- ✓ Philippe Dotremont  
3 Avenue de l'Echevinage  
Uccle-Brussels, BELGIUM *cable June 6<sup>th</sup>*
- ✓ Frau Nell Urech-Walden  
Schinznach-Bad Postfach  
Burgenblick  
Aargau, SWITZERLAND *cable June 5<sup>th</sup>*
- Gentlemen;*  
✓ Musée des Beaux Arts  
Le Collège des Bourgmestre et Echevins  
Administration Communals de Liège  
Liège, BELGIUM *cable June 5<sup>th</sup>*
- my dear* ✓ Le Vicomte de Noailles  
Paris, FRANCE *cable - June 4<sup>th</sup>*
- ✓ Dr. ~~Leff~~ Potvin  
Clinique de la Croix Rouge  
Square Brugnam  
Brussels, BELGIUM *cable - June 6<sup>th</sup>*
- ✓ Baron Edward von der Heydt  
Ascona, SWITZERLAND *cable - June 8<sup>th</sup>*
- ✓ Daniel Catton Rich, Director  
Art Institute of Chicago  
Chicago, Illinois *sent - June 21<sup>st</sup>*  
special letter
- ✓ Benjamin H. Stone, Secretary  
Worcester Art Museum  
Worcester, Massachusetts *letter June 12<sup>th</sup>*  
special letter
- ✓ Mr. Perry T. Rathbone, Director  
City Art Museum  
St. Louis, Missouri *letter June 15<sup>th</sup>*  
special letter
- ✓ Mr. and Mrs. Joseph Bissett  
965 Fifth Avenue  
New York, New York *special letter*

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*check spelling names  
initials*

✓ Mr. Josef von Sternberg  
1919 Outpost Drive  
Hollywood, California

*letter June 10<sup>th</sup>*

✓ Mrs. Michel Rapaport  
42 Riverside Drive  
New York, New York

*letter June 6<sup>th</sup>*  
special letter

Mrs. Charles B. Goodspeed  
2430 Lakeview Avenue  
Chicago, Illinois

*telephoned*  
special letter

✓ Miss Mary E. Johnston  
405 Albion Avenue  
Glendale, Ohio

*letter June 11<sup>th</sup>*

✓ Mr. John S. Newberry, Jr.  
99 Lake Shore Road  
Grosse Pointe Farms, Michigan

(Dear Nube:) *write of June 7<sup>th</sup>*

✓ Mr. Louis E. Stern  
444 East 52nd Street  
New York, New York

*(successor)*

✓ Mr. Adolphe A. Juviler  
441 West End Avenue  
New York 24, New York

*letter June 6<sup>th</sup>*

(S) ~~Madame Helena Rubinstein  
625 Park Avenue  
New York 21, New York~~

*no word*  
(check to see if she ever gave OK.)

(S) ✓ Mr. Pierre Matisse  
51 East 57th Street  
New York 22, New York

(maybe telephone Miss Viviano)

✓ Memo to Sweeney re Baroness Rebay, Solomon R. Guggenheim Fndtn.  
and Collection items

~~Ida Cordey ?~~

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Lenders

- Do not ask* Mr. and Mrs. Walter G. Arensberg, Hollywood;
- Try* X Mr. and Mrs. Joseph Bissett, New York; *want between shows oil -*
- X Marc Chagall, New York; *965 Fifth Ave*
- Philippe Dotremont, Uccle-Brussels, Belgium; *3 Ave de l'Éclairage*
- Hjalmar Gabrielson, Gothenburg, Sweden; *Kungsgatan 5, Göteborg*
- X Miss Ida Gordey, New York; *Chagall's daughter Michel Roggendorff 37*
- X Mrs. Charles B. Goodspeed, Chicago; *2430 Lakeview Ave*
- Baron Edward von der Heydt, Ascona, Switzerland;
- X Miss Mary E. Johnston, Glendale, Ohio; *405 Albion Ave Has asked us to keep picture between shows. Hamilton County 270*
- X Adolphe A. Juviler, New York; *441 West End Ave*
- X John S. Newberry, Jr., Grosse Pointe Farms, Mich; *79 Lake Shore Rd 37*
- The Vicomtesse de Noailles, Paris, France;
- Do not ask* Mr. and Mrs. Walter Paepcke, Chicago; *They want Morning-Roseille between shows.*
- Dr. Potvin, Brussels, Belgium; *Clinique de la Croix-Rouge, Square Bruyelle*
- Do not ask?* P. A. Regnault, Laren, Holland; *To be returned after New York show*
- X Mme Helena Rubinstein, New York; *625 Park (21) 2900 Ave 37*
- Try* X Louis E. Stern, New York; *Asked verbally to have between shows 444 East 52nd St 37*
- Try* X Josef von Sternberg, Hollywood; *J.J.S. offered to return between N.Y.-Chicago. 1919 outpost Dr 37*
- Mlle Marcelle Berr de Turique, Neuilly-sur-Seine, France;
- Frau Nell Urech-Walden, Schinznach-Bad, *Walden, Switzerland. Polfach 4*
- Spec -* The Art Institute of Chicago, Chicago; *37*
- X City Art Museum of St. Louis, St. Louis; *Dear Perry. (Katzbone) 900 Ave -*
- Museum of Fine Arts, Liège, Belgium;
- Museum -* The Museum of Modern Art, New York;
- The Solomon R. Guggenheim Foundation, New York; *Asked to have between shows*
- X The Worcester Museum, Worcester, Mass. *Has asked to have it returned between shows. Don Charles (Snyder) for withdrawing for tour. 370*
- X Pierre Matisse Gallery, New York. *51 E 57th St 37*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

- ✓ Portrait of My Fiancée in Black Gloves  
Lent by Baron Edward von der Heydt, Ascona, Switzerland *cable*
- ✓ Candles in the Dark Street (La Mort).  
Lent by the artist.
- ✓ The Wedding.  
Lent by the artist.
- ✓ My Studio.  
Lent by the artist.
- ✓ The Cattle Dealer.  
Lent by Nell Urech-Walden, Schinznach-Bad-Aargau, Switzerland. *Burgentoch, Postfach, Aargau. cable*
- ✓ Dedicated to My Fiancée.  
Lent by the artist.
- ✓ The Soldier Drinks.  
Lent by Nell Urech-Walden, Schinznach-Bad-Aargau, Switzerland.
- I and the Village.  
The Museum of Modern Art. Mrs. Simon Guggenheim Fund. *- probably used here all summer*
- To Russia, Asses and Others.  
Lent by the Pierre Matisse Gallery, New York.
- ✓ Burning House.  
Lent by Nell Urech-Walden, Schinznach-Bad-Aargau, Switzerland.
- ✓ The Drunkard.  
Lent by Hjalmar Gabrielson, Gothenburg, Sweden.
- The Praying Jew.  
Lent by the Art Institute of Chicago, Joseph Winterbotham Collection.
- ✓ Gates to the Cemetery.  
Lent by the artist.
- ✓ Double Portrait.  
Lent by Philippe Dotremont, Uccle-Brussels. *cable*
- ✓ Acrobat with Violin.  
Lent by the Artist.
- ✓ Cemetery.  
Lent by the artist
- ✓ The Trough.  
Lent by the Vicomte de Noailles, Paris. *cable*
- The Market Place.  
Lent anonymously, through the courtesy of the Worcester Museum.
- ✓ Blue House.  
Lent by the Museum of Fine Arts, Liège, Belgium. *cable*

*de l'université qui est la  
la translation →*

*Board of Aldermen & Burgomasters  
city of Liège, Belgium*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

-2-

The Miller, His Son, and the Ass.

Lent by Mme. Helena Rubinstein, New York.

Circus Rider.

Lent by Mme. Helena Rubinstein, New York.

The Creation.

Lent by the artist.

In the Mountain.

Lent by Mr. and Mrs. Joseph Bissett, New York.

Solitude.

Lent by the artist.

The Circus.

Lent by Dr. Potvin, Brussels.

*Cable*

Homage to the Eiffel Tower.

Lent by Mlle. Marcelle Berr de Turique, Neuilly-sur-Seine.

*Cable*

In the Night.

Lent by Mr. Louis E. Stern, New York.

Snowing (Le Neige).

Lent by the City Art Museum of St. Louis.

Time is a River without Banks.

The Museum of Modern Art. Given anonymously.

White Crucifixion.

Lent by the artist.

The Madonna of the Village.

Lent by Adolphe A. Juviler, New York.

The Juggler.

Lent by Mrs. Charles B. Goodspeed, Chicago.

Spirit of the Town.

Lent by the Pierre Matisse Gallery, New York.

House with Eye.

Lent by Miss Ida Gordey, New York.

Listening to the Cock.

Lent by Adolphe E. Juviler, New York.

The Red Cock in the Night.

Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan.

Red Horse and Lovers.

Lent by the artist.

The Bride with the Double Face.

Lent by the Pierre Matisse Gallery, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

Portrait of My Fiancée in Black Gloves

Lent by Baron Edward von der Heydt, Ascona, Switzerland

Candles in the Dark Street (La Mort).

Lent by the artist.

The Wedding.

Lent by the artist.

My Studio.

Lent by the artist.

*< Interior, paraded  
lent by Mrs. Guggenheim*

The Cattle Dealer.

Lent by Nell Urech-Walden, Schinzbach-Bad-Aargen, Switzerland.

Dedicated to My Fiancée.

Lent by the artist.

The Soldier Drinks.

Lent by Nell Urech-Walden, Schinznach-Bad-Aargen, Switzerland.

I and the Village.

The Museum of Modern Art. Mrs. Simon Guggenheim Fund.

To Russia, Asses and Others.

Lent by the Pierre Matisse Gallery, New York,

Burning House.

Lent by Nell Urech-Walden, Schinznach-Bad-Aargen, Switzerland.

The Drunkard.

Lent by Hjalmar Gabrielson, Gothenburg, Sweden.

The Praying Jew.

Lent by the Art Institute of Chicago, Joseph Winterbotham Collection.

Gates to the Cemetery.

Lent by the artist.

Double Portrait.

Lent by Philippe Dotremont, Uccle-Brussels.

P Acrobat with Violin.

Lent by the Artist.

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Lent by the artist

The Trough.

Lent by the Vicomte de Noailles, Paris.

The Market Place.

Lent anonymously, through the courtesy of the Worcester Museum.

Blue House.

Lent by the Museum of Fine Arts, Liège, Belgium.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.2

-2-

The Miller, His Son, and the Ass.  
Lent by Mme. Helena Rubinstein, New York.

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The Red Cock in the Night.  
Lent by John S. Newberry, Jr., Grosse Pointe Farms, Michigan.

Red Horse and Lovers.  
Lent by the artist.

The Bride with the Double Face.  
Lent by the Pierre Matisse Gallery, New York.

*The Red Cock*  
Miss Mary P. Johnson  
Glen Dale, Ohio

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cc: Miss Dudley ✓

*Chagall*  
*Arensberg*

June 21, 1946

May 17, 1946

Dear Mr. Arensberg,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by the Museum of Modern Art in New York and the Art Institute of Chicago, which is closing this Sunday, June 23rd, has been one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm has continued throughout the exhibition.

When you very generously agreed to lend your Chagall Three Thirty (The Poet) for the opening month of both the New York and Chicago exhibitions, the Chicago opening was scheduled for October 24th. Recently due to certain schedule problems in Chicago this opening date has been retarded until November 14th. I hope this three weeks delay will not inconvenience you in any way. I hope you will allow Chicago the privilege of including your Chagall for the first month of their showing just as you had previously planned. I will be once more in your debt for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

With all kind personal regards,

Very sincerely yours,

Mr. and Mrs. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood, California

JJS:ja

Receipt

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Chagall Ex. - Arensberg

cc: Miss Dudley

April 22, 1946

May 17, 1946

Dear Mr. Arensberg,

Dear Mr. Arensberg,

I am afraid I did not acknowledge your letter which arrived about a fortnight ago. My only excuse is that I have been so busy with the painting of the Half Past Three. We have missed the painting seriously since its departure.

I can understand why you were eager to have it back with you. I am very grateful to you for your assistance in sending the Dubugny photostats, and for Mrs. Arensberg's and your kindness in allowing us to have it.

At one moment I was afraid the coal strike and consequent slowing up of transportation might prevent it from reaching you according to schedule. But we managed to get it off before the freight regulation went into effect. I trust it will reach you promptly.

With all kind regards and thanks,

7065 Hillside Avenue  
Hollywood 28, California  
Very sincerely yours,

JJS:ja

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood 28, California

Send. Note ->

Encl. - Receipt

JJS:ja

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cc: Miss Dudley ✓

*Chagall*  
*Arensberg*

April 30, 1946

Dear Mr. Arensberg,

I am afraid I did not acknowledge your two photostats of Duchamp's writings which arrived about a fortnight ago. My only excuse is the Chagall exhibition, of which your Half Past Three is the welcoming feature opposite the entrance, and naturally one of the highlights of the exhibition.

I am very grateful to you for your kindness in sending the Duchamp photostats, and for Mrs. Arensberg's and your kindness in allowing us to show your fine Chagall.

With all best regards,

Sincerely,

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood 28, California

JJS:ja

THE MUSEUM OF MODERN ART

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*Chagall*

# THE MUSEUM OF MODERN ART

Date April 29, 1946

To: Mr. Sweeney

Re: \_\_\_\_\_

From: D. Dudley

Dear Jim:

I have arranged to have Mr. Aransberg's Chagall shipped to Brugger Transfer on May 9. Brugger Transfer will unpack and return it to Mr. Aransberg.

The Chagall Drunkard will come back from Mrs. Keck today.

<i>Shipping collect express</i>	UNCRATING UNPACKING	Lbs. Hrs.	Per Cwt. Per Hr.	
	CARTAGE PACK. MAT.	Pcs.	Each	
	MATERIAL			
<i>Sub Mar 26-46 - Marked Rush</i>	ADVANCES			
	OTHER CHARGES <i>Marking &amp; filling</i>			<i>50</i>
Received by carrier in good condition, except as noted	VAN NO. <i>6</i>		3% FED. TR. TAX	
By _____ Driver	DRIVER <i>Mozina</i>		TOTAL	
Received by Consignee in good condition, except as noted and further claim is hereby waived	HELPER <i>Bramlett</i>		PREPAID	
Consignee _____	HELPER		BAL. TO COLLECT	<i>73.30</i>
			Received Payment:	

7065 Hillside Avenue  
Hollywood 28, California

JJS:ja

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Permit No. 12-19224

## BRUGGER TRANSFER & STORAGE CO. P3458

LOCAL AND LONG DISTANCE MOVING

in Los Angeles (2) 1123 So. Western Ave. Parkway 2121 in Minneapolis 1022 Lyndale Ave. S. N. 2822

SHIPPER: *Dr. Walter C. Cressburg*  
 STREET ADDRESS: *7065 Hillside*  
 CITY: *LA*  
 BILL TO BE MAILED TO: *SL 1628*

CONSIGNEE: *Museum of Modern Art*  
 STREET ADDRESS: *11 W 53rd St*  
 CITY: *New York 104*

DATE: *Mar 25 - 1946*

SHIPPER OR AGENT: \_\_\_\_\_ BY: \_\_\_\_\_

You are hereby authorized to move, ship or store the goods referred to below from the above Consignor's address to above Consignee's address, subject to conditions on reverse side. The shipper's agreed or declared value of the shipments transported hereunder is hereby specifically stated by the shipper to be not exceeding \_\_\_\_\_ per lb., per article, and rates are based upon such statement.

**Time Scales (Note -- Driving Time is Doubled in Figuring Total Time -- Per C.B.C. Minimum Rate Order)**

A.M. \_\_\_\_\_ P.M. \_\_\_\_\_

EXPLANATION: D-DRIVING L-LOADING UL-UNLOADING P-PACKING UP-UNPACKING X-TIME OUT FOR

ORDER TAKEN BY	Size Van Sq. Ft. Rooms	Time Wanted	SERVICE	QUANTITY	RATE	AMOUNT
			VAN <i>Pick up cottage</i>	<i>Men</i> Hrs. @	Per Hr.	<i>7 50</i>
			WEIGHT MOVING	Lbs. @	Per Cwt.	
			PIANO	STOVE	REFRIG.	
			PIECE	Under 15 Cu. Ft.	Pcs. @	Each
			MOVING	15 Cu. Ft. or Over	Pcs. @	Each
			ELEVATOR STAIRS	<input type="checkbox"/>	Fts.	Per Ft.
			CRATING PACKING	<input checked="" type="checkbox"/> <i>Time</i>	Lbs. Hrs. Per Cwt. Per Hr.	<i>15 30</i>
			UNCRATING UNPACKING	Lbs. Hrs.	Per Cwt. Per Hr.	
			CARTAGE PACK. MAT.	Pcs.	Each	
			MATERIAL			
			ADVANCES			
			OTHER CHARGES	<i>Markings &amp; belting</i>		<i>50</i>
Received by carrier in good condition, except as noted			VAN NO. <i>6</i>		3% FED. TR. TAX	
			DRIVER <i>Mozina</i>		TOTAL	
			HELPER <i>Bramlett</i>		PREPAID	
			HELPER		BAL. TO COLLECT	<i>73 30</i>
			HELPER		Received Payment:	

*1 Painting - 60 X 80*  
*Chagall*  
*To be returned, replaced on wall*

*Shipper collects express*  
*Sub Mar 26-46 - Market Rush*  
*550.00*

By: \_\_\_\_\_ Driver  
 Received by Consignee in good condition, except as noted and further claim is hereby waived \_\_\_\_\_ Consignee

7065 Hillside Avenue  
 Hollywood 28, California

JJS:ja

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cc: Miss Dudley

*Chagall*  
*Arensberg*

March 26, 1946

Dear Mr. Arensberg,

I am very grateful to Mrs. Arensberg and you for your generosity in allowing us to show your Chagall for a month in New York and again a month in Chicago. This foremost example of Chagall's work of this character means a great deal to us and to the exhibition.

On receipt of your telegram yesterday instructing us that the painting had already left the house, I referred the matter of the insurance to our Registrar, Miss Dorothy Dudley. I trust that you have received her telegraphed reply. The picture will be covered at the valuation of \$10,000.00 by R. C. Rathbone & Son until it returns to your hands.

I greatly appreciate your generosity in the matter of the photographs.

Many thanks also for the photostats of the articles by Marcel from Regus and from 391. I am sure Marcel will be very pleased to see them himself, and I am delighted.

With all kind regards,

Sincerely yours,

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood 28, California

JJS:ja

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QDY 3 3 PD (MMA) MARCH 25TH

Walter Arensberg  
7065 Hillside Avenue  
Hollywood 28, California.

Insuring your Chagall painting for tenthousand dollars.

~~Dorothy Dudley~~  
James Johnson Sweeney

R3 WUT 344P

opening of the exhibition at the Museum of Modern Art and the opening at Chicago, though naturally I would prefer if we could keep the painting in our exhibition throughout the exhibition's entire duration. It is a key picture - the only one of its quality and an important representation of that particular phase of Chagall's work - and the show will be greatly impoverished by withdrawing it. But naturally I am happy that you would consider letting us have it even for a limited period.

You asked what we plan to do with pictures between the period of our own exhibition and the period of the exhibition in Chicago. We had intended to hold the pictures in storage unless the collectors requested that we return their loans to them for that period. You can understand our reasons for this. In cases where lenders have requested that they be returned we are doing so, and picking them up again in time for the Chicago opening. But if you could consider an extension of the loan to the full duration of the exhibition I would be deeply grateful.

You asked me what valuation should be placed on the picture in accordance with the present market. I feel that \$10,000 would cover it. The Museum will naturally take care of insurance from the time the painting leaves your possession until it is returned.

I would appreciate your sending me a statement of the cost of the photographs in order that it may be settled. And I will appreciate also the paragraph by Marcel which you mention you are sending.

With all kind regards,

Sincerely yours,

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood 28, California

JJS:ja

Chagall  
Arensberg

2-6-46

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cc: Miss Dudley ✓

*Chagall*  
*Arensberg*

(Reply Prepaid 25 Words NET)

FEBRUARY 16, 1946

March 7, 1946

*To be sent for 1 month only*  
*See letter in J.S.S. file 2-26-46*

Dear Mr. Arensberg,

I can understand Mrs. Arensberg's reluctance to let such a painting as your Chagall leave your home. Consequently I appreciate your generous offer to lend us the painting for the opening of the exhibition at the Museum of Modern Art and the opening at Chicago, though naturally I would prefer if we could keep the painting in our exhibition throughout the exhibition's entire duration. It is a key picture - the only one of its quality and an important representation of that particular phase of Chagall's work - and the show will be greatly impoverished by withdrawing it. But naturally I am happy that you would consider letting us have it even for a limited period.

You asked what we plan to do with pictures between the period of our own exhibition and the period of the exhibition in Chicago. We had intended to hold the pictures in storage unless the collectors requested that we return their loans to them for that period. You can understand our reasons for this. In cases where lenders have requested that they be returned we are doing so, and picking them up again in time for the Chicago opening. But if you could consider an extension of the loan to the full duration of the exhibition I would be deeply grateful.

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With all kind regards,

Sincerely yours,

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood 28, California

JJS:ja

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*W. Arensberg*  
day letter **X** ✓

*Arensberg*  
cc: Miss Dudley ✓

(Reply Prepaid 25 Words MLT)

FEBRUARY 16, 1946

WALTER C ARENSBERG  
7065 HILLSIDE AVENUE  
HOLLYWOOD 28  
CALIFORNIA

February 16, 1946

HOPE WE MAY COUNT ON YOUR CHAGALL FOR EXHIBITION WOULD  
APPRECIATE YOUR REPLY FOR CATALOG WHICH IS GOING TO PRESS

On behalf of the Trustees JAMES JOHNSON SWEENEY of Art  
and the Art Institute of Chicago, I MODERNART  
congratulate you on your plan to make the most important exhibi-  
tion of Marc Chagall's water marks ever held in the United  
States. How our Trustees and the Art Institute of Chicago and  
will be shown in both cities. A full length, unexpurgated mono-  
graph on Chagall's work and a separate section of his  
prints will be published to accompany the exhibition.

The exceptional quality of your book tonight  
shows that you have the ability to handle the most important  
subject in art today. I hope it will be available for you to  
send a copy.

It is my hope that you will be prepared to do another  
book in the future. I will be glad to help you filling in  
and providing the art world with a book of interest with  
importance, especially in the exhibition of the work of Chagall  
which is set to appear soon.

The exhibition will be shown at the Museum of Modern  
Art in New York from June 15, 1946, and at the Art  
Institute of Chicago from December 15, 1946. All  
expenses of publication, printing, the shipping, etc., of course,  
except by you. Our Trustees provide full coverage for loans  
which they are to be made will be of assistance.

Thank you to thank you in advance for your courteous  
reply.

With all kindest personal regards,

Very sincerely,  
Walter C. Arensberg

Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood, California

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*Chagall*  
cc: ~~Miss Dudley~~  
*Arensberg*

December 17, 1945

Dear Mr. Arensberg:

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

The exceptional quality of your large Chagall Three Thirty (The Poet) makes it indispensable to the type of exhibition we ambition. I hope it will be possible for you to lend it to us.

In the hope that you will be so generous I am enclosing a lenders form. I will greatly appreciate your filling it out and returning it for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

With all kindest personal regards,

Very sincerely yours,

Mr. Walter C. Arensberg  
7065 Hillside Avenue  
Hollywood, California

Encl. JJS:ja