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Loaned to Richard Posner
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who doing article on exhibition

9/23/46

S-3

Hagare

Gallery

See Gallery 10
Gallery 11

Galley One (1) of PLANTIN—Job M-53731—10-Point Baskerville on 14-March 7th—S'SON

"It is the glory and the misery of the artist's lot" as André Lhôte once said, "to transmit a message of which he does not possess the translation."* This is particularly applicable to Marc Chagall.

* Bibl. 102.

When Chagall first arrived in Paris in 1910, cubism held the center of the stage. French art was still dominated by the materialist outlook of the 19th century. Fifty years earlier naturalism and realism had opened the way to impressionism. Impressionism's analyses of light on objects had led to cubism's analyses of the objects themselves. Little by little the manner of representing an object had come to have a greater interest than the subject—the physical character of the painting more importance than its power to awake associational responses in the observer. 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, ideologically, without fear of what is known as 'literature.'""**

** Raynal, Bibl. 143.

And his approach to a certain degree anticipated that reaction from the materialist, or physical emphasis in painting which was to announce itself two or three years later in the work of Marcel Duchamp and to flower in the surrealist movement of the nineteen-twenties.

Unlike so many of the vanguard artists in Paris at that time, Chagall employed readily

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S-3

Chagall

Gallery

See Gallery 10
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Joel

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Unlike so many of the vanguard artists in Paris at that time, Chagall employed readily recognizable representational forms in his work. Still if you ask Chagall to explain his paintings even today he will reply: "I don't understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me . . . The theories which I would make up to explain myself and those which others elaborate in connection with my work are nonsense . . . My paintings are my reason for existence, my life and that's all."

Yet it was with Marc Chagall in his early Paris work, as André Breton has said, "and with him alone, that the metaphor made its triumphant return into modern painting."^{***} This is Chagall's contribution to contemporary art: the reawakening of a poetry of representation, avoiding factual illustration on the one hand, and non-figurative abstractions on the other.

^{***} Bibl. 35, page 89.

EARLY YEARS: A SOURCE OF RECOLLECTIONS

Marc Chagall was born in Vitebsk, Russia on July 7, 1889. Vitebsk, at the time of Chagall's birth, was a city of some 60,000 inhabitants. It is an old town—mentioned by the Byzantine chroniclers as early as the 10th century—situated on both banks of the river Dwina about eighty miles northwest of Smolensk. In Chagall's boyhood it was a typical provincial capital, with its pear-domed church towers, its stone buildings painted a striking yellow, its modest gray wooden buildings, its interminable wooden fences and its packed Jewish quarter. More than half its population were Jews. This was the town in which Chagall's early years were passed and which,

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His father worked in a herring depot. The family was a large one: he had eight sisters and a brother. The atmosphere in which he was brought up was deeply religious. Day after day, he recalls, winter as well as summer, his father arose at six o'clock in the morning and went to the synagogue. Prayer and ritual color all his earlier memories, as fasts and feasts date them—Pasch, Sukkot, Simhat Torah. His paternal grandfather was a religious instructor, and his mother's father, a butcher in Lyozno, spent half his day in the synagogue. His Uncle Neuch, who also lived in Lyozno, had a violin. He was an ardent Chasidist. Every evening after his long day in the butcher shop he would play the rabbi's song; every Saturday he would put on a thalis, or prayer shawl, and read the Bible aloud.

There were, as he puts it, "half-a-dozen uncles or a little more." And he had as many aunts, each of whom likewise made her contribution to the family folklore which was to supply the elements of so much of his work in later years. For, as he says, "if my art did not play any role in the life of my relatives, on the other hand their life and their creations have greatly influenced me . . . It doesn't matter to me if people discover with joy and satisfaction the enigma of my paintings in these innocent adventures of my relatives."*

* Unless otherwise noted, all subsequent quotations from Chagall are taken from his autobiography (bibl. 4), written about 1920.

Candles in the Dark Street of 1908 (page 9), so often described as his "first illogical or fantastic painting" is a good example of the manner in which he turns such material into "fantasy" by those curious representational juxtapositions which we have come to associate with his work.

In his autobiography he recounts an anecdote of his Lyozno grandfather. In the course of festivities, one Sukkot, or Simhat Torah, his grandfather was found to be missing. They searched on all sides for him. Finally, it was discovered, that his grandfather had climbed to the roof because the weather was so good and was sitting there quietly regaling himself on raw carrots.

When we add to this story the phrase he employs of his Uncle Neuch's musicianship "He played the violin like a shoemaker," we recognize in these combined recollections the iconographic source of both the fiddler seated on the rooftop and the shoemaker's shop sign in the upper left-hand corner of the picture.

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Then if we turn to another recollection in his autobiography, that of his first encounter with death, we find the rest of the subject matter of the picture: "One morning before dawn suddenly I heard cries from the street below my windows. By the feeble glimmer of the night lamp I managed to distinguish a woman running alone down the deserted street. She waved her arms, sobbed, begged the neighbors who were still asleep to come to save her husband as if I, or my fat cousin sound asleep in her bed, could cure or save a dying man." A few paragraphs further on: "The dead man, solemnly sad, is already stretched out on the ground, his face lighted by six candles. In the end they carry him away. Our street is no longer the same. I do not recognize it."

But in depicting it Chagall has heaped up his various recollections—even to its most familiar figure, the street sweeper—and out of these disparate elements he has made his picture. It is not an anecdote, not even a correlation of details. There is a certain amount of naturalism in the constituent elements if they are taken individually. But visual perspective is in the main disregarded in favor of a perspective of values common to mediaeval and primitive art, the more important features being given the greater size. And this apparently illogical grouping of naturalistic features is the basis of its metaphorical character—a resemblance to a group of literary images with suppressed connectives.

BEGINNINGS

At the age of thirteen Chagall began, as he says, "to know the intoxication of drawing." His home environment and the iconoclasm of his religion's tradition gave his enthusiasm little encouragement. It was hoped he might make the place for himself in the tradesman's world of Vitebsk which his father failed to do. He continued his school work unhappily and unremuneratively another four years. Then, one day, he announced that he had decided to give it all up to become a painter. He had heard of an "academy," directed by a painter named Pen, Vitebsk's only art school, and he had set his heart on attending it.

With his mother's aid he was enrolled. He remained there scarcely three months. Nevertheless, it was a beginning.

St. Petersburg was the next step. Meanwhile he had been apprenticed to a photographer. But he detested the work of retouching photographs. A bourgeois fellow-student from Pen's, with whom he painted in the country on weekends, suggested the capital; and Chagall prevailed on his father to let him go.

But to live in St. Petersburg under the Czar a Jew had also to have a special authorization. Through a shop-keeper friend his father arranged a temporary certificate which permitted the boy to enter the city for the ostensible purpose of accepting the delivery of some merchandise.* His friend was to follow shortly afterwards. And Chagall, with twenty-seven rubles in his pocket

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ST. PETERSBURG 1907-1909

As soon as possible after his arrival in St. Petersburg he took the entrance examinations for Baron Stieglitz' School of Arts and Crafts. He failed. Something had to be found at once to give him the legal right to remain in the capital. He turned to a third class school—the School of the Society for the Protection of the Arts—and there won a year's scholarship with an allowance of ten rubles a month. Following this, one or two patrons aided him for brief periods. He shared lodgings with laborers; he worked as a domestic servant in a lawyer's home. But his Jewish status gave him more trouble than his financial straits. Finally, after a stay in jail for lack of working papers, he decided he had to learn a trade. He apprenticed himself to a sign painter in order to obtain a certificate from a professional school. The prospect of an examination worried him. He knew he "could paint fruit or a Turk smoking," but he was sure he would fail the lettering test. Nevertheless signs interested him—he had always wanted to paint them—and he went to work industriously at this new occupation and produced a whole series.

At the same time he continued to attend the School for the Protection of Fine Arts. But finally he came to realize the futility of it. The two years he had spent seemed wasted. The school of Bakst had just then begun to attract attention. It was the only school in St. Petersburg with a breath of Western Europe blowing through it. Bakst was a member of the *Mir Iskustva*, or

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He presented himself timorously to Bakst. Bakst accepted him. At the next easel was the dancer, Nijinsky, and in the same class was the Countess Tolstoy. But Chagall soon saw that Bakst's teaching was not for him. Within three months he was back again in Vitebsk.

RETURN TO VITEBSK 1909

Still if he had learned nothing from his teachers in St. Petersburg they had done him no harm. And shortly after his return to Vitebsk he was producing those first canvases in which today we recognize the promise of the mature artist: *Birth*, with its naive attention to realistic details, *Candles in the Dark Street* (page 9), *Portrait of My Fiancée in Black Gloves* (page 10), and *The Wedding* (page 15). From these it is evident that he would not have been able to accept the polite, emasculate approach of Bakst, or to fit in with the *Mir Iskusstva* group. Here was a realist, a genre painter, steeped in the color of his tiny provincial world. Even in these paintings the somber, sullen tones seem to suggest the sad pleasures and constantly impending tragedy of the Jewish quarter in which he had grown up. Here he is the intuitive expressionist—making use of chiaroscuro to externalize his emotions, and distortions to underscore the lyrical or pathetic aspects of his subjects: birth, death, marriage—with *The Wedding* scarcely gayer than *Candles in the Dark Street*.

* To obtain a permit to go his father had to advance Chagall's age two years. As a result the year of his birth has regularly been given as 1887 instead of 1889.

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Then once again came the urge to move on. It was Paris now. In St. Petersburg he had at least learned that Paris was the center of the world he dreamt of. He was tired of the provinces—

"Vitebsk, I am leaving you.

Stay along with your herrings."

But first it was necessary to return to St. Petersburg. On his arrival there he had the good fortune to be presented to a celebrated attorney named Vinaver, a member of the Duma, and leader of the Constitutionalist Democratic party. Vinaver admired Chagall, and Chagall in turn came to regard him almost as another father. As he says "my father put me into the world, Vinaver made a painter of me. Without him I would probably have remained a photographer in Vitebsk without any idea of Paris."

Vinaver put him up near his own home in the offices of the review, *Razvlet*. He bought the first two paintings Chagall ever sold—one the 1909 *Wedding*—and was untiring in his encouragement of the young artist. Finally, towards the end of 1910, he gave Chagall a monthly allowance which would permit him to live in Paris and sent him on his way.

PARIS

Four days on a train across Europe—Paris—and Chagall confesses that only the great distance that separated him from his native city kept him from returning at once, or at least within a week or month after his arrival.

It was the Louvre, the salons and the galleries of the Rue Lafitte and the Place de la Madeleine that held him: Manet, Delacroix, Courbet, van Gogh, Gauguin, Matisse and Bonnard; Renoir, Pissarro, Monet; Chardin, Fouquet, Géricault. The day after his arrival he went to the Salon des Indépendants. "I penetrated" as he says, "to the heart of French painting of 1910. I hooked myself there."

As soon as he found his way about, he gave up his studio in the Impasse du Maine for one more suited to his means in La Ruche. This was a curious beehive-like structure in a garden near the Abattoirs de Vaugirard built by the sculptor Boucher, a descendant of the 18th century painter of the same name, from lumber salvaged from the demolition of one of the Paris Expositions. It comprised about two dozen wedge-shape studios, twelve on the ground floor for sculptors, twelve for painters on the floor above. Modigliani had the studio next to Chagall's; Léger, Soutine, and others on the same landing.

He soon made the acquaintance of the poet, Blaise Cendrars. The poet, Rubiner, was a frequent companion. And Camille, the editor of *Martini*, became even more so.

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He soon made the acquaintance of the poet, Blaise Cendrars. The poet, Rubiner, was a frequent companion. And Canudo, the editor of *Montjoie*, became even embarrassing in his intemperate championing of the young painter's work. Chagall tells the story of a note of introduction Canudo urged him to take round to present to the collector, Jacques Doucet, with a packet of watercolors. After a quarter of an hour Doucet's valet returned with the message from his master, “We have no need of the best colorist of our day!”

Max Jacob, André Salmon and Delaunay, whose canvases in the salon always stuck him by their dimensions, were his friends. And every Friday at Canudo's he would meet Gleizes, Metzinger, La Fresnaye, Léger, Segonzac, Lhôte, Luc-Albert Moreau, and others.

Yet that nostalgia which he had felt so deeply on his arrival in Paris was to set the tone and provide the inspiration for all his work of the period, steadily evolving though it was. Like that other precursor of surrealism, Giorgio de Chirico, who, unknown to Chagall, was painting his nostalgic recollections of Italian architecture in Paris at the same time, Chagall rarely lost sight of the Vitebsk of his boyhood, even though the yellow houses, the “white voluminous church at the center of the large square” and the interminable wooden fences might at times become chaotically scrambled in his pictures with the Eiffel Tower and the Champs de Mars.

RECOLLECTIONS

In his earliest Paris work such as *My Studio*, 1910 (page 12), Chagall is still the native expressionist—warmer and brighter in color than in his Vitebsk work—on Soutine, and even before him, on

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Yet that nostalgia which he had felt so deeply on his arrival in Paris was to set the tone and provide the inspiration for all his work of the period, steadily evolving though it was. Like that other precursor of surrealism, Giorgio de Chirico, who, unknown to Chagall, was painting his nostalgic recollections of Italian architecture in Paris at the same time, Chagall rarely lost sight of the Vitebsk of his boyhood, even though the yellow houses, the "white voluminous church at the center of the large square" and the interminable wooden fences might at times become chaotically scrambled in his pictures with the Eiffel Tower and the Champs de Mars.

RECOLLECTIONS

In his earliest Paris work such as *My Studio*, 1910 (page 12), Chagall is still the native expressionist—warmer and brighter in color than in his Vitebsk work—a Soutine, as it were, before Soutine. Even here we have the reminder of the early days in his *Portrait of My Fiancée in Black Gloves* on the studio wall; and in *The Wedding* of 1910 (page 16) we see him plunging back into home-town memories. But if we compare it with the 1909 wedding picture which he left in St. Petersburg with Vinaver, we see how profoundly his pictorial approach has changed, even though the subject matter is practically the same. There is an increased emphasis on the flat character of the picture surface in the 1910 painting in contrast to the receding perspective of the earlier version. The beginnings of this were already visible in his Vitebsk *Burial*,* painted before his departure for Paris. In the 1910 painting the converging lines in the center foreground are used to focus attention on the bride and groom. This triangle is carefully kept clear so that the most important protagonists remain in the open and are not lost in the wedding procession. Towards the same end—and also to stress the plane surface of the canvas—the wedding procession is made to walk across the picture rather than to thread its way down out of the picture's depth. The influence of cubism is possibly recognizable in the sharp angles and the mixed perspective treatment of the houses. In short, we recognize here a development in the structural organization of the canvas and in the composition of individual elements which has already moved quite a distance from the naturalistic space box of *The Wedding* or *Candles in a Dark Street*.

* Reproduced in Venturi, bibl. 181, pl. 1.

I and the Village (opposite page 18) of the next year carries all these trends quite a step further. Here cubism's respect for the plane of canvas is even more clearly illustrated. The composition of the rectangle is still tighter than in *The Wedding* through a greater disregard for a naturalistic treatment of space. And this picture offers an ideal exemplification of Chagall's statement: "I fill up the empty space in my canvas as the structure of my picture requires with a body or an object according to my humor." The composite strikes one first, then the details: first the large profiles, then smaller reminders of life in Vitebsk: the milkmaid, the farmer and his companion and the neighborhood church. Chagall, like the expressionists, uses color and line to underscore emotion, but also makes the details serve as emotional comments, footnotes or glosses.

The same holds for *Dedicated to My Fiancée* (page 21). While the mood of *I and the Village* is idyllic, and this quality is supported by the delicate tonalities and gentle rhythms, *Dedicated to My Fiancée* is a passionate expression in bold vermilions, greens and golds organized in violent rhythms. It is easily comprehensible that the force of this picture's colors and the turbulence of its rhythms should have reinforced the pornographic interpretation which led the censors of the Salon des Indépendants to request its withdrawal. Chagall and a companion protested that there was absolutely nothing pornographic about it. After some consideration the authorities allowed it to remain.

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POETRY

The poet Blaise Cendrars was possibly Chagall's closest friend in these days. He admired Chagall's approach in painting, perhaps because of its basic similarity to his own in poetry. For him the verbal image was "a double-faced image" which on the one side "looks into the depths of the mind and on the other is reflected in the creative mechanism of sound. Considered in its material realization, it is translated by sounds, but through its psychic origins it is the product of the labor of the spirit . . . the verbal image is a psychic unity anterior to the word."* For him Rimbaud's *Enfance* was a poem of "pure psychic unity." Its contrast of individual images and their untranslatable fusion in the whole offers a striking comparison with what Chagall achieves in his most characteristic paintings:

* Blaise Cendrars, *Aujourd'hui*, Paris, 1931, p. 201.

*Au bois il y a un oiseau, son chant vous arrête et vous fait
rougir.*

Il y a une horloge qui ne sonne pas.

Il y a une fondrière avec un nid de bêtes blanches.

Il y a une cathédrale qui descend et un lac qui monte.

*Il y a une petite voiture abandonnée dans le taillis où qui
descend le sentier en courant, enrubannée.*

*Il y a une troupe de petits comédiens en costumes, aperçus sur
la route à travers la lisière du bois.*

*Il y a enfin, quand l'on a faim et soif, quelqu'un qui vous
chasse."*

Translation on page oo.

While Chagall had a deep respect for the craftsmanship of painting and felt that in Paris those days one imbibed it almost without effort, he looked deeper for the real sense of art. He felt that French painting, from the neo-classicism of David and Ingres to the disciples of Cézanne and the cubists, had been interesting itself in surface features, and that even his leading Paris contemporaries were afraid to plunge into the chaos—"to break the accustomed surface and turn it upside down under their feet." He "personally did not feel that the scientific trend was beneficial to art. Impressionism and cubism," he said, "are alien to me . . . Art seems to be above all a state of the soul."

This was probably the ground on which his poet friends found his work so congenial, just as

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This was probably the ground on which his poet friends found his work so congenial, just as the surrealist poets were later to find Giorgio de Chirico's. André Breton is reputed to have given Chirico's paintings some of his most enigmatic titles. And Chagall tells us that Cendrars contributed many to his: *St. Voiturier*, *Half-Past Three* (page 17), and *To Russia, Asses and Others* (page 25), with its mild, avowedly anti-Czarist note more evident in Cendrars' title than in the actual content of the picture. In return it has been said that Chagall's painting played an important part in the inspiration of Cendrars' *Prose du Transsibérien*. And one of the most successful of his *Dix-Neuf Poèmes Élastiques* is the two-part poem—a portrait of Chagall and a description of his studio in La Ruche:

I. PORTRAIT

He's asleep

He's awake.

Right away he's painting

He grabs a church and paints with the church

He grabs a cow and paints with the cow

With a sardine

With heads, hands, knives

He paints with an oxtail

With all the dirty passions of a little Jewish town

With all the exacerbated sexuality of Transsiberia

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 He paints with an oxtail
 With all the dirty passions of a little Jewish town
 With all the exacerbated sexuality of provincial Russia
 For France
 Without sensuality
 He paints with his hips
 He has eyes in his hinder parts
 Suddenly it's your portrait
 It's you gentle reader
 It's me
 It's him
 It's his betrothed
 It's the corner grocer
 The girl who brings home the cows
 The midwife
 There are puddles of blood
 They are washing newborn babies in them
 Skies gone mad
 The latest thing in mouths
 The corkscrew Tower
 Hands
 Christ
 He's Christ himself
 He passed his childhood on the cross
 He cuts his own throat every day
 Suddenly he's not painting any more
 He was awake
 But now he's asleep
 He's choking on his cravat
 Chagall is astonished to be still alive.

II. STUDIO

La Ruche
 Stairways doors stairways
 And his door opens like a newspaper
 Covered with visiting cards
 And then it closes again.

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Disorder, this is the land of disorder
There are photographs of Léger, photographs of Tobeen that you really don't see
And behind your back
Behind your back
Frenetic works
Sketches designs frenetic works
And oil paintings . . .
"We guarantee the absolute purity of our
Catsup"
Says a label
The window is an almanach
When the giant steamshovels of the lightning raucously unload the barges of the
sky and empty the rumbling dumpcarts of thunder
The heavens fall
Pellmell

Cossacks the Christ a rotting sun
Roofs
Sleepwalkers a few goats
A werewolf
Petrus Borel
Insanity winter
A genie split like a peach
Lautréamont
Chagall
Poor child beside my wife
Morose enjoyment
His shoes are down at the heels
There's an old stewpan full of chocolate
You see the lamp double
And my drunkenness when I go to see him
Empty bottles
Bottles
Zina
(We talked of her)
Chagall
Chagall
Astride ladders of light

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(Translated by John Dos Passos. French text on page 000.)

CUBISM

Cendrars was an intimate of Fernand Léger and a close friend of all the cubists. And while Chagall may have felt a materialist superficiality in their researches, he did not refuse to learn from them. In his painting *To Russia, Asses and Others* (page 25) he had already begun to break up naturalistic forms to adapt them to his compositional needs—"to fill empty spaces," as he put it. In *The Drunkard* this procedure is carried a step further and the decapitated head and flying bottle are used to create a focal center for his composition. A comparison of these pictures from another viewpoint shows clearly Chagall's sustained interest in the cubist's emphasis on the composition of the plane of the canvas over the pictorial illusion of space—just as we saw it in the comparison of his two earlier wedding paintings. Finally in *Half-Past Three* (page 17) he employs a full cubist freedom in the selection of planes and contours and their non-naturalistic recomposition.

But if the cubists had been interested in breaking up forms to reorganize compositionally in their paintings, Chagall was primarily interested in breaking up memories. Just as he reorganized various units from his recollections of Vitebsk into a non-naturalistic composite in *I and the Village*, he followed the same procedure with minor variations in his view of the Champ de Mars, *Paris Through the Window* (page 29). In the same years he also returned to what seem almost direct memories of his boyhood. In a painting such as *The Cattle Dealer* (page 26) we are recalled to his autobiography where he says "I have forgotten to remember you, little Uncle Neuch. With you

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SIMPLICITY AND CRAFT

Chagall always manages to give the impression of keeping a child's innocence of eye. Yet if we consider *The Cattle Dealer* (page 26) closely we will realize that what Paul Valéry said of La Fontaine also applies here. "Carelessness here is expert; laxity, studied; ease the height of art. As for naïvete, that of course is to be dismissed. Such sustained skill and innocence, to my mind, preclude any indolence or 'simplicity.'"* For here we see a repetition, or rather a development of the cross-canvas compositional device to emphasize the plane of picture surface, which he had employed in the second *Wedding*. Here he further exaggerates the effect by omitting the wheels on the far side of the cart in order to give the vehicle as little depth as possible. Stress likewise is placed on curves and angles parallel to the plane of the picture surface. Even the profile treatment of the principal figures recalls the conventions of primitive fresco painters—notably the walking figure, with its obvious reminiscence of the figure of the Good Shepherd, and the head of the beast so carefully composing and accenting the corner of the rectangle, yet carrying the observer's eye back into the picture.

Again in the *Pregnant Woman* (page 27) we have an adaptation of tradition to phantasy in its reminiscence of the *Blacherniotissa*,** the famous Byzantine Virgin with the figure of Christ, framed medallion-fashion, in her breast, from which so many well-known Russian ikons, such as the Madonnas of Igor, Kostroma, Novgorod and Kurssk, took their inspiration.

* Paul Valéry, *Varité*, Paris, N.R.F. 1924, p. 56. Quoted by Cassou, bibl. 40, pp. 68-9.

** Bazin, bibl. 91, p. 321.

APOLLINAIRE AND WALDEN

Another important figure in the Paris world in which Chagall had come to feel so much at home, was Guillaume Apollinaire. Apollinaire was the friend and spokesman of the cubists, as well as the leading poet of the younger generation. As a companion, an artist, a champion, he was liked and admired on all sides.

Chagall, because he did not adhere closely to the cubist view, felt Apollinaire could not sympathize with his work. Though he had known him for some time he was hesitant to bring him to his studio. One evening after dinner, he and Apollinaire walked back to La Ruche together. Chagall explained his views. For him impressionism, cubism, symbolism, realism, were only so much formal baggage. "Primitive art already had a technical perfection towards which the present generation is striving, now playing tricks of sleight of hand, now falling into stylization. I compare this formal baggage to the Pope of Rome sumptuously vested beside Christ naked, or to the lavishly decorated church beside prayer in the open fields."

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Apollinaire listened, sat down and muttered something about "supernatural." The next day Chagall received a letter enclosing a poem dedicated to him.

Another evening Chagall was with a group at Apollinaire's. The poet turned to a little man in the corner. "Do you know what you must do, Mr. Walden? You must put on an exhibition of the work of this young man. Don't you know him? Chagall . . ."

In June of that year, 1914, Chagall was in Berlin for the opening of the exhibition arranged by Herwarth Walden, editor of *Der Sturm*, in the two little rooms in the Potsdamerstrasse where he edited the review. This was Chagall's first one-man exhibition. And the introduction to the catalog was the poem by Apollinaire:

ROTSOGE

Au peintre Chagall

Ton visage écarlate ton biplan transformable en hydroplan
Ta maison ronde où il nage un hareng saur
Il me faut la clef des paupières
Heureusement que nous avons vu M. Panado
Et nous sommes tranquilles de ce côté-là
Qu'est-ce que tu veux mon vieux M. D.
90 ou 324 un homme en l'air un veau qui regarde à travers le
ventre de sa mère
J'ai cherché longtemps sur les routes
Tant d'yeux sont clos au bord des routes
Le vent fait pleurer les saussaies
Ouvre ouvre ouvre ouvre ouvre
Regarde mais regarde donc
Le vieux se lave les pieds dans la cuvette
Una volta to inteso dire Ach du lieber Gott
Et je me pris à pleurer en me souvenant de nos enfances
Et toi tu me montres un violet épouvantable
Ce petit tableau où il y a une voiture m'a rappelé le jour
Un jour fait de morceaux mauves jaunes bleus verts et rouges
Ou je m'en allais à la campagne avec une charmante cheminée
tenant sa chienne en laisse
J'avais un mirliton que je n'aurais pas échangé contre un
bâton de maréchal de France
Il n'y en a plus je n'ai plus mon petit mirliton
La cheminée fume loin de moi des cigarettes russes
Sa chienne aboie contre les lilas
Et la vieilleuse consumée
Sur la robe ont chu des pétales
Deux anneaux d'or près des sandales

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Et la veillesse consumée
Sur la robe ont chu des pétales
Deux anneaux d'or près des sandales
Au soleil se sont allumés
Tandis que tes cheveux sont comme le trolley
A travers l'Europe vêtue de petits feux multicolores.

Translation on page 00.

RETURN TO RUSSIA 1914

From Berlin to Vitebsk was only a step. Chagall had no notion of the impending disaster. But he had scarcely arrived in his native town when the border was closed. It was eight years and more before he saw Paris again.

If the exposure to cubism had effected both a formal liberation in his work and a distinctly personal approach to his subject matter, it had also afforded a discipline. The result is clear from a comparison of his 1914 *Self-Portrait* (page 32), painted shortly after his return, with his earlier *Portrait of My Fiancée in Black Gloves* (page 10). The soft contour lines of the earlier painting have now given way to an austere outline. The rectangle of the picture space is now tightly organized—the suggestion of atmospheric space round the figure in the earlier pictures having been replaced by color planes functioning almost as forms in the total composition. *Self-Portrait* may appear superficially much further from the cubist outlook than such a painting as *Homage to Apollinaire, Cendrars, Canudo and Walden*, 1911-12 (page 23). But the increased compositional confidence and economy of form are clearly the result of his total-Paris practice.

During his first months in Vitebsk a new factualism and reserve began to appear in his work. In Paris, from the days of his contact with the avant-garde of Paris. The

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During his first months in Vitebsk a new factualism and reserve began to appear in his work. In Paris, from the days of his arrival there, he had dreamed of Russia. Throughout those years he had been able to visualize the little world of his youth only from steadily paling memories. Now that he was back in the midst of it, he seemed to feel an impelling need to record it at once, directly, almost literally, in order to be able to keep it with him afterwards, fixed on canvas. There is, for example, the portrait of his sister, *Lisa with a Mandolin* (page 33), several homely domestic studies such as the brooding hen in a box on the floor, or a family group around a table. He found a beggar and paid him a few kopecks to pose in the phylacteries and thalis of the *Praying Jew* (page 35), and on another occasion an itinerant preacher—"the preacher of Slouzk"—served as model for the *Old Man in Green*. In this phase of his work his interest in illogical associations of detail and ambiguities of scale seems to have temporarily disappeared. And when both reappear shortly afterwards, with the tiny figure on the head of the man wearing the prayer shawl in *Feast Day* (page 34), and in the beggar, with bag and sticks, floating through the sky in *Suburbs of Vitebsk*, they are reinforced by a more pervasive realism than is found in any of his Paris paintings.

In 1915 Chagall married Bella, the "fiancée in black gloves" of his early Vitebsk days. Marriage; a few days in the country; then his class was called up for military duty. He was entrained for Petrograd but there he was fortunate enough to find a desk job in a government office under his brother-in-law.

Thanks to this chance, painting was not impossible though the opportunities were limited. In the 1915 Moscow Art Salon he exhibited twenty-four paintings; and the following year in the exhibition of the Jack of Diamonds group, with such painters as Altman, Kliun, Popova, Puni, Malevich, Rozanova and Udaltzova, he was represented by fifty pictures painted in Russia since his return from Paris. In Petrograd he was also fortunate in finding companions who would talk painting with him, notably the physician-author Baal-Machschowess-Eljacheff, whom he met at the home of the collector Kagan-Chabchaj. This circle was passionately interested in the new developments in art that were taking place on all sides in spite of the war. And Kagan-Chabchaj, who was one of the first amateurs of Chagall's paintings, had even begun building up a collection of them as a nucleus for a national museum.

In February 1917 came the revolution. First the provisional government; then Kerensky; then Korniloff; finally Lenin. Shortly after the October Revolution, at a meeting of actors and painters there was talk of establishing a Ministry of the Arts. Chagall's name was proposed for the post. But he decided that if he were to be a minister it would be better to be one in his native town. He left Petrograd at once for Vitebsk. He was appointed. And the ministry was to be a stormy and ungrateful one for him.

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MINISTER OF ART, VITEBSK 1917

One good feature of the appointment however was the fact that it allowed him to return to his native town. But instead of going back to his easel he set about founding a school of fine arts. He had known Lunacharsky, the new People's Commissar for Public Instruction, as a newspaper man in Paris. And what money he now got for the support of his school was through Lunacharsky's assistance. But times were very hard. It was difficult for the commissars to whom he had to appeal for supplies to see any urgency in his requests when the whole country required aid. Furthermore, Chagall was probably less an administrator than a painter. One day when he was out of town endeavoring to raise funds, a revolt, led by the painter Malevich, broke out among the professors, and Chagall was free of his official duties to return once again to his own work.

In 1915 he had painted the first of what was to become a long series of paintings of lovers, each celebrating an anniversary of his marriage with Bella, her birthday, or his or their daughter, Ida's. And from then on throughout his work this theme of marital affection and comradeship was to share his sentimental attention with the recollections of his birthplace. Even in *The Mirror* (page 38) painted in Petrograd, with the small lonely figure of Bella burying her face on the table, he seems to recall the "large mirror, hanging free, alone and cold, glittering bizarrely" in the large dark drawing-room of his house in Vitebsk. In the 1917 *Promenade* (page 39) the blithely floating figure of Bella expresses their happiness. At the same time, from a strictly pictorial point of view, it serves to fill the empty space in the upper right-hand corner of the canvas and balance compositionally the picnic spread on the ground.

In 1917 and 1918 he also returned to studies of his native city (page 00) and painted some of his strongest and most dramatic landscapes. In *Gate to the Cemetery* there are still survivals of cubist interests. But now the geometrical emphases are used to suggest a dramatic overtone, rather than to stress the plane of the picture's surface. A hardness and coldness are the dominant notes. The crisp contour lines are matched by a precision of brushwork. There is none of the apparent impetuosity and swinging rhythms of that earlier emotional work, *Dedicated to My Fiancée*; likewise the sultry colors of that painting have now given way to deep mineral blues and greens. In *Cemetery* (page 42) of the same year an emotional evocation is also clearly the artist's aim. But here his colors are muted. It is as if he felt that a staccato interplay of lines and broken forms and the associations of his subject were sufficient and that subdued grays and pale earth reds were the complexion of his mood. And in these two canvases Chagall may be said to have attained the maturity of his dramatic expressionism with a control and restraint which he did not command at the time of his Parisian work in this vein.

And in 1917, the same year as these landscapes, we see what may be evidence of a return to a still earlier interest—the interest in shop-signs which had led him to apprentice himself to a sign painter in his early days in St. Petersburg. For in *Self-Portrait with Wine Glass* (page 41) there appears a possible iconographic relationship to the famous English inn sign *The Man with a Load of Mischief* (page 40), rather questionably attributed to Hogarth. The derivation may have been indirect, or from a common ancestor, and very likely unconscious. But the similarities of composition, theme and details are striking.

Fritz Endell in a chapter on artists as sign painters in his book, *Old Tavern Signs*, writes: "Among English artists . . . Hogarth deserves first place. He is supposed to be the author of a sign, not very gallant to the fair sex, called *A Man Loaded with Mischief* . . . I doubt if Hogarth engraved this plate himself; it is signed 'Sorrow' as the engraver and 'experience' as the designer."

And just as Hogarth's keen observation of street signs is clear from his frequent use of them in his London engravings Chagall's interest in them is evidenced in another 1917 painting *The Market Place* (page 40) by the prominence he gives the large mineral water signboard in the picture's foreground.

MOSCOW STATE JEWISH THEATRE 1919

But the art which had made the greatest progress in Russia since the revolution was the theatre. It had always attracted Chagall. In 1911 the critic, Tugendhold, had pointed out in a review that Chagall had put such vitality into his paintings that he should be able to produce striking psychological sets. He had even suggested to Tairöv that Chagall design sets for a pro-

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At the time Granovsky was planning a new Jewish Theatre and remodeling a small hall to house it. This had originally been the drawing-room of an apartment. From it came the name State Jewish Kamerny, or Chamber Theatre. Funds were very scarce; but Granovsky was more interested in building a company than in a pretentious installation.

Granovsky put the Jew on the stage with all his racial color and idiosyncrasies emphasized even to the point of grotesque. His aim was to transmute the traits of ordinary life into dramatic form by an exaggeration and stylization of gesture rhythms, speech rhythms and color, much as Synge and Lady Gregory had done a few years earlier with the colloquial idiom of the West of Ireland peasantry. And the new theatre, in contrast to the naturalist and realist theatre of Stanislavsky, was to emphasize the illogical and fantastic. The critic Efross suggested Chagall as the artist most suited to decorate the small hall in this spirit and to design the sets for the inaugural program. Granovsky commissioned Chagall to do the work, and the hall eventually became known as the "Shagalovski Sal," the Chagall Room, or sometimes, on account of its small size, the "Chagall Box."

As decorations for the drawing-room-auditorium Chagall painted four panels, a long mural and a frieze. The mural ran the length of the room from the entrance doors at one end to the stage at the other and was an allegory of the *Introduction to the New Theatre* (page 00). It depicted

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The opposite wall was broken by three windows. Between the windows were four single figure panels (page 48). These represented the folk ancestors of the four arts synthesized in the new Jewish theatre: poetry by a copyist of the Thora; acting by a Jewish wedding entertainer, the descendant of the royal entertainer of the past; music by a street violinist; and dance by a buxom girl, who, with an echo of Chagall's Chasidic upbringing, dances out of pure love and joy.

Facing the stage between the two entrance doors Chagall depicted the modern couple who dance on the stage with abandon—a relatively geometrical design in blue, gray and black to contrast with the color and activity of the side panels. The loosely hung curtain was black. And the ceiling was conceived as a sort of mirror in an interwoven pattern of grays, blacks and whites, suggesting a reflection of the colors and forms on all sides and beneath it.

Chagall's designs for Granovsky's first production—dramatizations of three stories by the Yiddish humorist, Sholom Aleichem—were his first executed theatre work. The stage sets for the three plays were, in comparison with the murals, relatively simple, although each was marked by the stylistic idiosyncrasies familiar in his paintings, particularly *Congratulations* (page 50). The results of his work had a wide repercussion in the Soviet theatre world of the day and maintained an indirect influence there for many years. It is evident even in the constructivist settings for the *Voyage of Benjamin III*, and *200,000*, produced by Granovsky in 1923. While still associated with the State Jewish Theatre, he was approached by Vachtangov, Granovsky's rival, to design sets for a production of *The Dybbuk* at the Habima Theatre. But at the time Chagall's humor was still too unconventional for Vachtangov. And a year later, for Granovsky's second company, Chagall designed a set for Synge's *Playboy of the Western World* which was rejected because of its fantasy, so out of keeping with the realist style which dominated that theatre.

Two years after completing his work for the State Jewish Theatre Chagall was still unpaid. During that period he had written his autobiography which appeared eleven years later in Paris as *Ma Vie*. But he had grown restive in Moscow. His friend the poet Rubiner, had written him from Germany, "Are you alive? The story goes that you were killed in the war. Do you know you are famous here? Your pictures have created expressionism. They sell very high."

Finally, with the assistance of the poet, Demian Bedny, and Lunacharsky he succeeded in obtaining a permit to leave the Soviet Union for Paris.

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RETURN TO BERLIN, 1922. MEIN LEBEN

Berlin was the first stop. When he left there for Vitebsk in 1914 his most important paintings were on exhibition in the offices of *Der Sturm*. On his return he found practically all had been sold and the money owed him amounted to almost nothing at the current value of the mark.

During the nine months he remained in the German capital he painted no pictures. He did, however, produce a series of engravings for an edition of his autobiography, *Mein Leben*, which Paul Cassirer was to publish. In the end the publication of the text was abandoned in favor of a portfolio of dry points under the same title (page 77). Cassirer issued it, as well as several other plates of similar character independent of the portfolio.

But Chagall's Berlin sojourn was not, however, to be all disappointments for him. As his friend Rubiner had pointed out, Chagall's reputation had grown remarkably in Western Europe during his eight years in Russia. Although he had gained nothing financially from all the paintings he had left behind him in Berlin, he had gained much in the way of recognition. Already in 1914 he had warm admirers in Germany among the younger men. Heinrich Campendonck, one of those associated with the Blue Rider group, had been notably influenced. A still younger man, Max Ernst, recalls having been so struck by a reproduction of *To Russia, Asses and Others* that when he got to Berlin in 1916 he went directly to the gallery of *Der Sturm* to see what remained of the Chagall exhibition. And the influence of Chagall is readily recognizable in certain Ernsts as late as 1919. Again, in Belgium he was highly regarded by the second generation of the *Laetham-Saint-Martin* group—Servaes, Permeke, Gustave de Smet, and by Edgard Tytgat, who four years later, when the group gave a party on the river Lys in Chagall's honor, was to celebrate the event in his painting *Remembrance of a Sunday*.*

* Reproduced in Jean Milo, *Edgard Tytgat*, Paris, 1930, pl. 12.

Two months before leaving Paris for Berlin in 1914 Charles Malpel, an attorney who also dealt privately in paintings, had arranged a contract with Chagall through Cendrars paying him 250 francs monthly for seven small pictures. Only two months of this contract had elapsed before his departure. But after Chagall had been cut off in Russia by the outbreak of the war Malpel continued to draw on the stock of paintings left behind by Chagall in La Roche with the intention of paying Chagall the accumulated monthly amounts on his return. At this same time, several of Chagall's neighbors made free with the paintings left in the studio and the critic, Gustave Coquiott, unaware of the manner in which they had been acquired, purchased several of the canvases. Ambroise Vollard had seen some of these paintings at Coquiott's and had immediately requested his address.

Chagall lost no time in leaving for Paris. And shortly afterwards it was agreed that he should prepare a series of etchings to illustrate a Vollard edition of Gogol's *Dead Souls*.

PARIS AND GOGOL'S "DEAD SOULS"

Chagall was the perfect choice as illustrator of Gogol's novel. He was familiar with a provincial corner of Russia very similar to the setting which Chagall had chosen for his own work.

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Chagall was the perfect choice as illustrator of Gogol's novel. He was familiar with a provincial corner of Russia very similar to the setting which Gogol had given *Tchitchikov's* rascalities; he had also a sentimental attachment to it, and a sense of humor. As a result, though he was keenly aware of the foibles of the provincial life which he had to depict, he would neither treat it with too sharp a satire, nor fail to bring out its faults. This is what we find in the hundred odd plates, tail pieces and ornamental initials that would have made a masterpiece of illustration had the book not remained unpublished like so many other Vollard projects. In the three years he worked at it, Chagall had gradually won a new fluidity of line and a sensibility to tonal contrasts that were shortly to influence his oils by softening the severity of line and the bold, often strident, colors which had characterized his later Russian period.

During these three years Chagall had also gradually found his way back into Parisian life. In 1924 the Galerie Barbazanges-Hodebert held an exhibition of his work from the years 1908 to 1921. French taste, however, in its rationality and decorum still found Chagall's illogicalities of representation difficult to accept. And in spite of the recognition of Rouault and the growing acknowledgment of Soutine, dramatic and sentimental emphases so popular in expressionistic centers found little favor. It is true that several younger admirers of Giorgio de Chirico were beginning to make themselves heard. But even these future surrealists did not, as Breton confesses, become aware of the kinship between many facets of Chagall's work and their own aims until much later.

In spite of this lack of recognition from the French, however, Paris still remained for Chagall "his second birthplace." And little by little the atmospheric mildness of the Ile de France and the Riviera began to modify his earlier asperity. Now instead of those constant nostalgic dreams

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In spite of this lack of recognition from the French, however, Paris still remained for Chagall "his second birthplace." And little by little the atmospheric mildness of the Ile de France and the Riviera began to modify his earlier asperity. Now instead of those constant nostalgic dreams of his first visit we find him more often applying his technique of mellowed tonalities to the French landscape as in *L'Île Adam* (page 54). Even in paintings whose subjects may still draw their inspiration from boyhood recollection, such as *The Trough* (page 55), there is a softening of forms, a melting of contour lines in the general atmosphere of the canvas and an interest in subtleties of texture which did not exist in his paintings of five years earlier.

THE FABLES OF LA FONTAINE

And if Vollard was intuitive in his first assignment to Chagall, he was bold as well as right in his second. For in 1926, even before the plates for *Dead Souls* were finished, he asked him to illustrate another work, *The Fables of La Fontaine*.

Perhaps the idea was suggested to him by one of the Gogol plates, *The Barn Yard* (page 78). At any rate this subject matter was just as congenial to Chagall as the provincial Russian setting of the former book. Animals had figured persistently in his painting since his early years. And his depictions of them always had a homely, sympathetic character.

Yet when Vollard held an exhibition of the preliminary gouache illustrations, at the Galerie Bernheim-jeune in February 1930, there was a violent critical outburst. It was claimed that Vollard had shown not only very poor judgment but also poor taste in commissioning Chagall, a romantic and an oriental, to illustrate these classical 17th century French masterpieces. The protest had undoubtedly xenophobic and possibly anti-Semitic inspirations. Aside from Chagall's proven talents as an illustrator and his sympathetic vision of the animal world, which alone would recommend him for the choice, there was a very live fabulist tradition in Russia in Chagall's boyhood. For Krylov, one of the most popular Russian classic authors during the 19th century, owed his reputation as the first Russian poet of national importance to his *Fables*. The earliest fables of Krylov are translations of La Fontaine's, or at least recreations of them.

Vollard's first plan was to have Chagall make color engravings in the 18th century manner. Chagall set to work on a hundred gouaches for this purpose. Vollard had a special studio built for the work, to be directed by the artisan-engraver Maurice Potin, who had several Prix de Rome winners among his workmen. Many color experiments were made. But in the end the results were unsatisfactory. There were too many gradations of tone in the gouaches. The work of reproducing them suitably would be endless. Vollard decided to abandon the project—but not the illustration of *The Fables*. He commissioned Chagall to do the same number of plates in black and white. Finally, after three changes of engraver, the destruction of one complete printing and a remaking of all the plates, the work, which was begun in 1927, was completed in 1931.

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The final result even surpassed *Dead Souls* in quality. It has been said of Chagall "he likes color, but prefers light." In these prints there is a notable increase in luminosity and delicacy. Both are peculiarly suited to the subject matter. The sharp line of his earlier work was appropriate to Gogol's satire; but the sentiment and sympathy of La Fontaine demanded a subtler touch. And the general atmospheric enrichment and deeper interest in subtleties of texture, recognizable in his oils of the same period, provided it.

FLOWERS

A new note now began to assert itself in the subject matter of his pictures. It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia—or at least they were not so common as in France. The event undoubtedly had its important associations in his world of sentiment. He has said that when he painted a bouquet it was as if he were painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interests. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate color combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more. To him they may have had a sentimental origin, as the lovers in his "anniversary" pictures undoubtedly had. But very soon, like every other representational element in his work, they became primarily form units, or means toward the organization of forms. And in such pictures as *The Circus* (page 57) and *The Bride with the Double Face* the minute texture details soon became fused into a compositional unity by the soft luminous atmosphere in which he wraps them.

On his return to France Chagall lived with his wife and daughter in a studio at 36, Avenue d'Orléans, on the same court in which Lenin had hidden on his way to Russia. Two years later the family moved to Boulogne-sur-Seine. And from then on each vacation found them in a different part of France—Savoie, Auvergne, the Pyrenees, the Riviera. Through all this period one feels a happiness, a joy of living in his work. Animals, lovers, flowers; his series of circus gouaches; or vacation landscapes at Peira Cava above Nice (page 58). Now, there was none of that longing of his first Paris years for something beyond reach, or that melancholy and inquietude of his Russian paintings. Instead each new picture seemed to exude a warmer sentimental glow, as much a product of the technique of which he was gaining constantly a fuller mastery as of his

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In 1931 the autobiography which he had written during his last two years in Russia was published in Paris as *Ma Vie*. It was illustrated by early drawings instead of the engravings which he had originally made for the text. But shortly afterwards he had another call from Vollard for illustrations—fitted to his tastes and talents—a Vollard edition of the Bible.

PRESENTIMENTS

As a preparation for this work he decided in 1931 to make a trip to the Near East, Egypt, Syria, Palestine. In the course of his journey he painted a series of landscapes notable for a meticulous documentary character, which nevertheless does not interfere with a distinctive emotional overtone. While the subject matter and technical treatment in a painting such as *The Wailing Wall* are completely different from his Vitebsk realist paintings of 1914, there is a certain kinship between these two phases of his work. Just as the playfulness of his first Paris work had been supplanted by a greater thoughtfulness on his return to his native environment, now the light-hearted sentiment of his Peira Cava landscapes and the carefree work of the twenties have given way to a melancholy expression. And freedom from anxiety is rarely to show itself during the next decade.

In fact with a painting such as *Solitude* (page 60) an air of spiritual foreboding begins to appear in his work, as if something within him were sensitive to developments which on all sides were preparing the way for the tragedy still six years off.

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During the same years his restlessness increased. In 1932 he made a trip to Holland to study Rembrandt. In 1933 he attended the opening of his large retrospective exhibition in Basel. In 1934 he went to Spain to study El Greco; in 1935 to Poland; in 1937 to Italy and the primitives.

And in the paintings of this period we find his old themes returning. Haunted by his forebodings and in the midst of the general European discontent, he seemed to turn back for reassurance to his recollections of Vitebsk. These pictures of the middle thirties are composed much as they were in his early nostalgic phase; but he is now quite far from the cubist insistence on the composition of the picture plane. This is replaced by the new atmospheric and textural interests of his recent landscape studies.

In *Nude over Vitebsk* we have the square and the great white church of St. Elias. The nude, used "to fill the empty space" of the sky, is possibly a recollection of his fiancée posing for him, which he describes in his memoirs. In another canvas we have a view of his home and "the stoop-shouldered beggar with his sack on his back and his stick in hand" composed with two vases of flowers out of the twenties. In *Time is a River Without Banks* (page 65) appear the huge clock, which recurs so insistently in early drawings and paintings, the inevitable lovers and a herring which his father's work would never permit him to forget. And in *The Bride and Groom of the Eiffel Tower* (page 68) he brings a whole sequence of events into one composition in the primitive convention.

The other aspect of his work in these years is nourished by his steadily increasing "presentiments." From *Solitude* these forebodings of evil or warnings of impending disaster take a more dramatic turn in *Crucifixion* of 1938 (page 62); and become colored by social alarms in *Revolution* of two years later.

WORK ON THE BIBLE

All this time the work on the Bible illustrations had progressed. On his return from Palestine, Chagall had made about twenty sketches for the book of Genesis to feel his way compositionally. He then started at once on the definitive plates. And by the time of Vollard's death in July 1939 he had completed 105 plates of the series.

Like the preliminary gouache and oil sketches, in which he had employed the same motives he intended to use in his plates, these engravings were much closer in character and technique to his Palestine landscapes than anything that had gone before. The forms were more fully modeled than in his earlier work. The treatment of the plate was much less linear than even the *La Fontaine* illustrations. The interest in atmosphere and detail that had shown itself in his oils was now translated to the copper plate just as completely and effectively as the rich tonalities of his gouaches had been ten years earlier. And the drama and mystery of the representations came out more eloquently in his delicately modulated grays, blacks and whites than one could possibly imagine in a broad gamut of color. There is a dignity and mystery in his conceptions that lift them to one of the highest levels of his achievement to date.

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In 1939 Chagall and his wife moved to Gordes, above Marseille. In September war was declared. But work with Chagall at Gordes went on practically as usual. And in February 1940 he held a large exhibition at the Galerie Mai in Paris. Four months later the Germans entered the capital. But a long year was to elapse before he finally reached New York on June 21, 1941.

NEW YORK

In spite of the trying experiences he had been through it seemed no time until Chagall found his feet. Still, for all his apparent resilience and energy, his work betrayed a definite disturbance and fatigue. Little that was fresh appeared in his painting for some time. Forms did not have the gaiety and assurance which had come to be regarded as characteristic of Chagall. His colors were not clear. There was a repetition of old conceptions, a lack of conviction.

Fortunately, in the early part of 1942, Leonide Massine invited him to design the costumes and sets for a new ballet, *Aleko*, and to supervise its production in Mexico City. An environment offering fewer reminders of what was happening in Europe and a definite job to be done were both beneficial.

On Chagall's return there was a notable clarification of his palette. The Mexican scene had added new colors and new themes to his repertory. These changes appeared first in a group of gouaches exhibited shortly after his return. But soon, in a less obvious way, they became recognizable also in the revitalized tone of more ambitious work, such as *Juggler* of 1943. Here, although Chagall returned to a combination of his Vitebsk and circus memories, the gloomy and uncertain character of his oils of the past few years was replaced by a gayer tone implicit in his bright, contrasting blues, reds and greens as well as in his subject. Once again the picture is simply an organization of recollected forms employed, as he had employed them thirty years earlier, primarily as pictorial elements to "fill empty spaces as the composition requires and according to his humor." If there is any symbolism in them, it is not intentional. Nevertheless it achieves once again that metaphorical character in its association of disparate images which, in a more direct technique, had marked his early Paris work and which Cendrars and Apollinaire found so congenial to their approach in poetry.

Another canvas of a few months later, *Listening to the Cock*, making use of a device of transparency reminiscent of the earlier *Cattle Dealer*, is still more clearly indebted to his Mexican sojourn for its color (page 69). And recollections of the visit continue to appear in his paintings for the next year and more.

After its presentation in Mexico City the ballet *Aleko* was brought to New York. What Efross said of Chagall's work for Granovsky in Moscow was still in great part true. "He made drawings and paintings but not at all sketches for scenery or costumes. On the contrary, he trans-

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After its presentation in Mexico City the ballet *Aleko* was brought to New York. What Efross said of Chagall's work for Granovsky in Moscow was still in great part true. "He made drawings and paintings but not at all sketches for scenery or costumes. On the contrary, he transformed the performers and the spectacle into a category of pictorial art. He did not make sets, but rather panel paintings."* The backdrop seemed more like a vast painting by Chagall in front of which the performers moved than an integral part of the production and even dwarfed the dancers by its visual force. Nevertheless there was a spirit of holiday and magic in it and an exuberance of color that was Chagall at his purest.

* Bibl. 116, p. 44.

In September, 1944, Madame Chagall died. The loss was a staggering one to Chagall. His thoughts and work for months seemed fixed irremediably on the past. Then fortunately the ballet once again was able to render a service of distraction.

The Ballet Theater was planning a revised production of Stravinsky's *Fire Bird*. On very short notice they called on Chagall for aid. A few months' intensive work and the result in the way of visual spectacle was even more impressive than *Aleko*—compositions in Chagall's most characteristic manner, with all stops out, expanded to the size of the New York Metropolitan Opera House stage. They were more like huge murals than stage sets—murals that had grown out of that panel in Granovsky's little theatre in Moscow, and, at a further remove, out of the pride with which he recalled in his autobiography his grandfather painting on the walls of the synagogue of Mohilev. More opulent than *Aleko*'s, his *Fire Bird* curtains seemed a release of all those pent up emotions and memories that had been haunting and saddening his work during the preceding months. And in the paintings that immediately followed he is once again the poet of his young days, but with a maturity of technique and a warmth and control of color he had never previously achieved.

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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.

JAMES JOHNSON SWEENEY.

THE PRINTS OF MARC CHAGALL

Famous though Marc Chagall is as an artist, it can hardly be said that his reputation was built up to any appreciable extent through his work as a printmaker. Yet Chagall has executed close to four hundred different subjects in various graphic media. Best known among them are the twenty plates of the autobiographic series which was published in 1923 by Paul Cassirer in Berlin under the title *Mein Leben*. A few odd plates closely connected with *Mein Leben* were issued separately by Cassirer about the same time. Then, here and there, we find a little etching of his in one book or another. And that is about all we know of Marc Chagall, one of the outstanding printmakers of the 20th century.

Chagall's career as a printmaker was closely linked to the French picture dealer and publisher Ambroise Vollard. It was Vollard who, having seen Chagall's early paintings, encouraged him to continue to make prints by commissioning him to illustrate a book. The plan, like everything conceived by Vollard, was an ambitious one. Chagall was to etch ninety-six illustrations for Gogol's *Dead Souls*. This was in 1923. But even before this first project was finished, the restless Vollard approached Chagall with another plan: he asked him to illustrate La Fontaine's *Fables*. There were to be one hundred plates, in full color. Chagall set to work and painted a series of one hundred gouaches. A special workshop was set up by Vollard. Here the tedious and complicated process of preparing the many color plates for each subject was to be carried out by a whole staff of engravers under the supervision of the master-printer Maurice Potin. But Chagall's

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rich and delicate color scale proved too much for the plan and the color plate project was abandoned. Not so the plan of creating one hundred illustrations for the *Fables*. Urged by Vollard, Chagall tackled the work himself and created one hundred etchings in black and white which belong among his best plates. This project was completed as far as Chagall's share was concerned in 1931.

Again, before the end of the second project, Vollard thought of a new book for Chagall to illustrate: the Bible. The artist, who was dissatisfied with his first trial plates for the set, decided he must study the actual landscape and people of the Holy Land in order to accomplish his aims. In 1931 he went to Egypt, Palestine and Syria. Then, back in Paris, he began this new set of plates on which he worked until Vollard's death in 1940. By that time he had finished a total of 105 plates, leaving the books of the Kings and Prophets uncompleted and the *Song of Songs* and the *Apocalypse* still to be illustrated.

Of each of the three sets of illustrations almost the entire editions were pulled, then stacked in warehouses awaiting completion of the typography, the book *per se*. But, through some odd quirk in Vollard's curious character, this important part of the work was never completed. Consequently these three hundred plates created for Vollard—almost three-quarters of Chagall's entire output of prints—have never come into circulation. Occasionally magazines have called attention to Chagall's illustrations, reproducing a few, but there has never been a comprehensive exhibition of his graphic work. No public or private collection—with the exception of the artist's own—offers an opportunity to study any but the early prints of Chagall. Yet when Chagall's prints become better known he will probably prove to be one of the really great printmakers of our day.

Chagall's earliest experiments in printmaking were in woodcut and lithography. They all have a rather somber quality about them. This they never quite lose, even when brightened up with watercolor, as the artist to this day likes to do. Almost all of these early attempts remain unpublished, and there are only a few impressions of each block or stone. Neither of these media appealed to the artist. Perhaps because they do not quite permit the radiance and transparency, the richness of color and tone that can be achieved on the copper plate.

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.

His early plates, published and unpublished, some on zinc but the majority on copper, are fairly simple and direct technically. Dry point seems to predominate, though some show etched

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The same holds true of his first set of illustrations for Vollard, Gogol's *Dead Souls*. Though quite different in composition and general approach from his earlier plates his technique has not greatly changed. We find that he uses etching more frequently; there is more pure line work. The broad brush-like contours have disappeared; broader black dry point patches, however, occur more frequently. Nevertheless the conception appears purely graphic as color plays an insignificant part in the plate.

During this earlier period, from 1923 to 1926-27, Chagall created a small group of prints which are quite unique in their combination of etching, watercolor and drawing. He would take a few impressions of his etchings, touch them with watercolor or gouache, sometimes to such a degree that hardly anything remained of the line work. At other times he would add figures, animals, houses on an impression of the same print, completely transforming the composition, developing a story, carrying one theme into another, as in a folk-tale. They are like variations on a basic theme in which the artist gives full rein to this creative playful fantasy. Here we find the artist abandoning himself to his imagination, discarding conventions (so readily bound by a

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With the illustrations of La Fontaine Chagall entered into an entirely new sphere of his graphic *oeuvre*. As mentioned before, each plate was preceded by a painting in gouache. Thus these prints were conceived primarily from a painter's point of view. Black and white surfaces, reminiscent of brush strokes, dominate all line work. A broad painting-like treatment replaces the purely graphic concision and directness of much of Chagall's earlier work. A brilliance of tonality is achieved which was absent before. His technique is carried along by a burst of temperament. Where it was orthodox before—almost conventional—he now devises a system of broken surface tints (partly in aquatint), lines, scratches, dots and whatever to achieve effects similar to those in his preceding gouaches. He recreates his preliminary paintings, elaborates or simplifies them, at will. But he never copies them. In his plates, however, he preserves the effect of color above all else.

The aquatint, or aquatint-like tone, is used extensively for the first time in the *Fables*. White highlights are achieved through application of stopping-out varnish with the brush. This greatly contributes to the painterly effect of these prints. In the plates themselves only minor changes seem to have been made during the etching process. Few states occur, which is not surprising since the pictorial composition had already crystallized in the preceding gouaches. When states do occur they frequently show only alterations of detail to emphasize or elaborate on the story. In a few cases, however, the plates are first lightly etched and then undergo considerable changes, not so much in the basic design as in the working out of light and shadow.

In looking over this superb set of illustrations one cannot help feeling how fortunate it was that Vollard's original plan of having color plates made after the gouaches could not be carried out. The color plates engraved by craftsmen could never have compared with Chagall's masterful re-interpretations in black and white. A certain artificiality and mechanization is inevitable in the involved color plate process. Furthermore, professional craftsmen can only copy; the artist himself recreates in translating from color to black and white.

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With the illustrations for the Bible Chagall tackled his largest print enterprise. It was not only the largest in the actual number of plates but also the most elaborate and ambitious pictorially and dramatically. Again his technical approach to the problem became fundamentally different. The general tone is somber, in keeping with the emotional and dramatic content: heavy blacks and sharp contrasts of light and shadow are frequent. Many of the plates were preceded not by one but by a number of gouaches and black and white sketches. Notwithstanding these preliminary studies, almost every plate underwent a profound evolution in the course of its preparation. As many as twelve states of one plate have been found, each state showing great changes over the preceding one. At times as much as half of the composition was completely erased and reconstructed on the blank surface of the plate. Figures were added, then eliminated; an entire composition thrown into darkness where it had been light before. Throughout he made extensive use of the burnisher, polishing highlights into dark areas, evening out contrasts, adding gray tones where they had been black. Through the entire series we get the impression of a profound struggle within the artist himself, as well as a struggle with his subject and his technique. He put his entire talent as a craftsman to a final and supreme test. In none of his earlier work did he ever appear under such emotional stress and strain.

Chagall has watched the fate of his extensive, unpublished graphic work with understandable anxiety and concern. That one of the wishes closest to his heart should be the realization of his projected publications is only natural. Plans have been made to bring the three projects to the desired conclusion as soon as circumstances are more favorable.

Undaunted by these great disappointments, however, Chagall took up etching again when he came to this country. His work in Stanley William Hayter's *Studio 17* in New York has had a refreshing and vitalizing influence on his prints. He has taken up a new project: the publication of a set of subjects on the circus. It is less ambitious than the Vollard sets. Up to now twenty-five plates have been completed and Chagall plans to add others. Technically they are greatly simplified in comparison particularly with the plates for the Bible, but in them he has made some interesting experiments, particularly in the inking and printing of the plates.

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.

CARL O. SCHNIEWIND

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CHAGALL (BOOK)
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December 12, 1946

MR. DANIEL CATTON RICH
ART INSTITUTE OF CHICAGO
CHICAGO 3, ILLINOIS

REGRET CANNOT SPARE PAPER COPIES OF CHAGALL BUT CAN SUPPLY
BOUND ONES

MONROE

(Charge Chagall publication)

*Mr. Rich ordered
50 bound - Rush
Telegram order to Mrs. O'R
12/13/46*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mein Leben

(Numbers 24, 28, 29 held for exhibition)

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)

(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 ~~are~~ held for ~~the~~ exhibition)

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for ~~the~~ exhibition)

Mein Leben

1 portfolio

*Schniewind's
25?*

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NLT = Cable Night Letter
Ship Radiogram

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(COPY TO MISS PERNAS)

QDY 1-11 PD

October 28, 1946

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

SHIPPING FIFTY BOUND CHAGALLS TODAY, SEVEN HUNDRED PAPER COVERED
THIS WEEK.

Helen Ward
Assistant to Mr. Wheeler

(Charge Chagall)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mein Leben (Numbers 24, 28, 29 held for exhibition)

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 held for exhibition)

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for exhibition)

Mein Leben

1 portfolio

Schniewind's
25?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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CLASS OF SERVICE

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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
Ship Radiogram

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

QDY 1-11 PD -
Mr. Daniel Catton Rich
Art Inst of Chicago
Chicago 3, Ill.

Copy for
F. Permas

Shipping 50 bound Chagalls
today, 700 paper covered this
week.

Helen Ward -
Asst to Mr.
Wheeler

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mein Leben

(Misc. 25, 26, 27, 30, 31, 32)
(Numbers 24, 28, 29 held for exhibition)

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

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Fables

84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 ~~are~~ held for ~~the~~ exhibition)

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for ~~the~~ exhibition)

Mein Leben

1 portfolio

Schniewind's
25?

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Ship Radiogram

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CC823 NL PD=CHICAGO ILL 25

1946 JUL 25 PM 11 53

MONROE WHEELER, THE MUSEUM OF MODERN ART=

11 WEST 53 ST NYK=

GREATLY DISTURBED OVER POSSIBILITY NOT RECEIVING CHAGALL
CATALOGUES IN TIME FOR OPENING NOVEMBER THIRTEENTH CAN YOU
POSSIBLY FURNISH US WITH TEN COPIES FOR PRESS VIEW TO
ARRIVE BY NOVEMBER NINTH AND AT LEAST TWO HUNDRED FOR
THE THIRTEENTH REGARDS=

DANIEL CATTON RICH.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mein Leben

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)
(Numbers 24, 28, 29 held for exhibition)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 ~~are~~ held for ~~the~~ exhibition)

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for ~~the~~ exhibition)

Mein Leben

1 portfolio

*Schniewind's
#5?*

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CHAGALL PRINTS TO BE SHIPPED TO Mr. CARL SCHNIEWIND

PACKAGE I

Prints received from Mr. Stephen Kellen, 1215 Fifth Ave. (from Paris to Mr. Kellen who delivered to the Museum of Modern Art)

Bible

24 etchings
1 drawing

Early Work

2 etchings

Prints included in first shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Bible

12 etchings (36, 40a, 40b, 41, 44, 46, 48, 49, 50, 51, 52, 53a)
(Numbers 37, 38, 39, 42, 43, 45, 47, 53b held for exhibition)

Fables

4 etchings (54, 55, 59, 62)
(Numbers 56, 57, 58, 60, 61, 63 held for exhibition)

Gogol and Miscellaneous

14 etchings (Gogol 20a, 20b, 21, 22, 23, 33, 34, 35)
(Misc. 25, 26, 27, 30, 31, 32)

Mein Leben (Numbers 24, 28, 29 held for exhibition)

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 held for exhibition)

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for exhibition)

Mein Leben

1 portfolio

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

PACKAGE I

Prints received from Mrs. Rappaport, Paris.

Gogol

- 89 etchings (from Group 1-96. No. 50 was not sent. Numbers 17, 20, 21, 42, 49, 64 held for exhibition)
- 20 etchings (vignettes)
- 18 etchings (index)
- 12 sketches (in folder No. 20)

Bible

- ✓ 16 etchings (in folder "Kings and Prophets", numbers 2, 4, 43, 44, 47, 48, 49, 50, 53, 54, 56, 57, 59, 60, 61.)
- ✓ 4 etchings (in folder, numbers 9, 11, 12, 15)
- ✓ 18 etchings (in folder containing 12 plates, 18 proofs, numbers 1, 3, 7, 8, 10, 18, 19, 22, 24, 25, 26, 33)
- ✓ 32 etchings (in folder containing 22 plates, 32 proofs)
- * 1 etching (in folder marked "Circumcision")
- * 8 etchings (in folder, numbers 108, 110, 117, 119, 135, 140, 142, 155)
- * 3 etchings (in folder, not numbered)
- 1 sketch) (in folder #38)
- ✓ 3 etchings)
- 2 sketches) (in folder # 39)
- ✓ 2 etchings)
- 1 sketch) (in folder # 42)
- ✓ 3 etchings)
- 2 sketches) (in folder # 43)
- ✓ 2 etchings)
- 1 sketch) (in folder #44)
- ✓ 3 etchings)
- 1 sketch) (in folder # 45)
- ✓ 3 etchings)
- 1 sketch.) (in folder # 46)
- ✓ 1 etching)
- ✓ 1 sketch (in folder # 47)

Seven Capital Sins

- 3 etchings (in one mat)

* 2 of this group arrived in Paris 2 days ago (Gogol) The others were received on 2nd day of Nov. 1895.

*20 groups
as received from
Paris.*

*16
27
28
29
30
31
32
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99
100*

*94 Bible in all from Paris
10 days.*

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DEPOT DE BAGAGE
5950
(A COLLER SUR LE COLIS)

Miss Cara Fiskien ARC 59827
American Red Cross
Transatlantic Club

A P O 887

U.S. Army

*Not insured
your items*

W. D., A. G. O.
Form No. 55-3
1 AUG. 1924

NAME OF OWNER	KONRAD KELLEN
RANK AND A. S. N.	1st Lt 02026426
OR	
CIVILIAN IDENTIFICATION	
LAST ADDRESS	1CD, USFET APO 757
FORWARDING ADDRESS	409 Ocean Avenue Santa Monica, Cal.
REMARKS	

W. D., A. G. O.
Form No. 55-9
1 Sept. 1945

Name and Rank of Owner	KONRAD KELLEN 1st Lt
ASN	02026426
Organization	1CD, USFET APO 757

CERTIFICATE OF INSPECTING OFFICER

I certify that I have inspected the contents of this container, property of the individual named above; that it does not contain unauthorized Government property or other prohibited items and that existing regulations with reference to disinfestation, weight, keys, tagging and certificates have been complied with.

Guarand W. Speyer
1 Feb 46
1st Lt AUS
Inspecting Officer

(OVER)

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

December 9, 1946

Dear Monroe:

We have exhausted our supply of Chagall catalogues and wonder if you have any copies of the paper bound edition left. I realize that we agreed on 1,000, but they have gone extremely well and we hate to be without catalogues for the next month of the exhibit. Could you supply us with 500 as soon as possible?

With kind regards, I remain

Very sincerely yours,

Dan Rich
Daniel Catton Rich
Director

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

November 12, 1946

Dear Monroe:

Our Department of Reproductions reports the receipt of 50 bound Chagall books and 620 paper bound catalogues. I assume that the balance of the 380 paper bound catalogues will be sent to us soon.

There have been quite a number of inquiries regarding the run-offs of the Praying Jew, and I shall greatly appreciate it if you can forward the 1000 copies ordered by us. The exhibition opens this Friday, November 15.

With kindest regards, I remain

Very sincerely yours,

DR
Daniel Catton Rich
Director

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

*Sent 11/14/46
Answers in Memo
p. 6*

Sent 11/14/46

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COPY TO MISS PERNAS

THE ART INSTITUTE OF CHICAGO

19
 CHARMING MACOMBER, Treasurer CHARLES H. WORKENTIN, Secretary CHARLES F. GLOVE, Director
 ROBERT ALLSTON, Vice-President FRED S. SCHMIDT, Vice-President EUGENE TISON, Vice-President WALTER L. BROWNE, Vice-President
 DANIEL CATTON KEMP, Director CHARLES JAMES KEMP, Assistant Director CHARLES SUTLEY, Assistant Director LESTER B. BRIDHAM, Secretary
 CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 2080

October 31, 1946

November 4, 1946

Dear Mr. Wheeler:

The Art Institute is publishing a special catalog on the Joseph Winterbotham Collection, and we would like Mr. Lester B. Bridham plates of the Rabbi by Chagall on The Art Institute of Chicago Chicago 3, Illinois
 is your run has been completed, would it be possible Dear Mr. Bridham: borrow the original plates for this purpose? We would appreciate your advising us on this matter. We shall, of course, be very happy to lend you the color plates of the Chagall "Rabbi of Vitebsk" and I shall have them sent to you at once.

Very sincerely yours,
 Very sincerely yours,
Lester B. Bridham
 Lester B. Bridham
 Secretary

MW:w
 Mr. Monroe Wheeler
 Museum of Modern Art
 11 West Fifty-third Street
 New York, New York

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THE ART INSTITUTE OF CHICAGO

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DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

October 31, 1946

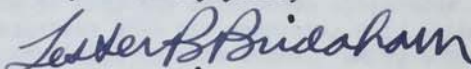
Dear Mr. Wheeler:

The Art Institute is publishing a special catalog on the Joseph Winterbotham Collection, and we would like to use the color plates of the Rabbi by Chagall on the cover.

As your run has been completed, would it be possible for us to borrow the original plates for this purpose? We would appreciate your advising us on this matter. The catalogue will be ready by March first, and our deadline for going to press is January first.

Thank you very much for your assistance.

Very sincerely yours,



Lester B. Bridaham
Secretary

Mr. Monroe Wheeler
Museum of Modern Art
11 West Fifty-third Street
New York, New York

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

SKNIEWIND

THE MUSEUM OF MODERN ART

Date October 19, 1946

To: Helen Ward
Monroe Allen

Re: Chagall corrections

From: M. Dudley

October 19, 1946

Dear Mr. Schniewind: Section should be marked in the corrected copies of the Chagall catalog.

In Mr. Sweeney's absence Miss Dudley has turned over to me the list of errata in the Chagall catalog.

The serial identifications of the Fables are not misprints. They follow the recent edition of the Fables published in Montreal by Les Editions Variete. I had assumed, as you may have also, that these numerals are invariable from one edition of the Fables to another. However, this morning I made a quick check in the N.Y. Public Library, first in the 1884 edition of the complete oeuvre of La Fontaine edited by Henri Regnier, and then in Gustave Michaut's "texte integrale" edition of the Fables published about 1926. They both agree with your edition in the Two Goats, The Eagle and the Beetle, with mine on the Two Parrots. Both disagree with each other and with both of our editions in the exact placing of the ~~first~~ of the two Sun and the Frog fables which was one of two Fables which La Fontaine originally published separately. I suppose that the ideal solution would be to follow the edition which Vollard planned to use or to drop the references altogether. But as it stands now, they are consistent with one complete, well indexed edition which should be readily available in this country while this edition of the Chagall catalog is still current.

In the second edition we can either omit the numerals or correct them to correspond with whatever listing you plan to follow in the catalogue raisonne.

Monroe Wheeler tells me that it is too late to insert an erratum slip for the error in your text. I can well understand your concern over it, since it was correct in your original typescript. I have been unable to account for the misprint since the publication department has already destroyed the printer's copy of the text. We did, however, faithfully follow all your suggestions and corrections from your own corrected galleys.

I am sending today by parcel post the photographs and drawings which you requested of Chagall.

Sincerely yours,

Mr. Carl O. Schniewind

Chicago Art Institute
Chicago

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THE MUSEUM OF MODERN ART

Date October 29, 1946

To: Helen Ward
Monawee Allen

Re: Chagall corrections

From: M. Miller?

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".

INSTITUTE OF CHICAGO

Rich

LES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
-President RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
Assistant Director CHARLES BUTLER, *Business Manager* LESTER B. BRIDHAM, *Secretary*
ILLINOIS TELEPHONE CENTRAL 7080

January 8, 1946

to your letter of January 3, I am making
the possibility of our securing paper for
will have an answer for you, I hope, when
k.

ry nice of you to suggest cocktails on Mon-
I shall be delighted to accept. I shall
ribison Plaza and you might leave word there
time.

d regards, I remain

Very sincerely yours,
Daniel Patton Rich
Director

ons and Publications
Art
w York

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

January 8, 1946

Dear Monroe:

In reply to your letter of January 3, I am making inquiries regarding the possibility of our securing paper for the Chagall book. I will have an answer for you, I hope, when I see you in New York.

It is very nice of you to suggest cocktails on Monday, January 14, and I shall be delighted to accept. I shall be staying at the Barbizon Plaza and you might leave word there of the place and the time.

With kind regards, I remain

Very sincerely yours,

Dan
Daniel Catton Rich
Director

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York City 19, New York

With best regards, I am

I would appreciate it if you could give me a prompt reply.
Faithfully yours,

Very sincerely yours,

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

Lester B. Bridaham
Lester B. Bridaham
Secretary

MW:lf

Mr. James Johnson Gweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

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Rich

THE MUSEUM OF MODERN ART

Date January 3, 1946

To: MISS ULRIKH
MISS PERMAN

Re: Color reproduction of
THE RABBI for Chagall Book

January 3, 1946

From: Mr. Wheeler

Dear Dan:

I was delighted to receive your letter of December 27 saying that the Art Institute finds it possible to contribute \$250 toward the cost of making the color plates for the Institute's Chagall painting The Rabbi of Vitebsk for use in the Chagall book. It will be entirely agreeable to us to permit you to borrow this plate whenever you need it.

In regard to the paper for your edition of the Chagall book, we shall need 3,300 sheets of #1 or #2, 70 pound glossy coated stock, grain long, 30 1/2 x 40 1/2, for each 1,000 copies. We have already calculated in our own estimates 1,000 copies for you. If the paper is available in Chicago we would like to have you get the paper for all the copies you will want because the situation here is desperate and we are having to reduce the size of the editions of the books we are printing because of the inability to get what we need.

I am glad you are coming to New York so soon. Will you let me give a little cocktail party for you on Monday, the 14th? If you would like this, it might provide an opportunity for you to see some friends you might not otherwise have time for.

With best regards, I am

Faithfully yours,

Very sincerely yours,

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

Leah B. Friedman
Secretary

MW:lf

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

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THE MUSEUM OF MODERN ART

Date January 2, 1946

To: MISS ULRICH
MISS PERNAS

December 27, 1945

Re: Color reproduction of
THE RABBI for Chagall Book

From: Mr. Wheeler

While I was in Chicago I went to see Mr. Rich at the Art Institute and discussed with him the color plates we are making of the Art Institute's Chagall, THE RABBI, for the Chagall book. He has since written to say that the Art Institute will contribute \$250 toward the cost of making the plates. In return he is to have an overrun of 1000 unmounted and uncaptioned reproductions (that is, if he wishes them mounted and captioned he will have to pay the additional \$60) and the use of the plates whenever he needs them.

to be in New York between January 12 and 19 and will have access to you then.

Monroe Wheeler

Very sincerely yours,

Daniel Nathan Rich

Director

Mr. Monroe Wheeler
Director of Exhibitions and
Publications
The Museum of Modern Art
New York City 19, N. Y.

suitable. In this case, likewise, we would like to know the price.

I would appreciate very much your having these figures sent on to us so that we may give you a prompt reply.

Very sincerely yours,

Lester B. Bridaham

Lester B. Bridaham
Secretary

LBB:MAM

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

\$40 a thousand
unmounted & uncaptioned
mounting & captioning extra -
ca. 00
said sample -

1500
25
200.00
20
20.00

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DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDAHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

December 27, 1945

Copies to
Miss Olive
Miss Bernos

Dear Monroe:

I am happy to inform you that it will be possible for us to contribute \$250 towards the cost of making the plates in color of Chagall's Rabbi of Vitebsk. I would like to have it understood that we could borrow this plate whenever we need it.

It was nice seeing you here yesterday. I am planning to be in New York between January 12 and 19 and shall hope to see you then.

Very sincerely yours,

✓ Daniel Catton Rich
Director

Mr. Monroe Wheeler
Director of Exhibitions and
Publications
The Museum of Modern Art
New York City 19, N. Y.

price. In this case, likewise, we would like to know the price.

I would appreciate very much your having these figures sent on to us so that we may give you a prompt reply.

Very sincerely yours,

Lester B. Bridaham

Lester B. Bridaham
Secretary

LBB:MAM

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

\$40 a thousand
unmounted & uncaptioned
mounting & captioning extra-
ed. 06
said sample -

1500
25
1525
20
1545

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DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDAHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

December 15, 1945

Dear Mr. Sweeney:

Mr. Rich asked me to reply to your letter of December seventh concerning the reproduction of the Chagall Rabbi.

First, let me say that our insurance does cover the picture while at the engravers. In connection with the thousand offprints of The Rabbi, you state that the printing can be arranged, but you do not state the price. We are very much interested to know the price before we make a final decision in this matter, as our reproduction department works on a very close margin. In this same connection, we are wondering if you are making a considerable overrun of this print for your own sale. If this is the case, we would rather buy prints directly from you, as our sales demand, than take a thousand prints at once. However, if you are not having an overrun for your reproduction department, we will take a thousand in order to get a good price. In either case the decision depends entirely upon the price.

At present we have no color reproduction of the Georgia O'Keeffe painting, Black Cross, New Mexico, and we would be interested in a similar overrun. The same conditions as for The Rabbi would apply to this. If you are making an overrun for yourself, we would like to buy the prints from you. If not, we would take a thousand prints if the price is suitable. In this case, likewise, we would like to know the price.

I would appreciate very much your having these figures sent on to us so that we may give you a prompt reply.

Very sincerely yours,

Lester B. Bridaham

Lester B. Bridaham
Secretary

LBB:MAM

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

440 a thousand
unmounted & uncaptioned
mounting & captioning extra-
ca. 00
said sample-

1000
.06
60.00

1500
25
200.00
20
20.00

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cc: Mr. Wheeler
Miss Dudley

December 7, 1945

Dear Dan:

I telegraphed you December 5th about the color plate for The Rabbi of Vitebsk. Due to the pressure put on color engravers by advertisers in New York, it is very difficult to get any promise of deliveries. We thought we had succeeded in finding a solution by dividing the colored work between two engravers, but, happily in time, found that we could not depend for delivery on one of those we had chosen. We got in touch at once with the Bonnelley Company through their New York office, and they have assured us that they will take care of the color plate of The Rabbi of Vitebsk and assured us that we would have it early in February. I assume your insurance covers the picture while at the engravers.

I have taken up the matter of the thousand offprints of the reproduction with Monroe, and the printing can be arranged as you suggest.

In connection with the Georgia O'Keeffe catalog, Monroe asked me to inquire if you would be interested in sharing the expense of a color plate of your Black Cross, New Mexico, 1929. Possibly you have already a color reproduction of this for desk sale on which a similar overrun could be arranged.

Many thanks to you for the Rousseau letter.

All best to Bert and you,

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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THE ART INSTITUTE OF CHICAGO

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

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

November 14, 1945

Dear Jim:

We are sending you our Chagall painting, The Rabbi of Vitebsk, on November 16, via express, prepaid and fully insured. For our insurance records, will you kindly inform us at what address this picture will remain while the engravers are working on it?

Do you plan to run off separate prints of this picture to place on sale in your museum? If so, could we secure copies from you as we need them for sale here, and at what price? If you do not run off copies of this plate for yourself, would it be possible to arrange run offs for our Department of Reproductions, and at what price? We would like to order about 1000 copies.

I am sorry to have missed you at your Kandinsky talk. Bertha said it was excellent.

With kindest regards, always

Very sincerely yours,

au
Daniel Catton Rich
Director

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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CHAGALL

Material, letters etc. on

Catalog raisonné - (prints)

in file so marked

(correspondence with Sehnrawine, etc)

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THE MUSEUM OF MODERN ART

ESTIMATE

CROWNINSHIELD

The Condé Nast Publications Inc.

420 LEXINGTON AVENUE • NEW YORK 17

hagall

To:

From:

September 10, 1946

96 p

Dear Monroe,

PRIN

I am so grateful to you for the book on Marc Chagall. I expect to get a great deal of pleasure from it.

Ins

jack

I was extremely sorry to hear that you were feeling so poorly that you could not be at the Museum. I hope that by this time you are your old self again.

cover

color

lini

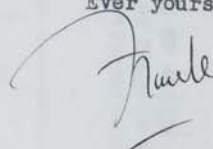
Thank you for this further evidence of your friendship, which I value no end.

ENG

Ever yours,

Blac

color



BIN

clo

paper

SIL

PAP

ins

ins

jac

VOGUE incorporating VANITY FAIR • HOUSE & GARDEN • GLAMOUR • VOGUE PATTERN BOOK • VOGUE PATTERNS
BRITISH VOGUE • HOLLYWOOD PATTERNS • VOGUE STUDIOS • CONDÉ NAST PRESS AND ENGRAVERS

covers

150.00

u.c. paper: .5768

u.c. cloth: .8037

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THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

DATE October 9, 1946Date September 5, 1946

REQUEST FOR PUBLICATIONS

To: MISS PERNAS

Re: Chagall book for Mr. Crowninshield

From: Mr. Wheeler

Kindly send 4 copies of the following publications:

paper

X cloth

CHAGALL

I have told Mr. Frank Crowninshield that he can have a set of sheets of the Chagall book, for an article he is writing, on Monday. Will you please leave them in my office so that they will be here when he calls for them?

To: Mr. Chagall

4 Riverside Drive

Purpose: COMPLEMENTARY TO ARTIST

Requested by

Mona Wheeler

NO.

DELIVERED

Black and white

420.

color inserts: Rabbi

500.

Time is a River

375.

I and the Village

375.

BINDING

cloth

2272.50

paper

1375.00

SILKSCREEN

172.50

PAPER

insides (66,000 sheets of Polar Superfine)

1525.00

inserts

145.00

jackets

124.00

covers

150.00

u.c. paper: .5768

u.c. cloth: .8037

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

THE MUSEUM OF MODERN ART

DATE October 9, 1946

REQUEST FOR PUBLICATIONS

Kindly send 4 copies of the following publications:

paper

X cloth

CHAGALL

To: Mr. Chagall
4 Riverside Drive

Purpose: COMPLEMENTARY TO ARTIST

Requested by *Norman Wheeler per HW*

NO. DELIVERED

Black and white

420.

color inserts: Rabbi

500.

Time is a River

375.

I and the Village.

375.

BINDING

cloth

2272.50

paper

1375.00

SILKSCREEN

172.50

PAPER

insides (66,000 sheets of Polar Superfine)

1525.00

inserts

145.00

jackets

124.00

covers

150.00

u.c. paper: .5768

u.c. cloth: .8037

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

ESTIMATE

Date May 1, 1946

To: Miss Ulrich, Mr. Wheeler

Re: Manufacturing costs of Chagall

From: Miss Pernas

catalog

96 pages, 3 color inserts. Edition: 17,500 (Paper: 10,000 cloth: 7,500)

PRINTING

Insides	\$2950
jackets	374
covers	140
color inserts	706.70
lining papers	288.50

ENGRAVINGS

Black and white	420.
color inserts: Rabbi	500.
Time is a River	375.
I and the Village.	375.

BINDING

cloth	2272.50
paper	1375.00

SILKSCREEN	172.50
------------	--------

PAPER

insides (66,000 sheets of Polar Superfine)	1525.00
inserts	145.00
jackets	124.00
covers	150.00

u.c. paper: .5768
u.c. cloth: .8037

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THE MUSEUM OF MODERN ART

BARR

Date Feb. 8, 1945

To: Mr. Wheeler

Re: _____

From: Mr. Barr

Dear Monroe:

Might not Mirski be a possibility for the Chagall
essay? See attached card.

AHB:bk

alfred
TSK

... has written a discerning evaluation of Chagall's
invention and versatile genius.

^{90?}
Seventy plates, including several in full color, thoroughly illustrate
the entire range of the artist's work.

96 pages

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston. Telephone: KENmore 5688

The Institute announces an informal lecture by
BORIS MIRSKI
at 4 o'clock on the afternoon of Monday, February 12
on the origin of certain symbols in

THE WORK OF MARC CHAGALL

Mr. Mirski spent his boyhood in Vilna and knew at first-hand the traditions, anxieties and aspirations of the Russian peasant, especially the Jewish peasant. A sympathetic interpretation of the symbols, which Chagall has so freely introduced into his pictures, should, to a great degree, serve to clear up their apparent obscurity. Tickets will cost \$1.00. Reservations will be filled in the order of their receipt and may be made by telephone.

of magnificent color, bold composition and an almost sensuous warmth and grace.

But his work has not been confined to painting alone: he has achieved brilliant success with his revolutionary stage designs, he is a sensitive draftsman, and he occupies a place with Rouault as one of the greatest of modern printmakers.

Mr. Sweeney, the Director of the Department of Painting and Sculpture of the Museum of Modern Art, has written a discerning evaluation of Chagall's invention and versatile genius.

Seventy plates, including several in full color, thoroughly illustrate the entire range of the artist's work.

96 pages

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

Marc Chagall has for many years held a key position in the world of modern art, and this is the first volume to clarify and define his relationship to the movements and schools on which he has exercised so vital an influence.

Born in Russia in 1887, Chagall has consistently maintained an artistic independence commensurate with his extraordinarily subtle personal vision. His powerful imagination has created a strange world of sentiment and fantasy and miracle which is delightful to behold, and he reveals it to us in canvases of magnificent color, bold composition and an almost sensuous warmth and grace.

But his work has not been confined to painting alone: he has achieved brilliant success with his revolutionary stage designs, he is a sensitive draftsman, and he occupies a place with Rouault as one of the greatest of modern printmakers.

Mr. Sweeney, the Director of the Department of Painting and Sculpture of the Museum of Modern Art, has written a discerning evaluation of Chagall's invention^{90?} and versatile genius.

Seventy plates, including several in full color, thoroughly illustrate the entire range of the artist's work.

96 pages

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

Marc Chagall: Two Viewpoints on His Life and Works

BURNING LIGHTS. By Bella Chagall. 268 pp. New York: Schocken Books. \$3.

MARC CHAGALL. By James Johnson Sweeney. Illustrated. 102 pp. New York: The Museum of Modern Art. \$3. By ALFRED WERNER

ON JUNE 21, 1941 the Chagalls, refugees from Nazi-dominated France, arrived in

New York. On the same day the Hitlerites invaded Russia, and only a short while later virtually obliterated the ancient White Russian city of Vitebsk where Marc and Bella were born in 1889 and 1895, respectively, and where they had been married in 1915. Yet the beloved image of the "sad and joyful city," as the

painter described it in his autobiography, "Ma Vie," continued to live in the minds of its faithful children, each of them having taken with him, "in place of his vanished inheritance * * * like a piece of his father's shroud, the breath of the parental home."

THE painter's wife began writing her memoirs after having revisited the old country in 1935. By the time of her death in 1944, she had covered only part of her life—thus the present volume constitutes merely a fragment of her unfinished autobiography. She wrote it in her mother tongue, Yiddish, that curious blending of medieval German, Hebrew, Russian and various other languages, an idiom lending itself superbly to the expression of tender thoughts and sentimental feelings. There is little action in the unpretentious twenty-five sketches of which the book is composed; they try, at times successfully, to recreate the strangely poetical atmosphere of a world long passed, of a traditional Jewish home with all its splendors and limitations.

Judging by this book, the Jews of Vitebsk seem to have been rather simple, somewhat superstitious and generally good-natured people. Religion played a

paramount part in their lives. There was the joyful Sabbath, ushered in by mother's lighting of the candles, and ending when father snuffed out the lights. There were the solemn holidays when the men would moan and sigh the whole day long in their white prayer shawls, but there were also less dignified festivals when all, including the children, would sing and dance and stomp, and father might even drink too much wine. There was the Purim festival when mother would distribute gifts among the family and the employees, and merry-makers would turn somersaults and show tricks; there was the feast of Passover when no crumb of leavened bread would be tolerated in the house, and when there would be kept a goblet of wine for the Prophet Elijah, and then finally the autumn festival of Succoth when the family would take their meals in a leafy tabernacle.

AS a child, Mrs. Chagall must have been a most sensitive person, enjoying equally laughter and tears. Tears and laughter also fill her memoirs which she wrote in a slow-moving, rather playful style. What the book

lacks in persuasiveness and vigor is balanced by Marc Chagall's masterly illustrations, expressing a wealth of emotion through a few bold lines, depending upon swift suggestion rather than upon precise definition.

ONCE, when Chagall wanted to express his love of Paris where he spent the better part of his life, he fondly, if oddly, resorted to the phrase: "Mon second Vitebsk." In his book Mr. Sweeney duly records the painter's indebtedness to his Jewish orthodox background and to his Russian traditions, but he stresses the influence which classic and modern French art, expressionism and cubism, had exerted upon Chagall before he created a style of his own. Skillfully the author unfolds the career of the young firebrand who, in 1910, arrived in Paris "with a ripe color gift, a fresh, unashamed response to sentiment, a feeling for simple poetry and a sense of humor." The book leads us up to last spring when Chagall, at the height of his fame, opened his most comprehensive retrospective one-man show at New York's Museum of Modern Art.

Mr. Sweeney, who was instru-

REMEMBER THE NEEDLE!

(Continued on Page 12)



"The Red Cock." 1940. From "Marc Chagall."

BOOK REVIEW, DECEMBER 22, 1946.

Art of Marc Chagall

(Continued from Page 9)

mental in organizing the exhibition, wisely refrains from trying to "explain" Chagall's puzzling pictures to the layman, almost apologetically quoting the artist who claimed that he did not understand them, either, as they were merely "pictorial arrangements of images" which possessed him. Yet no objection can be raised to Mr. Sweeney's attempt to demonstrate how the painter "built" his pictures out of apparently disparate elements which, actually, are based on various recollections, tumbling around, helter-skelter, in the artist's subconscious mind. In general, the elements are drawn in a realistic manner—it is, as Mr. Sweeney points out, their illogical grouping that affords the metaphorical character of the canvases. The author characterizes Chagall's contribution to modern art as "the reawakening of a poetry of representation, avoid-

ing factual illustration on the one hand and non-figurative abstraction on the other." Our debt to Chagall is as 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."

Carl O. Schniewind, of Chicago's Art Institute, contributes a valuable chapter on Chagall's etchings and drypoints, including illustrations for Gogol's "Dead Souls," La Fontaine's "Fables," and the Bible. He predicts that "when Chagall's prints become better known he will probably prove to be one of the really great printmakers of our day." The lucidly written and instructive volume contains 55 plates and a bibliography listing no fewer than 200 books and major articles on Chagall's work published in nine languages.

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Chagall Print Catalog
(Unrecorded)

THE ART INSTITUTE OF CHICAGO

Chagall Print Catalog

NORCESTER, Honorary President
dent CHAUNCEY McCORMICK, Vice-President
HOLDER, Director of Finance and Operations
WALTER B. SMITH, Treasurer
RUSSELL TYSON, Vice-President
CHARLES FADENS KELLEY, Assistant Director
PHONE CENTRAL 7080
OF PRINTS AND DRAWINGS
L. O. SCHNEEWIND, Curator

November 21, 1945

Many counted 107

the Chagall prints, which arrived in good
ly in the receipt and in our count. There
I colored in addition to those listed by
its instead of 107. I have changed the
turning it to you herewith.

gards.

Sincerely,

Carl O. Schneewind

Carl O. Schneewind

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	MoMA Exhs.	316.3

THE ART INSTITUTE OF CHICAGO

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

TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

November 21, 1945

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Dudley:

We have checked the Chagall prints, which arrived in good condition. I find a discrepancy in the receipt and in our count. There is one lithograph which is hand colored in addition to those listed by you, making a total of 108 prints instead of 107. I have changed the receipt accordingly and I am returning it to you herewith.

With kindest regards.

Sincerely,

Carl O. Schniewind

Carl O. Schniewind

COS:wh

DHD:ew

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

THE MUSEUM OF MODERN ART

Date: February 1, 1946

Chagall
Chicago

To: Dorothy DeLay

Re: Chagall prints

November 18, 1946

From: Margaret Miller

Last night I got Jim Sweeney to go through the legal prints to make a selection for the exhibition. We withdrew the following from the set from Paris: Nos. 9, 10, 16, 17, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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

Dear Mr. Schniewind:

A great many prints by Chagall have been shipped to you like to but were not recorded for our exhibition here. We are, however, covering them with our insurance. Will you please let me know if any of these prints have been returned to Mr. Chagall. If they are not being used in the Chicago exhibition and if you have finished cataloging them, it would cut down on the insurance cost if they could be returned.

With best wishes, I am

Sincerely,

Registrar

DHD:ew

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

THE MUSEUM OF MODERN ART

Date February 1, 1946

To: Dorothy Dudley

Re: Chagall prints.

From: Margaret Miller

Last night I got Jim Sweeney to go through the Gogol prints to make a selection for the exhibition. We withdrew the following from the set from Paris: Nos. 9, 15, 16, 17, 20, 30, 31, 33, 34, 36, 38, 42, 49, 64, 87, 92.

In gathering up the prints I find that I took the Gogol duplicates sent on last month into your office, but I will retrieve them some time in the future. When the selection of illustrations for the catalog has been made we should like to sent the original prints to the engravers. What about Mc Carthy.

Total of
two packages 136

For what amounts should these items be insured. In the previous groups we insured the black and whites for \$50.00 each and the colored items for \$65.00 each - but these were all prints.

Packages to Recording Room 5/23/45

More Chagall - London

Mrs. Michel Rapoport

42 Riverside Drive

Sent by Leo Bernstein, Paris, through our to Museum

119 Prints

10 Paintings

7 (sent to)

Receipt sent Mrs. Rapoport Aug 28,
dated Sept. 5,
Release & Harry

Sent Chagall
107 Ret'd.
11/4/55
sent Chicago

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

Date August 23, 1945

To: Mr. Sweeney

Re: Chagall prints, etc. from

From: Monawee Allen

OWI

Contents of Package #1

100 etchings
3 drypoints ?
3 pen, brush and ink

Total items 106

Contents of Package #2

1 oil on cardboard
1 oil on paper
5 watercolors
3 gouache
4 pen and ink
1 lithograph
15 etchings

Total items 30

Total of
two packages 136

For what amounts should these items be insured. In the previous groups we insured the black and whites for \$50.00 each and the colored items for \$65.00 each - but these were all prints.

Packages to Recording Room 5/23/45 -

Memo Chagall - London

Mrs. Michel Rapoport

42 Riverside Drive

Sent by Leo Bernstein, Paris, through OWI to Museum

Sent Chagall
107 Ret'd.
11/4/5
sent Chicago

119 Prints

10 Paintings

7 pen + ink

Receipt sent Mrs. Rapoport Aug 28,
dated Sept. 5

Release to Harry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

Package

Package

- Ch. 111
- 1 of card band - Man. Violin
 - 1 of paper... Boring Flowers...
 - 5 ~~was~~ ~~of~~
 - 3 ~~for~~ ~~the~~
 - 4 pen & ink
 - 15 etchings
 - 1 litas

30 -

some area stained r. side 10m & rounded
L. n. & bottom center.

- ✓ 1. Watercolor - Man. & flowers - watercolor
- + 1 etching - Man. study Rock mount
- + 1 " Man. receiving the letter - watercolor
- + 1 " Abraham sleeps on Sarah -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	316.3

Chegall
 Package - #1
~~100~~ 100 etchings
 3 } drypoint
 3 pen, brush and ink

Package # 2

- 1 of card board - Man & violin (up f.)
 - ✓ 1 wc & pencil - oval - Blue ink mount
 - o 1 Man eating - pen & ink - mount - the
 - ✓ 1. Not scenery - wc - no mount or mount
 - + 1 gonad - Man & woman - no mount or mount
 - l. r. Corner crashed ^{test} & torn
 - + 1 large etching - Tobias & Angel?
 - 1 colored litho - redman
- R side glued to mount & torn center r.
- o 1 pen & ink - man driving horse - mounted
 - ✓ 1 wc - acrobat, music etc. mounted
- Paper stained & spotted (on foot & in pink
 paint - cracked & flaking Mount torn,
 glue and many fork holes)
- o 1 Study for above - pen & red ink.
- Mat. Paper - wrinkled w. l., torn and
 spotted top center, rumpled top r. & center
 torn and stained r. side Torn & mended
 l. r. & bottom center.
- ✓ 1 Watercolor - Man & flowers - matted
 - + 1 etching - Man study Rock mount
 - + 1 " Man receiving the law - matted
 - + 1 " Abraham sweeps over Sarah - "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

Chagall

THE MUSEUM OF MODERN ART

Date January 5, 1946

To: Dorothy Dudley

Re: Shipment of Chagall prints

From: Margaret Miller

Schniewind wrote Sweeney on December 27 that he was sending a package of 63 prints "within the next few days" to be photographed ~~within~~ for the Chagall book.

I don't know whether they should be recorded yet or not since the selection for the exhibition has not yet been made and he writes ominously that he wants them back to work on his catalogue raisonne. At any rate will you let us know when they do come in?

P. The "Dead Souls" of Gogol (1871)

Q. Les Fables de La Fontaine

R. Notes pour les Fables de La Fontaine

- 2 1. Stat
- 1 2. Stat
- 1 drawing for engraving

La Rencontre de Moïse et d'Aaron

- 2 1. Stat
- 1 2. Stat
- 1 3. Stat pour gravure
- 1 4. Stat d'artiste
- 1 5. Stat Chagall, New York
- 4 coloré à la main
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Let's have

- 1 1. Stat
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

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

THE MUSEUM OF MODERN ART

Date May 31, 1945

noted
To: Miss Allen

Re: Chagall Exh'n - insurance

From: Miss Dudley

Dear Monawee:

Will you please insure the Chagall prints sent to Chicago for \$55,700.

*964
763
201*

678(?)
33,900.7
~~964~~ Black and White at \$50. each ~~\$48,200~~
20 Black and hite in album 1,000
65 Colored at \$100. each 6,500

*1049
262
787*
Stet in NY

41,400 ~~\$55,700.~~

Recand in Chicago 763

P. The "Dead Souls" of Gogol (100)

Q. Les Fables de La Fontaine

R. Notes pour les Fables de La Fontaine

- 2 1. Stat
- 1 2. Stat
- 1 drawing for engraving

La Rencontre de Moïse et d'Aaron

- 2 1. Stat
- 1 2. Stat
- 1 3. Stat (voir gravure)
- 1 4. Stat (voir gravure)
- 1 5. Stat (voir gravure)
- 1 6. Stat (voir gravure)
- 1 7. Stat (voir gravure)
- 1 8. Stat (voir gravure)
- 1 9. Stat (voir gravure)
- 1 10. Stat (voir gravure)
- 1 11. Stat (voir gravure)
- 1 12. Stat (voir gravure)
- 1 13. Stat (voir gravure)
- 1 14. Stat (voir gravure)
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* Those remaining at Chagall in New York are *épreuves d'artiste*, unless otherwise noted.

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Chagall
Schneemann
and
Chagall

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* Those remaining at Chagall in New York are épreuves d'artiste, unless otherwise noted.

La Bible - 1. état - cuivre #34

LA BIBLE

1. 2. état
1. épreuve d'artiste
Le Sacrifice de Noé (Chagall, New York)

1. 1. épreuve d'artiste - cuivre #38
(1 autre, Chagall, New York)

Loth et ses Filles
(2 autres, Chagall, New York)
1. épreuve d'artiste
(1 autre, Chagall, New York)

La Circoncision
(2 autres, Chagall, New York)
1. épreuve d'artiste
(5 autres, Chagall, New York)

Joseph Berger
1. 2. état
1. épreuve d'artiste
(5 autres, Chagall, New York)

David et son fils Salomon - cuivre #41
1. épreuve d'artiste
(5 autres, Chagall, New York)

Beth Sheba prie David pour son fils - cuivre #4

2. 1. état - cuivre #3
2. 2. état
1. 3. état
1. drawing for engraving
(7 autres, Chagall, New York)

La Rencontre de Moïse et d'Aaron

1. 1. état - cuivre #35
1. 2. état
1. 3. état
1. 5. état
1. 6. état
4. colorés à la main
1. épreuve d'artiste
(3 autres, Chagall, New York)

Loth ivre
1. 3. état
1. épreuve d'artiste
(2 autres, Chagall, New York)

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La Vision du Prophète Elie cuivre #34

- 1 2. état
- 1 épreuve d'artiste
- (1 autres, Chagall, New York)

Le Roi David jouant à la Lyre cuivre #38

- (2 autres, Chagall, New York)
- 1 3. état

Abraham et les Anges vers Sodome

- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

David et Beth Sheba cuivre #35

- (2 autres, Chagall, New York)
- 1 épreuve d'artiste

Le Prophète (4 autres, Chagall, New York) cuivre #61Le Repas de Pâques pour la gravure

- 1 1. état
- 1 3. état d'artiste
- 1 4. état Chagall, New York)
- 1 5. état

L'Apparition à Josué cuivre #6

- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Samson fait tomber les colonnes cuivre #17

- 1 3. état
- 1 4. état bis
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Josué - guerrier cuivre #5David la tête du Philistin à la main, devant Saul cuivre #23

- 1 3. état
- 1 épreuve d'artiste
- (7 autres, Chagall, New York)
- (1 autre, Chagall, New York)

Le Roi David cuivre #32Le Repas de Chana cuivre #25

- 1 3. état
- 1 dessin pour gravure
- 1 épreuve d'artiste
- (4 autres, Chagall, New York)

Joseph et Putiphar cuivre #43

- 2 5. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

L'Arrivée de la Reine de Saba chez le Roi Salomon cuivre #39

- 1 2. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)
- 1 4. état
- 1 5. état
- 1 7. état

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A5

Moïse envoie les ténèbres sur Egypte

- 1 3. état
- 1 4. état
- 1 5. état
- 1 6. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Abraham descendant avec les trois Anges vers Sodome

- 1 1. état épreuve retroussée
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Le Prophète avec l'Ange à six ailes cuivre #51

- 1 dessein pour la gravure
- 2 1. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

L'Apparition de l'Ange à Josué cuivre #5

- 2 1. état
- 1 1. état retroussé
- 2 2. état
- 2 3. état
- 1 4. état
- 1 5. état
- 1 état retroussé
- 3 état non numérotés

David la Tête du Philistin à la main, devant Saul cuivre #29

- 1 6. état
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

La Prière de Chana cuivre #23

- 1 4. état
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

La Mort de Moïse cuivre #45

- 1 3. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Le Veau d'Or

- 1 1. état
- 1 2. état
- 1 3. état
- 1 4. état
- 1 6. état
- 1 7. état

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Le Veau d'Or (continued)

- 1 8. état
- 1 9. état
- 2 10. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Moïse et le Serpent

- 1 3. état
- 1 4. état
- 1 5. état
- 1 6. état
- (1 7. état
- 1 8. état
- 1 9. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Moïse fait jaillir l'eau du Désert

- 1 1. état
- (1 2. état
- 1 3. état
- 1 4. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Moïse et Aaron demandent au Pharaon la Libération des Israélites

- 2 1. état
- 1 2. état
- 1 3. état
- 1 4. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Moïse sauvé des eaux

- 1 3. état
- 1 4. état
- 1 5. état
- 1 6. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)
- 1 état sur le même motif d'une planche non réalisée

La Tombe de Rachel

- 1 3. état
- 1 4. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

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A5

La Mort de Saul cuivre #28 *Rebecca au Puits*

- 1 dessin pour gravure
- 1 6. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Jacob pleurant sur la Chemise de Joseph

- 2 3. état *Joseph au Pharaon*
- 1 4. état
- 1 6. état
- 1 7. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Miriam dansant avec ses compagnes

- 1 1. état
- 1 2. état
- 1 4. état
- 1 5. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Le départ de Jacob en Egypte *New York*

- 1 1. état *Abraham trois anges à table*
- 1 2. état
- 1 3. état *d'artiste*
- 1 5. état *Chagall, New York*
- 1 6. état
- 1 7. état
- 1 8. état
- 1 épreuve d'artiste
- 1 épreuve colorée à main
- (3 autres, Chagall, New York)

Rencontre en Palestine de Joseph avec ses Frères, dont Benjamin

- 1 1. état
- 1 2. état
- 1 3. état *d'artiste*
- 1 4. état *Chagall, New York*
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Le Sacrifice d'Abraham

- 1 3. état *Chagall, New York*
- 1 épreuve
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)
- (2 autres, Chagall, New York)

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La Rencontre de Jacob et de Rebecca au Puits

- 1 1. état
- 1 4. état
- 1 5. état
- 1 épreuve colorée main
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Joseph explique le Songe au Pharaon

- 1 2. état
- 1 4. état
- 1 5. état
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

L'Arche de Noé

- 3 1. état
- 3 2. état
- 1 3. état
- 4 état non numérotés
- 1 épreuve colorée main
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Abraham reçoit les trois Anges à Table

- 1 épreuve d'artiste
- (4 autres, Chagall, New York)

Le Songe de Jacob

- 1 2. état
- 1 2. état coloré main
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Prophète tué par un Lion planche #21

- 1 5. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Moïse reçoit les Tables de la Loi

- 1 2. état
- 1 3. état
- 1 4. état
- 1 5. état
- 1 6. état
- 1 6b. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

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Abraham pleure Sarah

- 1 bon à tirer
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

Josué parle au Peuple cuivre #6

- 1 4. État
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Josué s'adresse au Peuple cuivre #13

- 1 6. État
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

Absalom, tué dans la Forêt cuivre #31

- 1 4. État
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

La Prière d'Isaïe Psaume 64 cuivre #55

- 2 1. État
- 1 2. État
- 1 3. État
- 2 essais
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Exhortation de Josué cuivre #16

- 1 bon à tirer
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

La Création de l'homme

- 1 bon à tirer
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Le Prophète Elie cuivre #20

- 1 5. État
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Traversée de la Mer Rouge

- 1 1. État
- 1 2. État
- 1 4. État

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Aaron et le Chandelier

- 1 1. état
- 1 2. état
- 1 4. état
- 1 5. état
- 1 3. état coloré à la main
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Jacob bénit les Enfants de Joseph

- 1 2. état
- 1 3. état
- 1 4. état
- 2 6. état
- 1 7. état
- 1 5. état coloré à la main
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Joseph caché dans la terre par ses Frères

- 3 3. état
- 1 5. état
- 2 6. état
- 2 7. état
- 2 8. état
- 1 9. état
- 1 11. état
- 1 12. état
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Le Roi Salomon sur son Trône cuivre #42

- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Isaac bénit Jacob

- 1 2. état épreuve retroussée
- 1 3. état
- 1 5 bis état
- 1 épreuve d'artiste
- (5 autres, Chagall, New York)

Le Roi David tue le Lion

- 2 desseins pour gravure
- 2 1. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Traversée de la Mer Rouge

- 1 1. état
- 1 2. état
- 1 4. état

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Traversée de la Mer Rouge (continued)

- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Moïse brise les Tables de la Loi #43

- 1 1. état
- 1 3. état (Chagall, New York)
- 1 4. état
- 1 5. état
- 1 6. état
- 1 7. état
- 1 8. état (Chagall, New York)
- 1 9. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Lutte de Jacob avec l'Ange

- 1 2. état épreuve retroussée
- 1 4. état
- 1 5. état (Chagall, New York)
- 1 6. état
- 1 7. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

L'Oncion du Roi Salomon #30

- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

Josué avec le Livre

- 1 dessin pour la gravure
- 1 1. état
- 1 1. état épreuve retroussée
- 1 2. état
- 1 3. état

L'Arche transporté par David à Jérusalem #46

- 1 2. état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

La demande en mariage de Rebecca

- 1 3. état
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Passage du Jour d'An #14

- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

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A10

Cantique de David cuivre #36

- 1 épreuve
- 1 épreuve d'artiste
- (1 autre, Chagall, New York)

Le Songe du Roi Salomon cuivre #40

- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

L'Apparition de l'Arc-en-ciel à Noé

- 1 épreuve d'artiste
- (4 autres, Chagall, New York)

L'Apparition de Dieu à Moïse dans le Désert

- 1 1. état
- 1 2. état
- 1 3. état
- 1 5. état bon
- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

David avec la Tête de Goliath

- 1 4 bis état
- 1 épreuve d'artiste
- (2 autres, Chagall, New York)

David pleure son fils Absalom cuivre #37

- 1 épreuve d'artiste
- (3 autres, Chagall, New York)

Les titres suivantes sont approximatives.
Chagall ne se rappelle pas des titres exactes.

Moïse bénit Josué cuivre #49

- 1 dessin pour gravure
- 1 1. état

Une planche gravure pour Livre des Prophètes

- 1 dessin pour gravure
- 1 1. état
- 1 2. état
- 1 3. état

Une des plaies d'Egypte: Plaie d'Egypte. La Mort des Nouveaux nés cuivre #52

- 2 dessins pour gravure
- 2 1. état

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11
All

NOTES ON THE BIBLE

La Délivrance de Jérusalem

Tous les numéros de cuivres sont les numéros donnés par le graveur.

1 essai

2 1. état (voir à Paris, rue du Parc Montsouris).

1 2. état

2 dessins pour gravure (voir des États ont été écrit de la main de

Gravure pour le Livre des Prophètes 2 cuivre #57 et un dessin pour envoyer tous

Les différents dessins pour gravure que les épreuves d'artiste similaires.

1 essai

2 1. état

1 2. état

1 3. état (Il avait besoin, avant de commencer, de visiter l'Orient, et

2 gravures faites avant le voyage en Palestine en prévision pour la Bible avec Vollard.

place Pigalle. Mais Chagall ne fut pas satisfait de ses premiers épreuves pour

la Bible, et partit en 1901 en Egypte, Syrie, et Palestine. Il continua le travail

ultérieur à son retour. De 1901 à la mort de Vollard, il réalisa 105 planches, qui

couvrent depuis La Genèse jusqu'à prophète Jérémie, chaque planche ayant plusieurs

états (2, 3, et quelquefois 12 états). Auparavant, Chagall avait fait une vingtaine

de esquisses en couleur pour la Genèse en gouache et huile, les motifs étant la même

que ceux en gravure. De nombreux États et gravures sont restés chez le graveur-

imprimeur Maurice Potin (rue du Parc Montsouris, Paris.).

Les épreuves et les tirages ont été fait sur un papier fabriqué spéciale-

ment pour Vollard par Montval. Le tirage des gravures était de 500, mais le texte

n'était pas prêt, et la mort de Vollard a empêché la publication. Le tirage se trouve

maintenant chez Lucien Vollard, rue de Valenciennes 28, avec les tirages des deux

sorties de Gogol et La Fontaine. Les épreuves doivent être en parti chez Vollard, en

parti chez Potin.

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B1

NOTES ON THE BIBLE

Tous les numéros de cuivres sont les numéros donnés par le graveur est. Potin dans son atelier à Paris, rue du Parque Montsouris. Tirage 100, dont 50

Les remarques en Russe autour des états ont été écrites de la main de Mme. Chagall dans début de travail à suivre. J'ai cru devoir vous envoyer tous les différents états, n'ayant gardé que les épreuves d'artiste similaires.

La troisième oeuvre que Chagall fit pour Vollard ce fut La Bible. Chagall considérait qu'il avait besoin, avant de commencer, de visiter l'Orient, et le Palestin en particulier. Vollard, en riant, le répondit "Allez regarder la place Pigale." Mais Chagall ne fut pas satisfait de ses premiers épreuves pour la Bible, et partit en 1931 en Egypte, Syrie, et Palestin. Il commença le travail définitif à son retour. De 1931 à la mort de Vollard, il réalisa 105 planches, qui couvrent depuis la Genèse jusqu'au prophète Jeremie, chaque planche ayant plusieurs états (2, 3, et quelquefois 12 états). Auparavant, Chagall avait fait une vingtaine de maquettes en couleur pour la Genèse en gouache et huile, les motifs étant la même que ceux en gravure. De nombreux états et gravures sont restés chez le graveur-imprimeur Maurice Potin (rue de Parque Montsouris, Paris.).

Les épreuves et les tirages ont été faits sur un papier fabriqué spécialement pour Vollard par Monval. Le tirage des gravures était de 350, mais le texte n'était pas prêt, et la mort de Vollard a empêché la publication. Le tirage se trouve maintenant chez Lucien Vollard, rue de Martignac 28, avec les tirages des Ames Mortes de Gogol et La Fontaine. Les cuivres doivent être en parti chez Vollard, en parti chez Potin.

Il y a 15 gravures de Chagall illustrant la Bible sur:

l'Arguël, l'Ivresse, l'Enfer, l'Enfer, la Couronne, la Colère, la Parole.

Sur cuivre. Extrait pour le livre de Paul Schap, "Chagall et l'Art Moderne." éditeur R. A. Corvas, Paris, 1931, tiré à 15 exemplaires sur Hollande.

3 épreuves colorées à la main

1 état

Atelier de gravure Fort, rue St. Jacques, Paris.

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C1

GRAVURES FAITES A PARIS en 1924-25L'Apparition

Un tableau réalisé en 1917 a le même motif. Ce tableau est reproduit dans le livre "Marc Chagall" par Lionello Venturi, 1945, éditeur Pierre Matisse, New York. Tirage 100, dont 50 se trouvent ici. Tirage exécuté pour lui-même à l'atelier Fort, rue St. Jacques, Paris.

- 1 essai
- 1 3. état
- 1 épreuve 51/100
- 1 épreuve colorée à la main

Autoportrait à la Grimace

Représente la premier idée d'un dessin fait à la plume avant la guerre 1914, reproduit sur la couverture du livre "Ma Vie" par Marc Chagall, éditeur Stock, Paris, 1931. Tirage 100, fait pour lui-même à l'atelier Fort, rue St. Jacques, Paris. La totalité presque du tirage se trouve ici chez Chagall.

- 1 épreuve
- 1 épreuve 81/100
- 4 essais

Autoportrait souriant

C'est la figure dans le grand tableau autoportrait avec Bocal, 1917. Le portrait a été reproduit dans le livre Venturi. Tirage 100. (55 épreuves chez Chagall à New York)

- 1 1. état
- 2 2. essais
- 1 essai
- 1 épreuve 84/100

Gravure pour les Sept Péchés Capitaux, éditeur Simon Kra.

Les gravures chez Fort à Paris. Le cuivre était rayé après la publication. Chagall ne se rappelle pas si il l'a fait pour le livre "Marc Chagall et l'âme juive" de René

- 1 exemplaire unique sur japon
- 15 exemplaires sur japon. Avec suite Nos. 1 - 16
- 44 exemplaires sur holland, avec une suite portant Nos. 17 - 60 (tous ces exemplaires comportent une planche libre en eau forte de M. Chagall)
- 240 exemplaires sur velem, Nos. 61 - 300.

L'Acrobate en Violon

Il y a 15 gravures de Chagall illustrant la chapitre sur: l'Orgueil, l'Avarice, l'Uxure, l'Envie, la Gourmandise, la Colère, la Paresse.

Homme - violon

Sur cuivre. Exécuté pour le livre de René Schwob, "Chagall et l'âme juive." éditeur R. A. Correa, Paris, 1931, tiré à 15 exemplaires sur holland.

- 5 épreuves colorées à la main
- 1 essai, Chagall, New York

Atelier de gravure Fort, rue St. Jacques, Paris.

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C2

Portrait de la Femme de L'Artiste

1925. Atelier Fort, rue St. Jacques, gravure sur cuivre.
Inspiré du tableau même motif fait en 1917. gravure exécutée
en l'honneur d'Art Juif de Hannon en 1919.

- 2 épreuves d'artiste
- 1 épreuve d'artiste colorée

Autoportrait 1925

sur cuivre, Atelier Fort, rue St. Jacques, Paris.
Schwob "Marc Chagall et l'Ame Juive" éditeur R. A. Correa,

- 1 essai, épreuve unique, colorée à la main

Sur le Banc

Planche sur cuivre, atelier Fort, rue St. Jacques, tiré à
2 ou 3 épreuves. Inspiré d'un tableau exécuté vers 1914

- 1 épreuve

Les Deux Têtes 1924-25

Planche sur cuivre, non tiré.

- 2 épreuves

Nu à l'Eventail

Sur cuivre, fait pour un supplément de luxe de la Revue
d'Art d'Aujourd'hui, 1927, Paris, pour un article de
Christian Zervos sur Chagall

Le Temps n'a point de Rives

Gravure sur cuivre. Chagall ne se rappelle pas si il l'a
fait pour le livre "Marc Chagall et l'Ame Juive" de René
Schwob, éditeur R. A. Correa. 50 exemplaires sur hollande,
Paris, 1931. Il existe un tableau sur le même motif qui se
trouve au Museum of Modern Art, New York.

- 1 épreuve d'artiste
- 1 épreuve colorée

L'Acrobat au Violon

Gravure sur cuivre, 1924, éditeur Ambroise Vollard, fait
pour l'album de peintres-graveurs. Reproduit dans le livre
sur Ambroise Vollard par Una I. Johnson, pub. Wittenborn, 1944.

- 1 essai
- 2 épreuves colorées à la main
- (6 essais, Chagall, New York)

Atelier de gravure Fort, rue St. Jacques

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Les trois Acrobats

Une Suite Circus

Atelier Fort, rue St. Jacques, cuivre, 1924. Planche non tirée. Inspiré d'un détail de la peinture murale exécutée au Theatre d'Art Juif de Moscou en 1919.

30 30 épreuves d'artiste

L'Autoportrait devant le Chevalet

Exécuté sans doute comme supplément pour le livre René Schwob "Marc Chagall et l'Ame Juive" éditeur R. A. Correa, Paris, 1931.

1 épreuve colorée à la main

51 épreuve d'artiste

1. coloré main

Le Cheval à l'Ombrelle

Édité à Paris, 1928-29

1 épreuve d'artiste

1 épreuve colorée

Le Clown

1 épreuve d'artiste

Édité à Brussels pour une société d'artistes

1 épreuve d'artiste

L'Homme à l'Eventail

Fait chez Potin, 1939, pas tiré

essai personnel

Nu à Cheval

Cuivre tiré chez Potin, 1939

Autoportrait

En supplément pour édition luxe du livre d'André Salmon "Marc Chagall" éd. Chroniques du Jour, Paris, 1928. Tiré à 560 exemplaires, dont 60 sur velin d'arche, contenant l'eau forte original, Nos. 1 - 60. La gravure est de l'exemplaire No. 10.

Chagall illustra avec une gravure la "Maternité" de Marcelle Arland, ed. Sanspareil.

En 1927 une gravure frontispice de "En Suivant la Seine" de Paul Maurand, ed. N.R.F.

Une gravure pour "Notre Art Dément" de Zehel, ed. Povolotzky, 1926.

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Chagall (artist?)

DL

AMERIQUE

Une Suite Cirque

N.Y. 1944, soft ground etchings

25 épreuves

no se rappelle par de la date. Tableau sur le même motif se trouve chez le Vicomte de Noailles à Paris, et il y a une gravure faite en 1911-12.
etchings still in process of work

Tour Eiffel

1 essai
2 épreuves colorées à la main

1 épreuve d'artiste

(1 essai, Chagall, New York)

2 épreuves Planches fait pour "VVV", N.Y. 1943. Tiré à 50 exemplaires

1 épreuve d'artiste "

5 1. état

1 coloré main

Gravure pour le livre "Marc Chagall" par Lionello Venturi, ed. Pierre Matisse, N.Y. 1945

Gravure tirée à 60

1 épreuve colorée

5 essais

1 épreuve d'artiste

Prints

"Une Suite Cirque" (25 plates still in process of work)
1944. Soft ground etchings.

"Tour Eiffel" (1943.)
etching for deluxe edition of VVV, New York.

1 etching for the deluxe edition of Marc Chagall by
Lionello Venturi; New York, Pierre Matisse editions, 1945.

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E1

Le Breuvage

Litographie éditée par Galerie Jeanne Bucher. Chagall ne se rappelle pas de la date. Tableau sur le même motif se trouve chez le Vicomte de Noailles à Paris, et il y a une aquarelle fait en 1911-12.

Essai

- 1 essai différent
- 2 épreuves colorées à la main
- 1 épreuve d'artiste
- (1 essai, Chagall, New York
- 2 épreuves " "
- 1 épreuve d'artiste ")

L'Homme à la Bouteille

- 1 épreuve

Jeûne en Prière

- 6 épreuves

Avec la Thorax dans les Mains

- 2 épreuves

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G1

LITOGRAPHIES FAITES PAR WALDEN, BERLIN, 1923

La Femme Enceinte, 1912

que Walden vendait comme litographie dans le "Der Sturm" en 1913, sans doute. Cité reproduit dans le "Der Sturm" de l'époque. Tirage inconnu. C'est également le dessein esquisse du tableau La Femme Enceinte, 1912, qui fait parti de la collection Regnault au Musée Municipal d'Amsterdam.

Tête de Juif

Litographie tirée par Walden en 1923, d'un dessein exécuté en 1914.

Homme à la tête carrée

Litographie fait sur papier spécial litographie

- 2 épreuves
- 1 litographie originale

Homme allongé près de la tombe

Fait sur papier spécial litographie

- 1 épreuve

Les Femmes

Fait sur papier spécial litographie

- 1 épreuve

Femme en action

Fait sur papier spécial litographie

- 1 litographie originale
- 1 épreuve
- (1 autre, Chagall, New York)

Homme en marche avec une femme

Fait sur papier spécial litographie

- 1 épreuve d'artiste

Juif à la Yhore

Fait sur papier spécial litographie

- 1 litographie originale
- 2 épreuves colorées
- 1 épreuve

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HL

Le Bateau

LITOGRAPHIES NON EDITEES

Fait sur papier spécial litographique

Editeur Cassirer, 1922,

1 essai épreuve Berlin

Audessus de la Ville

Litographie fait sur papier spécial litographique

1 épreuve unique

Source après le Bateau même motif que le tableau fait en 1915

Homme à la Tête Carrée Fait sur papier spécial litographique

1 épreuve Litographie fait sur papier spécial litographique

2 épreuves
1 litographie originale

Fait sur papier spécial litographique

Homme allongé près de la Tombe

1 épreuve colorée à la main
Fait sur papier spécial litographique

Homme et Chien

1 épreuve

Fait sur papier spécial litographique. Tiré d'un détail de la peinture murale exécutée au Théâtre d'Art Juif de Moscou en 1919

Les Bottes

Fait sur papier spécial litographique

1 épreuve colorée à la main

1 épreuve

Femme en motion

Fait sur papier spécial litographique

1 litographie originale

1 épreuve

(1 autre, Chagall, New York)

Homme en marche avec une Canne

Fait sur papier spécial litographique

1 épreuve d'artiste

Juif à la Thora

Fait sur papier spécial litographique

1 litographie originale

1 épreuve colorée

1 épreuve

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71 H2

Le Berger

LITHOGRAPHIES MONTÉES

Fait sur papier spécial litographie

- 1 essai épreuve unique

Sur le toit

Fait sur papier spécial litographie

- 1 essai

Course après la Chèvre

A table

Fait sur papier spécial litographie

- 1 épreuve

Autoportrait avec Chèvre

Fait sur papier spécial litographie

Homme et Cochon

Papier litographie

- 1 épreuve colorée à la main, crayon et aquarelle

Fait sur papier spécial litographie. Tiré d'un détail de la peinture murale exécutée au Theatre d'Art Juif de Moscou en 1919

- 1 épreuve No. 15/35

- 1 épreuve colorée à la main

avec le Coq à la main

Papier litographie

- 2 épreuves non numérotées

- 1 coloré à la main, crayon et aquarelle

- 2 colorés crayon seul et encre de chine

(Nos. 8, 15, 16, 20, 22, 31, 32, 33, Chagall, New York)

La Tasse de Thé

Papier litographie

- 1 épreuve colorée au crayon

- 2 épreuves colorées aquarelle

- 1 épreuve

- 1 épreuve No. 15/35

(Nos. 16, 15, 20, 22, 31, 32, 33, Chagall, New York)

Homme allongé

Papier litographie, tirage 100

- 1 lithographie originale

- 1 épreuve colorée à la main

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JL

Homme allongé continued LITOGRAPHIES EDITEES

1 épreuve. Ed. Cassirer à Berlin
1 épreuve No. 3/100 1922

(Nos. 50, 51, 54, 55, 56, Chagall, New York)

Homme à la Chèvre

Tirage sur papier lithographique, quantité 55

- 1 épreuve colorée crayon
- 1 lithographie No. 31/55
- (Nos. 29, 33/35, Chagall, New York)

A Table

Tirage quantité 55 sur papier lithographique

- 1 épreuve
- 1 épreuve No. 15/35
- (Les Nos. 9, 16, 18, 20, 29, 30/35, Chagall, New York)

Homme violoniste

Papier lithographique

- 3 épreuves colorées à la main, crayon et aquarelle
- Nos. 18, 20, 33/35
- 1 épreuve No. 15/35
- (Nos. 32, 33, Chagall, New York)

Avec le Coq à la Main

Tirage 35, papier lithographique

- 1 épreuve Papier lithographique
- 2 épreuves non numérotées
- 1 coloré à la main, crayon et aquarelle
- 2 colorés crayon seul et encre de chine
- (Nos. 9, 15, 16, 20, 29, 31, 32, 33, Chagall, New York)

La Tasse de Thé

Papier lithographique

- 1 épreuve colorée au crayon
- 2 épreuves colorées aquarelle
- 1 épreuve
- 1 épreuve No. 18/35
- (Nos. 16, 18, 20, 29, 33, 32, Chagall, New York)

Homme allongé

Papier lithographique, tirage 100

- 1 lithographie originale
- 1 épreuve colorée à la main

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J2

Homme allongé continued

- 1 épreuve
 1 épreuve No. 3/100
 (Nos. 50, 51, 64, 65, 66, Chagall, New York) ont demandé à Chagall des

La Cuisine

Papier litographique, tirage 100
 1 épreuve
 1 épreuve colorée à la main

Dans la Cour

Papier litographique, tirage 100
 1 épreuve

L'Homme au Samovar

Papier litographique
 2 épreuves colorées à la gouache
 1 essai
 1 épreuve No. 30/35
 (3 essais, Chagall, New York
 Nos. 15, 20, 35/35 ")

Homme avec Chèvre dans la Nuit

Tirage 35, papier litographique
 1 épreuve

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K1

NOTES POUR MEIN LEBEN 1922, ed. Cassirer, 1922, Berlin.

Sous le titre Mein Leben et divers, Berlin, 1922.

Les Arts Paul Cassirer et son directeur, Feichenfeld ont demandé à Chagall des gravures. C'était la première fois de sa vie qu'il commençait à faire des gravures. Ces gravures Cassirer et Chagall pensèrent les utiliser pour illustrer le livre autobiographique de Chagall: "Ma Vie." Finalement les gravures ont été éditées en 1923 par Chagall indépendamment, sous forme d'un album. Le couvercle de l'album a été dessiné par l'artiste. Il représente un motif d'un détail de la peinture murale dans le Theatre d'Art Juif de Moscou. Les lettres de la couverture intérieure ont été dessinées par Chagall également. L'album comprend 20 gravures. A la même époque Chagall fit un certain nombre d'autres gravures et de litographies, tirées ou non-tirées, pour Cassirer. Le livre "Ma Vie," ed. Stock, 1931, Paris, n'a eu comme illustration que des dessins de jeunesse.

Le tableau même motif fait en 1914 se trouve dans la collection Karl In Obersteg, Bâle, Suisse

Le Musicien

- 1 état
- 3 état
- 1 épreuve colorée
- 1 épreuve No. 67/110
- (Nos. 57, 45, 65/110 et 12, 20/110 sur japon, Chagall, New York)

Homme de Cirque

Tirage 110

- 5 états
- 1 épreuve d'artiste

La Promenade

Même motif qu'un tableau La Promenade, 1917, qui se trouve au Musée Alexandre III à Leningrad

- 3 états différents
- 2 essais
- 1 épreuve No. 102/110
- (Nos. 101/110 et 12/110 sur japon, Chagall, New York)

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L1

Les Amoureux près de la Rivière PLANCHES SEPARÉES SUPPLÉMENTAIRES A MEIN LEBEN, ed. Cassirer, 1922, Berlin.

Les Amoureux près de la Rivière

- 1 épreuve d'artiste
- 1 état
- 1 épreuve No. 74/110
- (Nos. 75/110 et 19/110 sur japon, Chagall, New York)

Homme au Panier

Il y a eu une gouache en suite sur le même motif

- 3 essais
- 1 essai coloré à la main

La Fête c. 1922

- 5 état différent
- 1 état coloré à la main
- 1 épreuve No. 72/110
- (Nos. 5/110 sur japon, Chagall, New York)

Le tableau même motif fait en 1914 se trouve dans la collection Karl Im Obersteg, Bâle, Suisse

Le Musicien

- 1 état
- 3 état
- 1 épreuve colorée
- 1 épreuve No. 97/110
- (Nos. 57,45,85/110 et 12,20/110 sur japon, Chagall, New York)

Homme de Cirque

Tirage 110

- 5 états
- 1 épreuve d'artiste

La Promenade

Même motif qu'un tableau La Promenade, 1917, qui se trouve au Musée Alexandre III à Leningrad

- 5 états différents
- 2 essais
- 1 épreuve No. 102/110
- (Nos. 101/110 et 12/110 sur japon, Chagall, New York)

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L2

La Promenade Variante

Étant à Berlin, Fit pour un album au profit de l'Ecole d'Art de Dessau, Allemagne

1. épreuve d'artiste

Leben, et lithographies, il a reçu une lettre de son ami Blaise Cendrars, le poète, qui lui demandait de venir à Paris, Vollard désirant travailler avec Chagall. Il est rentré à Paris en 1923. Vollard lui a immédiatement rendu visite dans son atelier, 110 Avenue d'Orléans, à Paris, et lui a dit qu'en voyant ses tableaux chez le critique d'art Gustave Coquiot, il lui avait demandé l'adresse de Chagall.

Vollard pensait que Chagall était tué à la guerre, mais Cendrars lui a affirmé que le peintre était à Berlin, de retour de Russie. Vollard a demandé quel livre Chagall voulait illustrer. On s'est mis d'accord sur les "Anes Mortes" de Gogol, sur lequel Chagall a travaillé de 1923 jusqu'en 1928-29.

98 gravures. L'artiste pour illustrer les Fables de La Fontaine a fait

Les rails de l'âme, les Lettres, et les Motifs sous les chapitres.

Le texte était traduit par H. Monget (?) et devait paraître selon Vollard à l'Imprimerie Nationale à Paris. La mort de Vollard a laissé la publication en suspend, et il est probable que le livre, le tirage, avec les gravures, se trouvant à l'Imprimerie Nationale à Paris.

Ces gravures ont été tirées chez l'imprimeur-graveur Fort, rue St. Jacques, qui était l'un des graveurs de Vollard, et où travaillaient ses autres artistes.

Avant même la fin du travail pour les "Anes Mortes" de Gogol, Vollard demandait un autre livre. Ce fut les Fables de La Fontaine.

La première idée de Vollard était que Chagall fasse des gravures en couleur à la manière du 18. Siècle. Chagall a fait 100 gouaches aquarelles pour les Fables de La Fontaine.

Vollard a construit spécialement pour ce travail un atelier dirigé par le graveur-artisan Maurice Potin, qui avait parmi ses ouvriers certains Prix de Rome.

De nombreuses expériences en couleur ont été fait d'après ses gouaches, mais les résultats ne furent pas satisfaisants. Il y avait trop de couleurs, et la réalisation

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NOTES

Etant à Berlin en 1922, où Chagall a fait ses premières gravures, Mein Leben, et litographies, il a reçu une lettre de son ami Blaise Cendrars, le poète, qui lui demandait de venir à Paris, Vollard désirant travailler avec Chagall. Il est rentré à Paris en 1923. Vollard lui a immédiatement rendu visite dans son atelier, 110 Avenue d'Orléans, à Paris, et lui a dit qu'en voyant ses tableaux chez le critique d'art Gustave Coquiot, il lui avait demandé l'adresse de Chagall.

Vollard pensait que Chagall été tué à la guerre, mais Cendrars lui a affirmé que le peintre était à Berlin, de retour de Russie. Vollard a demandé quel livre Chagall voulait illustrer. On s'est mis d'accord sur les "Ames Mortes" de Gogol, sur lequel Chagall a travaillé de 1923 jusqu'en 1926-27. Le motif de l'artiste pour illustrer les Fables de La Fontaine a fait 96 gravures.

Les culs de lampe, les Lettres, et les Motifs sous les chapitres.

Le texte était traduit par M. Mongot (?) et devait paraître selon Vollard à l'imprimerie Nationale à Paris. La mort de Vollard a laissé la publication en suspend, et il est probable que le livre, le tirage, avec les gravures, se trouvent à l'imprimerie Nationale à Paris.

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M2

demandait trop de temps. Alors Vollard demanda que Chagall fasse sur les mêmes sujets des gravures en noir et blanc. Il y a eu 100 planches.

Vollard vendit les originaux tirés gouache aquarelle à Bernheim Jeune.

Chagall travailla pour toutes les Fables dans l'atelier de Fort, qui fit même certains tirages. Mais Chagall ne fut pas satisfait de ces tirages, et l'abandonna. L'ancien tirage a été détruit. Vollard recommanda le graveur-imprimeur Lacourrière, où Chagall resta peu de temps, et alla définitivement chez Maurice Potin, où il refit tous les ciuvres, et où de nouveaux tirages furent fait.

Les gravures pour les Fables de La Fontaine ont été commencées approximativement en 1927, et terminées en 1931.

Le tirage des gravures été de 300-350, selon l'habitude de Vollard.

La mort de Vollard a empêché la publication du livre.

Le choix de l'artiste pour illustrer les Fables de La Fontaine a fait beaucoup de bruit à l'époque.

Certains écrivains d'art et artistes ont écrit dans la presse leur non-compréhension du choix, et il y a même eu une interpolation à ce sujet à la Chambre des Députés. Vollard répondit aux attaques dans "l'Intransigeant", ainsi que dans la préface du catalogue pour l'exposition des gouaches aquarelles pour les Fables de La Fontaine chez Bernheim Jeune, en Avril, 1930 à Paris. Certains détails ont été mentionnés par Vollard lui-même dans son livre "Souvenirs d'un Marchand de Tableaux."

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1. 100. État d'essai

En 1930 il y a eu un tableau "La Fontaine" qui était beaucoup plus ample et développé que cette gravure. Ce tableau se trouve en Allemagne.

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N1

SERIES OF MEIN LEBEN

Ed. Cassirer, Berlin, 1925

Ein Alter Jude

Le souvenir de cette rue se trouve souvent dans l'oeuvre
C'est la toute première gravure jamais fait Chagall

5 États

1 épreuve colorée main

1 épreuve No. 37/110

(Nos. 37, 34/110, Chagall, New York)

An der Staffelei

2 épreuves colorées main

2 essais

1 épreuve No. 35/110

(No. 37/110, Chagall, New York)

Vom dem Tore (Nos. 48, 52, 53, 34/110, Chagall, New York)

1. État

1 épreuve colorée main (New York)

1 épreuve No. 80/100

1. épreuve, 1. État

1. épreuve, 2. État A servi de motif pour une aquarelle par la suite

1. épreuve, 2. État

Die Grossvater

1 épreuve colorée main tirée et définitive de cette planche a été réduite

3 États à la taille de la gravure dont 1 épreuve est colorée à la

1 épreuve No. 69/110 est de celle contenue dans l'album Mein Leben. Ce

(Nos. 67, 68/110, Chagall, New York) est proche de Chagall

Die Grossmutter

1. État No. 80/110

1. État

1 épreuve No. 107/110 est revenue ensuite dans une gouache et une aquarelle

Am Grabstein D. Mutter

1 essai

1. État

1. État coloré aquarelle à la main

1 épreuve No. 29/110

(No. 51/110, Chagall, New York)

Geburt

1. État différents

1. État colorés main aquarelle dessin, contenant 10 gravures épreuves

1 épreuve colorée main

1 épreuve No. 65/110

En 1908 il y a eu un tableau "La Naissance" qui était beau-
coup plus ample et développé que cette gravure. Ce tableau
se trouve en Allemagne.

2 États différents

1 épreuve No. 107/110

(Nos. 59, 62, 102/110 et

2 États, Chagall, New York)

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N2

Pokrownastrasse

- 1 3. État Le souvenir de cette rue se trouve souvent dans l'œuvre
1 Épreuve No. 85/110 de Chagall
(Nos. 85, 92, 110, Chagall, New York)

- 1 1. État

Der Vater

- 1 Épreuve No. 80/110
(Nos. 49, 94, 110, Chagall, New York)

- 1 3. État

Der Vater

- 1 Épreuve No. 85/110
(Nos. 54, 60, 84, 88, 94, 110, Chagall, New York)

- 1 1. État

Der Vater

- 1 2. État
1 Épreuve colorée main
1 Épreuve No. 95/110
(Nos. 48, 62, 65, 94, 110, Chagall, New York)

Hochzeit

- 1 Épreuve No. 55/110
(Nos. 55, 57, 110, Chagall, New York)

- 1 1. Épreuve, 1. État

Hochzeit

- 1 2. Épreuve, 1. État

- 1 1. Épreuve, 2. État

- 1 2. Épreuve, 2. État

- 1 Épreuve colorée main

Hochzeit

- 1 Épreuve No. 55/110
(Nos. 55, 57, 110, Chagall, New York)
Le bon à tirer et définitif de cette planche a été réduit
à la taille de la gravure dont l'épreuve est colorée à la
main, est de celle contenue dans l'album Mein Leben. Ce
thème en général est proche de Chagall

Haus in Pskow

En 1924 Chagall s'est servi du même thème pour un tableau

Liebende auf der Bank

- 1 1. État
1 Épreuve No. 60/110

- 1 3. État

Liebende auf der Bank

- 1 Épreuve colorée Ce motif est revenu ensuite dans une gouache et une aquarelle

- 1 Épreuve No. 66/110
(Nos. 66, 67, 68, 110, Chagall, New York)

Le Talmudlehrer

- 1 1. État

Der Grab

- 1 2. État

- 1 État coloré aquarelle à la main

- 1 Épreuve No. 89/110
(Nos. 68, 67, 68, 110, Chagall, New York)

- (3 Épreuves non numérotées, Chagall, New York)

Haus des Grossvaters

- 3 États différents

- 1 album 2 Épreuves colorées main aquarelles sur chaux, contenant 20 gravures Épreuves
d'artistes de Mein Leben, sur japon.

Haus im Witebsk

Chagall s'est servi du même thème pour des gouaches

- 1 Épreuve colorée

- 3 États différents

- 1 Épreuve No. 107/110

- (Nos. 59, 62, 102, 110 et

- 2 États, Chagall, New York)

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N3

Speisezimmer

- 1 3. état
1 épreuve No. 87/110
(Nos. 65, 98/110, Chagall, New York)

Feuer in der Stadt

- 1 1. état
1 3. état
1 épreuve No. 65/110
(Nos. 34, 40, 64, 66, 94/110, Chagall, New York)

Mutter und Sohn

- 2 épreuves colorées main
1 1. état
1 3. état
1 épreuve No. 55/110
(Nos. 56, 57/110, Chagall, New York)

Selbstporträt

- 11 états différents
1 épreuve colorée
1 épreuve No. 53/110
(Nos. 36, 37, 63, 64, 65/110, Chagall, New York)

Haus in Peskowitz

En 1924 Chagall s'est servi du même thème pour un tableau

- 1 1. état
1 2. état
1 3. état
1 épreuve colorée main
1 épreuve No. 58/110
(No. 44/110, Chagall, New York)

Des Grab des Vaters

- 7 états différents
2 épreuves colorées
1 épreuve No. 58/110
(3 épreuves non numérotés, Chagall, New York)

Politesse

- 1 album Mein Leben sur japon en couvercle par chemin, contenant 20 gravures épreuves d'artiste de Mein Leben, sur japon.

Tchitchikoff sur la routeM. HadrerMme. Karobacka

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Pl 74

Tchichikoff arrive au Bal THE "DEAD SOULS" OF GOGOL

Tchichikoff à sa Toilette 1 épreuve de chaque titre

Le Cochin

Tchichikoff se rase

Tchichikoff se couche

Le départ de Tchichikoff

La Rencontre à l'Eglise de Tchichikoff avec une femme

Tchichikoff demande son Chemin

La Naissance

Le Cocher

La Bagarre

M. Plushkin

La Baba

La Dispute de Plushkin avec sa Cuisinière

Tchichikoff et Subakevitch

Le jeu de Cartes

Tchichikoff arrive chez Subakevitch

Subakevitch

L'Arrivée à l'Auberge

Subakevitch

Le Cabaret

Le Village

Tchichikoff au Bal

Mme. Subakevitch

Politesses

La Bienvenue à Tchichikoff

Tchichikoff sur la Route

M. Nosdrev

Mme. Karobochka

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P2

Tchichikoff arrive au Bal LES FABLES DE LA FONTAINE

Tchichikoff à sa Toilette

Le Pape et les Oies

Le Commis

La Rencontre

Le Corbeau et le Renard

Le Domestique

La Conversation

Les deux Perroquets

1 Épreuve

L'Homme et son Image

Moujik sur un Cheval

2 Épreuves, dont 1 colorée

Le Fou qui a vendu la Sagesse

1 Épreuve

Le Charlatan

1 Épreuve

Le Fucheron et Mercure

1 Épreuve

Le Corf et La Vierge

1 Épreuve

Le Villaginois et le Serpent

1 Épreuve

La Fille

1 Épreuve

Le Statuaire et la Statue de Junon

1 Épreuve

Le Souris métamorphosé en Vierge

1 Épreuve

Le Rieur et les Poissons

1 Épreuve

1 Épreuve colorée main

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q1

Le Loup devenu Berger LES FABLES DE LA FONTAINE

1 épreuve

La Perdrie et les Coqs

2 épreuves

1 épreuve

Le Corbeau et le Renard

2 épreuves

1 épreuve

Les deux Perroquets

1 épreuve

2 épreuves

L'Homme et son Image

1 épreuve

1 épreuve

Le Fou qui a vendu la Sagesse

1 épreuve

1 épreuve

Le Charlatan

1 épreuve

1 épreuve

Le Bucheron et Mercure

1 épreuve

1 épreuve

Le Cerf et la Vigne

1 épreuve

1 épreuve

Le Villageois et le Serpent

1 épreuve

1 épreuve

La Fille

1 épreuve

1 épreuve

Le Statuaire et la Statue de Jupiter

1 épreuve

1 épreuve

La Souris métamorphosée en Fille

1 épreuve

1 épreuve

Le Rieur et les Poissons

1 épreuve

11 épreuve colorée main

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Q2

Le Loup devenu Berger

1 épreuve

Le Lion devenu vieux

1 épreuve

Le Rat et l'Eléphant

1 épreuve

L'Ane revêtu de la Peau de Lion

2 épreuves

La Poule aux Œufs d'Or

1 épreuve

La Laitière et le Pot-au-lait

1 épreuve

Le Renard et le Buste

1 épreuve

Le Curé et le Mort

1 épreuve

L'Enfant et le Maître d'Ecole

1 épreuve

Les Obseques de la Lionne

1 épreuve

Le Renard et les Cigognes

1 épreuve

La Lice et sa Compagne

1 épreuve

Le Testament expliqué par Esop

1 épreuve

La Genisse, la Chèvre, et la Brebis en Société

1 épreuve

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Q5

Le Poisson et le Berger qui joue de la Flute

1 épreuve

2 épreuves

Le Savetier et le Financier

2 épreuves

2 épreuves

La jeune Veuve

2 épreuves

2 épreuves

La Chatte métamorphosée en Femme

2 épreuves

2 épreuves

Le Singe et le Léopard

(une planche titre ignorée)

2 épreuves

1 épreuve

Le Renard et les Raisins

1 épreuve

1 épreuve colorée main

Les deux Pigeons

2 épreuves

Le Coq et la Perle

2 épreuves

Le Loup, la Mère et l'Enfant

2 épreuves

La Mort et le Malheureux

2 épreuves

Les deux Chèvres

2 épreuves

* Le Bouc et le Renard

2 épreuves

La Mort et le Bucheron

2 épreuves

* Les Femmes et le Secret

2 épreuves

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La Vieille et les deux Servantes
La divineresse

1 épreuve
2 épreuves

Le Soleil et les Grenouilles

1 épreuve
2 épreuves

Le Lièvre et les Grenouilles

1 épreuve
2 épreuves

Le Lion amoureux

1 épreuve
2 épreuves

(Une Planche titre ignoré)

1 épreuve
1 épreuve

Le Lion et l'Ane chassants

1 épreuve
1 épreuve

Les deux Coqs

1 épreuve
1 épreuve

Le Meunier, son Fils, et l'Ane

1 épreuve
1 épreuve

Le Lion s'en allant en Guerre

1 épreuve
1 épreuve

Le Renard et les Poules-dinde

1 épreuve
1 épreuve

Le Chat et les deux Moineaux

1 épreuve
2 épreuves

La Grenouille qui veut se faire aussi grosse qu'un Boeuf

1 épreuve
1 épreuve

L'Œur et les deux Compagnons

1 épreuve
1 épreuve

Le Cerf et la Vigne

1 épreuve
1 épreuve

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Q5

La Vieille et les deux Servantes

1 épreuve

Le Satyr et le Passant

1 épreuve

Le Renard ayant la queue coupée

1 épreuve

*

Le Renard et le Bouc enfant

2 épreuves

L'Aigle, la Laine, et la Chatte

1 épreuve

Les Loups et les Brebis

1 épreuve

Le Charretier embourbé de terre

2 épreuves

Le Geai paré des plumes d'un Paon

1 épreuve

L'Âne et le Chien

1 épreuve

Les Taureaux et la Grenouille

1 épreuve

Le Chameau et les Bateaux flottants

1 épreuve

L'Ivrogne et sa Femme venger du Geai

2 épreuves

Le Cheval et l'Âne à Junon

1 épreuve

Le Lion et le Rat

1 épreuve

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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66

Le Berger et la Mer

1 Épreuve

Le Coq et le Renard

1 Épreuve

Le Chêne et le Roseau

1 Épreuve

La Fortune et le jeune enfant

1 Épreuve

Le Cigne et le Cuisinier

1 Épreuve

Le petit Poisson et le Pêcheur

1 Épreuve

Le Pot de fer et le Pot de terre

1 Épreuve

Le Cerf se voyant dans l'eau

1 Épreuve

La Femme noyée

1 Épreuve

Le Loup et la Cigogne

1 Épreuve

Le Héron

1 Épreuve

Le Cheval s'étant voulu venger du Cerf

1 Épreuve

Le Paon se plaignant à Junon

1 Épreuve

Le Lion et le Chasseur

1 Épreuve

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77 Q7

L'Oiseau blessé d'une flèche

1 Épreuve

Le Chien qui porte à son cou le Diner de son Maître

1 Épreuve

L'Allouette et ses petits avec le Maître d'un Champ

1 Épreuve

Le Loup plaquant contre le Renard par devant le Singe

1 Épreuve

Le Loup et l'Agneau

2 Épreuves

L'Aigle et le Hibou

1 Épreuve

L'Homme et l'Idol de bois

1 Épreuve

Le Tortue et les deux Canards

1 Épreuve

L'Aigle et l'Escarbot

1 Épreuve

L'Oeil du Maître

1 Épreuve

Le Lion et le Moucheron

1 Épreuve

* NOTE: Erreur de titre pour un "Cerf et Vigne" et pour un "Bouc et Renard."

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THE MUSEUM OF MODERN ART
NOTES POUR LES FABLES DE LA FONTAINE

R1

Chagall travailla pour les Fables de La Fontaine dans l'atelier de Fort, rue St. Jacques, à Paris, mais comme il ne fut pas content du tirage, on le détruit, et Chagall recommença tous les travaux chez Maurice Potin.

Les Épreuves marquées "F" veulent dire Fort.

Les Épreuves marquées "Pot" veulent dire Potin.

Under the conditions printed on the back of this receipt.

Approved:

Director

Department of Painting and Sculpture

Number

Artist

Description

Insurance
Valuation

Prints by Marc Chagall:

Museum
Insurance

604 Black and white, insured for \$100. each

65 Colored, insured for \$100. each

66 Black and white, in album, insured for \$50. each

1,048

Note: These prints were collected from Mr. Chagall, 22 Riverside Drive, by W. W. Bunker who packed and shipped them to Chicago. They have not been checked by the Museum of Modern Art.

All prints are the property of Mr. Chagall.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK
TELEPHONE CIRCLE 5-8900

Chagall
Schneicwind
and
Chagall
Date... *May 29, 1945*...

The following objects are lent by The Museum of Modern Art

to *Mr. Carl G. Schneicwind, Art Institute of Chicago*.....for the purpose of

cataloguing.....from *May*.....to.....

under the conditions printed on the back of this receipt.

Approved.....*10.18.40*.....
Director Registrar

Department of Painting and Sculpture

Number	Artist	Description	Insurance Valuation
--------	--------	-------------	------------------------

Prints by Marc Chagall:

Museum
insures

964 Black and white, insured for \$50. each

85 Colored, insured for \$100. each

20 Black and white, in album, insured for \$50. each

1,049

Note: These prints were collected from Mr. Chagall, 42 Riverside Drive, by *H. S. Budworth* who packed and shipped them to Chicago. They have not been checked by the Museum of Modern Art.

All prints are the property of Mr. Chagall.

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THE MUSEUM OF MODERN ART

Total master Leaving Chagall, New York

Date May 31, 1945

To: Miss Allen

Re: Chagall Ex'n - insurance

From: Miss Dudley

Residing at Chagall, New York

Dear Monawee:

Will you please insure the Chagall prints sent to Chicago for \$55,700.

964 Black and White at \$50. each	\$ 48,200
20 Black and hite in album	1,000
65 Colored at \$100. each	6,500

\$55,700.

of May 6th.

Thanking you, I am

Very truly yours,

Hugh Edwards
Hugh Edwards, Assistant Curator,
Department of Prints and Drawings.

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THE ART INSTITUTE OF CHICAGO

COUNT

Total number leaving Chagall, New York

Black and white
Colored
1 album engravings

964
65
20

DEPARTMENT OF PRINTS AND DRAWINGS

Total

1,049

Remaining at Chagall, New York

262

May 16, 1946.

Miss Dorothy H. Dudley, Registrar,
The Museum of Modern Art,
13 West 53rd Street,
New York City,
New York.

Dear Miss Dudley:

The shipment of fifty Bible etchings by Chagall has arrived
safely and all numbers check with the list given in your letter
of May 6th.

Thanking you, I am

Very truly yours,

Hugh Edwards -

Hugh Edwards, Assistant Curator,
Department of Prints and Drawings.

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Chagall
Schniewind

THE ART INSTITUTE OF CHICAGO

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

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, *Curator*

May 16, 1946.

Miss Dorothy H. Dudley, Registrar,
The Museum of Modern Art,
11 West 53rd Street,
New York City,
New York.

Dear Miss Dudley:

The shipment of fifty Bible etchings by Chagall has arrived safely and all numbers check with the list given in your letter of May 6th.

Thanking you, I am

Very truly yours,

Hugh Edwards -

Hugh Edwards, Assistant Curator,
Department of Prints and Drawings.

he

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

April 30, 1946

May 6, 1946

Mr. Carl Schniewind
Curator of Prints
Art Institute of Chicago
Chicago, Illinois

Dear Mr. Schniewind: ad your bill, No. 18413, for insurance

We are sending you by prepaid railway express 1 package contain-
ing 50 etchings for the Bible by Chagall. The numbers are as
follows:

95 of 107	122	132	146
94 109	123	133	147
95 I have 111 received	124 other 134 of Chagall	148	149
97 which 112 been in 125	136	149	150
99 have 113 checked, 126	137	150	151
101 114	127	138	152
103 With 115	128	139	153
104 116	129	141	154
105 118	130	144	155
106 121	131	145	156

Will you be kind enough to let me know when you have received
them.

Mr. Carl G. Schniewind, Curator
With best regards, I am,
The Art Institute of Chicago
Chicago 4, Illinois

Sincerely,

Dorothy H. Dudley

DHD:LL

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

April 30, 1946

Dear Mr. Schniewind:

Dear Mr. Schniewind: There has been a general misunderstanding
for insurance on the shipments of the Chagall prints.
We have received your bill, No. 18219, for insurance
on the Chagall prints which were sent to us on
December 29 and on March 2. I wonder if this bill

We have received your bill, No. 18219, for insurance on the Chagall prints which were sent to us on December 29 and on March 2. I wonder if this bill was sent by mistake since the prints are insured under our policy which covers them in transit as well as while at the Art Institute or at the Museum of Modern Art.

I have just received another group of Chagall prints which have been in Mr. Sweeney's office. When they have been checked, I will have them shipped to you.

With best wishes, I am

Sincerely yours,

Registrar

Mr. Carl O. Schiewind, Curator
Department of Prints and Drawings
The Art Institute of Chicago
Chicago 3, Illinois

DHD:EGL

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THE ART INSTITUTE OF CHICAGO

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

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

May 16, 1946

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Dudley:

It appears that there has been a general misunderstanding about the charges for insurance on the shipments of the Chagall prints. I note that you have already paid bill No. 17497 in the amount, \$7.14. Mr. Schniewind has asked me to tell you that we will take care of the other two bills.

Yours very truly,

Winifred Healey

Winifred Healey,
Secretary to
Carl O. Schniewind

*Wagner -
does this mean
any thing to you?
Please return -
Wagner*

12 drawings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13)
(Numbers 7, 11, 12 held for exhibit Registrar)

Mr. Carl O. Schniewind, Curator
Department of Prints and Drawings

Prints The Art Institute of Chicago
Chicago 3, Illinois (from g. Submitted to Museum of Modern Art, Chicago 3, Illinois loaned by Mr. Chagall)

Enclosures
DHD:ash
Enclosures

24 drawings (from group Number 1-22. Numbers 13, 17, 23, 24, 25, 26, 27, 28, 29 held for exhibition)

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

Schniewind

c.c. Mr. Sweeney

PAGE I

Prints received from Mr. Stephen Kellen, 1915 Fifth Ave. (from Paris to Mr. Kellen who delivered to the Museum of Modern Art) April 24, 1946

Bible

46 etchings
1 drawing

Booklet

Dear Mr. Schniewind:

We are shipping to you three packages containing the Chagall prints on the enclosed list. As far as possible we have packed them in groups as received by us.

Bible

We did not receive a checklist for the package from Mr. Stephen Kellen. I believe the numbers on the backs of the prints which you sent to us are yours. 42, 43, 47, 48 held for exhibition

Booklet

Please note, in the Paris shipment in package III, that only two of the prints in the groups marked with an asterisk arrived in the Paris shipment. Our records show that we received 96 Bible prints, including two for Genfems. The two Genfems may be the two mentioned above. I can not account for the ten additional prints until I check with Miss Margaret Miller, who will be away until Friday. We will write you as soon as we know if these ten prints should be included in one of the other groups. 49, 51, 52

(Numbers 44, 45, 46 held for exhibition)

Booklet

Will you be kind enough to sign and return the enclosed duplicate list when you have checked these shipments.

With best wishes, I am 44, 45, 46, 47, 48, 49

Respectfully

Sincerely yours,

12 etchings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13)
(Numbers 7, 12 held for exhibition) Registrar

PAGE II

Mr. Carl O. Schniewind, Curator
Department of Prints and Drawings
The Art Institute of Chicago
Chicago 3, Illinois (from Paris to Museum of Modern Art)

Booklet

DHD:ash
Enclosures

24 etchings (from group Number 1-24. Numbers 15, 17, 18, 19, 20, 21, 22, 23 held for exhibition)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

CHAGALL PRINTS TO BE SHIPPED TO Mr. CARL SCHNIEWIND

PACKAGE I

Prints received from Mr. Stephen Kellen, 1215 Fifth Ave. (from Paris to Mr. Kellen who delivered to the Museum of Modern Art)

Bible

24 etchings
1 drawing

Early Work

2 etchings

Prints included in first shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Bible

12 etchings (36, 40a, 40b, 41, 44, 46, 48, 49, 50, 51, 52, 53a)
(Numbers 37, 38, 39, 42, 43, 45, 47, 53b held for exhibition)

Fables

4 etchings (54, 55, 59, 62)
(Numbers 56, 57, 58, 60, 61, 63, held for exhibition)

Gogol and Miscellaneous

14 etchings (Gogol 20a, 20b, 21, 22, 23, 33, 34, 35)
(Misc. 25, 26, 27, 30, 31, 32)
(Numbers 24, 28, 29 held for exhibition)

Mein Leben

9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

84 etchings (from group Number 1-82. Numbers 13, 27, 39, 43, 50, 73, 86, 88 held for exhibition)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

Gogol

34 etchings (from group number 157-180. Numbers 163 and 165 held for exhibition)

Mein Leben

1 portfolio

PACKAGE III

Prints received from Mrs. Rappaport, Paris.

Gogol

89 etchings (from Group 1-98. No. 50 was not sent. Numbers 17, 20, 21, 42, 49, 64 held for exhibition)

20 etchings (vignettes)

18 etchings (index)

12 sketches (in folder No. 20)

Bible

16 etchings (in folder "Kings and Prophets", numbers 2, 4, 43, 44, 47, 48, 49, 50, 51, 52, 54, 56, 57, 59, 60, 61.)

4 etchings (in folder, numbers 9, 11, 12, 15)

18 etchings (in folder containing 12 plates, 18 proofs, numbers 1, 5, 7, 8, 10, 13, 19, 22, 24, 25, 26, 33)

32 etchings (in folder containing 22 plates, 32 proofs)

✓ 1 etching (in folder marked "Circumcision")

✓ 8 etchings (in folder, numbers 108, 110, 117, 119, 125, 140, 142, 155)

✓ 3 etchings (in folder, not numbered)

1 sketch (in folder #38)

3 etchings)

2 sketches (in folder #39)

2 etchings)

1 sketch (in folder #42)

3 etchings)

2 sketches (in folder #43)

2 etchings)

only 1 of these in Paris & apartment

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1 sketch) (in folder #44)
3 etchings)

1 sketch) (in folder #45)
3 etchings)

1 sketch) (in folder #46)
1 etching)

1 sketch) (in folder #47)
3 etchings)

Seven Capital Sins

3 etchings (in one set)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Chagall
Schniewind
cc: Miss Dudley
Mr. Wheeler

December 15, 1945

Dear Mr. Schniewind:

As I had heard nothing at all from Ida Chagall,
I cabled her the other day as follows:

"NO WORD YET REGARDING PAINTINGS SHIPMENT
URGENTLY NEEDED DEADLINE JANUARY FIRST
CABLE REPLY REGARDS"

This morning we received this reply:

"COMPLETED TODAY WITH POTIN ALL TITLES
INFORMATION ENGRAVINGS STOP MAILING
INFORMATION SHIPPING ENGRAVINGS STOP
WILL CABLE SHORTLY ABOUT PAINTINGS
REGARDS"

This finally offers some encouragement.

Sincerely,

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

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

THE ART INSTITUTE OF CHICAGO

Chagall
Schniewind

Copy to: Mr. Sweeney

CHARLES E. WOLCENSTEIN, Secretary

WALTER S. SMITH, Treasurer and Vice-President

EDWARD B. MURPHY, Vice-President

FRANK S. FURCHART, Vice-President

HOWELL TYSON, Vice-President

WALTER S. BROWDER, Vice-President

WALTER S. BROWDER, Treasurer and Vice-President

CHARLES E. WOLCENSTEIN, Secretary

CHARLES E. WOLCENSTEIN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL FORD

November 15, 1945

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

June 3, 1945

Dear Mr. Schniewind:

We are shipping to you 107 prints by Chagall, divided into packages as follows:

- 2 colored versions of black & white prints sent in previous shipment
- 74 prints of Fables
- 26 prints of Gogol
- 5 Biblical illustrations, prints

When you have received them will you be kind enough to sign and return the enclosed receipt? We are insuring the prints for \$75.00 each, the value given us by W. S. Rappaport.

Will you please return the next shipment of our prints by Acme Fast Freight, declaring value of 50¢ per pound. In this way we get the lowest shipping rate, which is \$1.65 per 100 pounds. Since the prints are covered by our insurance, it is not necessary to declare a higher value. I know that one or two shipments were sent by Railway Express, but I think you had better use Acme for most of the shipments since our budget was based on the lower rate.

With kind regards, I am,

Sincerely yours,

Registrar

Mr. Carl O. Schniewind, Curator
Department of Prints and Drawings
The Art Institute of Chicago
Chicago 3, Illinois

DHD:sah

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Chagall
Schniewind
THE ART INSTITUTE OF CHICAGO

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

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

June 5, 1945

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Dudley:

Enclosed is a letter I have just sent to Mr. Marc Chagall. After having carefully checked all of his prints, I find a discrepancy between his list and our count.

Before I return your Registrar's forms, therefore, I shall wait until I hear from Mr. Chagall concerning the discrepancy.

With kindest regards.

Sincerely,

Carl O. Schniewind

Carl O. Schniewind

COS:wh

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

June 5, 1945

Mr. Marc Chagall
4 East 74th Street
New York 21, N. Y.

Dear Mr. Chagall:

Your prints arrived in good condition on Saturday afternoon. We checked them carefully and I want to report on our findings. First of all, let me thank you most sincerely for the great work which you and your daughter have completed so expediently, and particularly also for the magnificent list which you compiled for us. All this is immensely helpful and I am sure we will be able to complete the work in time and I only hope that you will then be pleased with the results.

Two or three prints were slightly wrinkled and the one lithograph "L'homme au cochon" has a slight tear on the side which can be easily remedied and is not serious, probably due to a lack of sufficient stiffness in the packing. This is the only damage we can detect.

As to count, we have found some discrepancies between your list and our findings. They are as follows:

- La Rencontre de Moïse et d'Aaron. Received 8 prints, not 13 as listed.
- Abraham descendant avec les trois Anges vers Sodome. Received 3 prints, not 2 as listed.
- L'Apparition de L'Ange de Josué. Received 14 prints, not 13 as listed.
- Rencontre en Palestine de Joseph avec ses Frères. Received 6 prints and not 5 as listed.
- L'Arche de Noé. Received 11 and not 13 prints as listed.
- La Prière d'Isaïe. Received 9 prints and not 7 as listed.
- Joseph caché dans la Terre par ses Frères. Received 11 prints, not 14 as listed.
- Traversée de la Mer Rouge. Received 5 prints, not 4 as listed.
- Lutte de Jacob avec l'Ange. Received 7 prints and not 6 as listed.
- Nu à l'Éventail. Received 4 prints and not 1 as listed.
- Tour Eiffel. 7 prints received, not 6 as listed.
- Le Musicien. 4 prints received, not 6 as listed.
- La Promenade. 7 prints received, not 5 as listed.
- An der Staffelei. 6 prints, not 5 as listed.
- Der Vater. 5 prints received, not 4 as listed.
- Fables de la Fontaine:
 - Les Deux Perroquets. 2 prints received, not 1 as listed.
 - Le Genisse, la chèvre et le brebis. 2 prints received, not 1 as listed.
 - La Grenouille qui veut se faire aussi gros que le Boeuf. 2 prints received, not 1 as listed.

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COPY

Page 2

Mr. Marc Chagall

June 5, 1945

Fables de la Fontaine: (continued)

- Le Loup Plaidant contre le Renard par devant les Singes. 2 prints received, not 1 as listed.
- L'aigle et le hibou. 2 prints received, not 1 as listed.

The following were received but not listed:

- 1 impression, Les Grenouilles qui demandent au Roi.
- 1 impression, L'Avare qui a perdu son trésor.
- 1 impression, L'âne chargé d'éponges et l'âne chargé de sel.
- 1 impression, Le Corbeau voulant imiter l'Aigle.

Not received:

15 Gravures pour Les Sept Péchés capitaux. (Entire set not received)

In making these corrections on your list we thus come to a total of 763 individual prints. On your sheet entitled "Count", I interpreted the number of prints which you sent us in the following way:

Total of prints listed by you	1049
Remaining in New York	<u>262</u>
Balance sent to Chicago	787

787
763 Sc.
24

There is, therefore, a discrepancy of 24 prints between your count and ours.

Will you please inform me whether you agree with me on the above so that I can send you a proper receipt for the entire shipment.

Thanking you again for all your trouble. With kindest regards to you and Mrs. Rappaport.

Yours sincerely,

COS:wh

Carl O. Schniewind

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

cc: Miss Dudley ✓

Chagall
Schniewind

June 1, 1945

Dear Mr. Schniewind:

By the time you receive this you will have Mrs. Rapaport's data in hand. It was a prodigious job and I think Mrs. Rapaport deserves quite a bit of credit for meeting her deadline. I am enclosing a receipt from the Registrar's Office, covering the shipment which was made by Budworth to you. I trust it will reach you in good condition.

With all kind regards to Mrs. Schniewind and you,

Sincerely,

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

JJS:mc
encl.

*collected, packed and
prints shipped by Budworth May 29
Not checked by MOA -*

W20

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO W. S. Budworth and Son

Date May 29, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

424 West 52nd Street

New York 22, N. Y.

Nº 30088

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

	Unit Price	Total
For collecting on May 28th about 850 prints from Miss Chagall, 42 Riverside Drive, and packing and shipping to Mr. Carl O. Schniewind, Art Institute of Chicago, Chicago, Illinois		
Order by <u>Registrar C.H. Dudley</u>		
Authorized by <u>Director</u>		
For <u>Chagall Exh. 1945</u>		

20. Le Cirque. etching (soft ground) intaglio
b. " " " " relief
X 21. Suite Cirque (lovers and fowl) 1944. etching (soft ground)
X 22. " (girl on horse). 1944. etching " "
X 23. Juif en Prière. woodcut
✓ 24. Dead Souls -- Mme. Korobatchka etching and drypoint
✓ 25. " " -- La Bienvenue à Chitchikov etching and drypoint
✓ 26. " " -- Chitchikov sur la Route. " " "
✓ 27. " " -- Sobakevitch " " "
✓ 28. " " -- Politesse " " "
✓ 29. " " -- Mme. Sobakevitch " " "
✓ 30. " " -- Chitchikov demande son chemin " " "
✓ 31. " " -- La paysanne " " "
✓ 32. " " -- Le départ de Chitchikov " " "
X 33. Homme à la Chèvre. lithograph
✓ 34. La Tasse de Thé. lithograph
✓ 35. Homme avec Chèvre dans la Nuit. lithograph

44.410
Framed with brown label in
cat.
max
max 46.411

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Chagall prints suggested for reproduction.

Miscellaneous

1. Autoportrait à la Chèvre. lithograph, hand colored
 2. Sur le Toit.
 3. Les Amoureux près de la Rivière. etching
 4. La Fête. etching
 5. Homme de Cirque. etching. 1922
 6. Promenade. etching. 1922 drypoint
 7. Autoportrait à la Grimace. etching. 1924-25. and aquatint *not shown framed (in exhibition) listed in cat*
 8. Autoportrait - Souriant etching and drypoint
 9. Portrait de la Femme de l'Artiste etching and drypoint
 10. Nu à l'Éventail etching and drypoint
 11a. Acrobate au Violon. 1924 etching and drypoint, hand colored
 b. " " " " " " " " " " " "
 c. " " " " " " " " " " " "
 12. Autoportrait fait pour "Marc Chagall". 1928. etching *framed (in exhibition) listed in cat*

Mein Leben - etchings

- 13a. Mutter und Sohn drypoint and hand color
 b. " " " " " "
 14. Die Grossvater S " *cataloged but not shown*
 15. Die Grossmutter " "
 16. Pokrovastrasse " "
 17a. Der Talmudlehrer " "
 b. " " " and hand color
 18. Selbstportrait etching and drypoint
 19. Das Grab des Vaters " " " "

Gogol and Miscellaneous

- 20a. Le Cirque. etching (soft ground) intaglio
 b. " " " " " " relief
 21. Suite Cirque (lovers and fowl) 1944. etching (soft ground)
 22. " " (girl on horse). 1944. etching " "
 23. Juif en Prière. woodcut
 24. Dead Souls -- Mme. Korobatchka etching and drypoint *44.410 framed not shown listed in cat.*
 25. " " -- La Bienvenue à Chitchikov etching and drypoint
 26. " " -- Chitchikov sur la Route. " " "
 27. " " -- Sobakevitch " " "
 28. " " -- Politesse " " "
 29. " " -- Mme. Sobakevitch " " "
 30. " " -- Chitchikov demande son chemin " " "
 31. " " -- La paysanne " " "
 32. " " -- Le départ de Chitchikov " " "
 33. Homme à la Chèvre. lithograph
 34. La Tasse de Thé. lithograph
 35. Homme avec Chèvre dans la Nuit. lithograph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.3

-2-

Bible

- #28 ✓ 36. Le départ de Jacob en Egypte. etching and drypoint
 - #96 ✓ 37. Le Songe de Jacob. " " "
 - #102 ✓ 38. Abraham pleure Sarah. " " "
 - ✓ 39. Le Sacrifice de Noé. " " "
 - ✓ 40a. L'Arche de Noé. state VII " " "
 - ✓ 40b. " " " state I " " "
 - #103 ✓ 41. La Prière de Hannah. " " "
 - #104 ✓ 42. La Vision du Prophète Elie. " " "
 - #37 ✓ 43. David avec la Tête de Goliath. " " "
 - 44 ✓ 44. Absalon tué dans la forêt. " " "
 - #37 ✓ 45. Prophète tué par un lion. " " "
 - #35 ✓ 46. La Prière d'Isaïe (Psaume 64) " " "
 - 47 ✓ 47. Gravure pour la Bible pour la Livre de Prophètes. etching and drypoint
 - ✓ 48. Jacob bénit les enfants de Joseph. " " "
 - ✓ 49. La Rencontre de Moïse et d'Aaron. " " "
 - 50 ✓ 50. Le Repas de Pâques. etching and drypoint
 - ✓ 51. Moïse brise les Tables de la Loi. " " "
 - ✓ 52. Aaron et le Chandelier. " " "
 - 53 a ✓ 53a. L'Apparition de l'Ange à Josué. first state. etching and drypoint
 - #94 ✓ 53b. " " " " " last state. " " "

La Fontaine

- 10 ✓ 54. L'Ane et le petit chien. etching and drypoint
 - cat no. 50 ✓ 55. Le Lion Amoureux. " " "
 - cat no. 84 ✓ 56. Le Renard et le Raisin. " " "
 - cat no. 92 ✓ 57. Le Loup et le Cigogne. " " "
 - cat no. 88 ✓ 58. La Chatte métamorphosée en Femme. " " "
 - cat no. 86 ✓ 59. La Lièvre et les Grenouilles. " " "
 - cat no. 91 ✓ 60. L'Ane chargé d'épaves et l'Ane chargé de Sel. etching and drypoint
 - ✓ 61. L'Aigle et l'Escarbot. etching and drypoint *not matted (not shown) cat.*
 - ✓ 62. Le Renard et le Cigogne. " " "
 - ✓ 63. Les Deux Perroquets, le Roi et son Fils. etching and drypoint

4 in museum to be added

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Chagall prints selected for illustration of

Mr. Schniewind's article.

- 11a. Acrobat au Violon. 1924 etching and drypoint, hand colored
- 11b. " " " " " " " " *in exhibition*
- 11c. " " " " " " " " *in exhibition*
- 20a. Le Cirque. etching (soft ground) intaglio
- 20b. " " " " " " relief
- 24. Dead Souls -- Mme. Korobatchka etching and drypoint
- 40a. L'Arche de Noé. state VII " " "
- 40b. " " " state I " " "
- 53a. L'Apparition de l'Ange à Josué. first state. etching and drypoint
- 53b. " " " " " last state. " " "
- 60. L'Ange chargé d'épanges et l'Ange chargé de Sel. " " "

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TITLES La Fontaine

Book I.

- I:2 Le Corbeau et le Renard.
- I:3 La Grenouille qui veut se faire aussi grosse que le boeuf.
- I:4 Les deux mulets.
- I:5 Le loup et le chien.
- I:6 La Genisse, la chevre et la brebis, en societe avec le lion.
- I:10 Le loup et l'agneau.
- I:11 L'homme et son image.
- I:12 Le dragon a plusieurs tetes et le dragon a plusieurs queues.
- I:13 Les voleurs et l'ane.
- I:15 La Mort et le malheureux.
- I:16 La Mort et le bucheron.
- I:18 Le renard et le Cigogne.
- I:19 L'Enfant et le maitre d'ecole.
- I:20 Le coq et la perle.
- I:22 Le Chene et le roseau.

Book II

2

- II: Conseil tenu par les rats
- II:3 Le loup plaidant contre le renard par-devant le singe.
- II:4 Les deux taureaux et une grenouille
- II:6 L'Oiseau blesse d'une fleche.
- II:7 La lice et sa compagne
- II:8 L'Aigle et l'escarbot
- II:9 Le lion et le moucheron
- II:10 L'Ane charge d'eponges, et l'ane charge de sel.
- II:11 Le lion et le rat.

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Book II cont.

- II:14 Le Lievre et les grenouilles
- II:15 Le Coq et le renard
- ✓ II:16 Le Corbeau voulant imiter l'aigle
- II:17 Le paon se plaignant a Junon
- ✓ II:18 La Chatte metamorphosee en femme
- II:19 Le lion et l'ane chassant
- II:20 Testament explique par Esope

BOOK III

- III:1 Le Meunier, son fils et l'ane
- III:2 Les membres et l'estomac
- III:3 Le loup devenu berger
- III:4 Les grenouilles qui demandent un roi
- III:5 Le renard et le bouc
- III:6 L'aigle, la laie et la chatte
- III:7 L'ivrogne et sa femme
- ✓ III:9 Le loup et le cigogne
- ✓ III:11 Le Renard et les raisins
- III:12 Le Cyne et le cuisinier
- III:13 Les loups et les brebis
- III:14 Le lion devenu vieux
- III:16 La femme noye

BOOK IV

- IV:1 Le lion amoureux
- IV:2 Le berger et la mer
- IV:5 L'ane et le petit chien
- IV:7 Le singe et le dauphin
- IV:8 L'homme et l'idole de bois
- ✓ IV:9 Le geai pare des plumes du paon

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Book IV cont.

- IV: 10 Le chameau et les batons flottants
- IV:13 Le cheval s'etant voulu venger du cerf
- IV:14 Le renard et le buste
- IV:20 L'avare qui a perdu son tresor
- IV:21 L'oeil du maitre
- IV:22 L'alouette et ses petits avec le maitre d'un champ

IV

BOOK V

- V:1 Le bucheron et mercure
- V:2 Le pot de terre et le pot de fer
- V:3 Le petit poisson et le pecheur
- V:5 Le renard ayant la queue coupee
- 6
- V: La vieille et les deux servantes
- V:7 Le satyre et le passant
- V:11 La fortune et le jeune enfant
- V:13 La poule aux oeufs d'or
- V:15 Le cerf et la vigne
- V:18 L'aigle et le hibou
- V:19 Le lion s'en allant en guerre
- V:20 L'ours et les deux compagnons
- V:21 L'ane vetu de la peau de lion
- V:

BOOK VI

- VI:2 Le lion et le chasseur
- VI:9 Le cerf se voyant dans l'eau
- VI:12 Le soleil et les grenouilles
- VI:13 Le villageois et le serpent
- VI:16 Le cheval et l'ane

IV: 10 Le baton

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Book VI (cont)

VI:18 LE Chartier embourbe

VI:19 Le Charlatan

VI:21 La jeune veuve

VI:

BOOK VII

VII:4 Le heron

VII:5 La fille

?

VII: La cour de lion

VII: 10 La laitiere et le pot au lait

VII:11 Le cure et la mort

VII:13 Les deux coqs

VII:15 Les divineresses

BOOK VIII

VIII:2 Le savetier et le financier

6

VIII: Les femmes et le secret

VIII:7 Le chien qui porte a son cou le dine de son maitre

VIII:8 Le rieur et les poissons

✓ VIII:14 Les obseques de la lionne

VIII:15 Le rat et l'elephant

BOOK IX

✓ IX:2 Les deux pigeons

IX:3 Le singe et le leopard

IX:6 Le statuaire et la statue de Jupitre

IX:7 La souris metamorphosee en fille

IX:8 Le fou qui vend la sagesse

BOOKX

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BOOK X

X:2 La tortue et les deux canards

X:7 La perdrix et les coqs

✓ X:10 Les poissons et le berger qui joue de la flute

✓ X:11 Les deux perroquets, le roi et son fils

BOOK XI

X XI:10 Le soleil et les Grenouilles

BOOK XII

XII:2 Le chat et les deux moineaux

✓ XII:4 Les deux chevres

XII: 18 Le renards et les poulets d'inde

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Chagall
Schneewind

THE ART INSTITUTE OF CHICAGO

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DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

May 7, 1946.

Miss Dorothy H. Dudley, Registrar,
The Museum of Modern Art,
11 West 53rd Street,
New York City, New York.

Dear Miss Dudley:

We have checked the Chagall shipment and our result coincides with your list with the exception that we received twenty-one vignettes for Gogol's "Dead Souls" instead of twenty as listed on page two.

The reference to Package III in your letter is not quite clear to us as all the prints you enumerate are included in the present shipment. We have noted on the list which prints have our numbers on the backs and those which have Chagall numbers. If there is any further doubt, will you be so kind as to write us.

Very truly yours,

Hugh Edwards

Hugh Edwards, Assistant Curator,
Department of Prints and Drawings.

enclosure
he

*This is ok. We sent the prints numbered with
an asterisk but I don't know what groups
they were in originally. DD*

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CHAGALL PRINTS TO BE SHIPPED TO Mr. CARL SCHNIEWIND

✓ record by Art
Institute 5-6-46.

PACKAGE I

Prints received from Mr. Stephen Kellen, 1215 Fifth Ave. (from Paris to Mr. Kellen who delivered to the Museum of Modern Art)

Bible

- ✓ 24 etchings
- ✓ 1 drawing

Early Work

- ✓ 2 etchings

Prints included in first shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Bible

- ✓ 12 etchings (36, 40a, 40b, 41, 44, 46, 48, 49, 50, 51, 52, 53a)
(Numbers 37, 38, 39, 42, 43, 45, 47, 53b held for exhibition)

Fables

- ✓ 4 etchings (54, 55, 59, 62)
(Numbers 56, 57, 58, 60, 61, 63, held for exhibition)

Gogol and Miscellaneous

- ✓ 14 etchings (Gogol 20a, 20b, 21, 22, 23, 33, 34, 35)
(Misc. 25, 26, 27, 30, 31, 32)
(Numbers 24, 28, 29 held for exhibition)

Mein Leben

- ✓ 9 etchings (13a, 13b, 14, 15, 16, 17a, 17b, 18, 19)

Miscellaneous

- 12 etchings (1, 2, 3, 4, 5, 6, 8, 9, 10, 11a, 11c, 12)
(Numbers 7, 11b held for exhibition)

PACKAGE II

Prints included in second shipment from Mr. Schniewind to Museum of Modern Art. (from group sent to Mr. Schniewind by Mr. Chagall)

Fables

- ✓ 84 etchings (from group Number 1-92. Numbers 13, 27, 39, 43, 50, 73, 86, 88 held for exhibition)

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✓ = rec'd. by Art Institute 5-6-46.

Gogol

- ✓ 34 etchings (from group number 157-180. Numbers 163 and 165 held for exhibition)

Mein Leben

- ✓ 1 portfolio

PACKAGE III

Prints received from Mrs. Rappaport, Paris.

Gogol

- ✓ 89 etchings (from Groups 1-96. No. 50 was not sent. Numbers (These are Chagall numbers) 17, 20, 21, 42, 49, 64 held for exhibition)
- ✓ 20 etchings (vignettes) (There are 21 vignettes instead of 20).
- ✓ 18 etchings (index)
- ✓ 12 sketches (in folder No. 20)

Bible

- ✓ 16 etchings (in folder "Kings and Prophets", numbers 2, 4, 45, 44, 47, 48, 49, 50, 51, 53, 54, 56, 57, 59, 60, 61.) (There are Chagall numbers)
- ✓ 4 etchings (in folder, numbers 9, 11, 12, 15)
- ✓ 18 etchings (in folder containing 12 plates, 18 proofs, numbers (Chagall numbers) 1, 3, 7, 8, 10, 18, 19, 22, 24, 25, 26, 33)
- ✓ 32 etchings (in folder containing 22 plates, 32 proofs)
- * 1 etching (in folder marked "Circumcision")
- * 8 etchings (in folder, numbers 108, 110, 117, 119, 135, 140, 142, 155)
- * 3 etchings (in folder, not numbered)
- ✓ 1 sketch (in folder #38)
- ✓ 3 etchings)
- ✓ 2 sketches (in folder #39)
- ✓ 2 etchings)
- ✓ 1 sketch (in folder #42)
- ✓ 3 etchings)
- ✓ 2 sketches (in folder #43)
- ✓ 2 etchings)

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✓ = rec'd. by Art
Institute 5-6-46.

✓ 1 sketch) (in folder #44)
✓ 3 etchings)

✓ 1 sketch) (in folder #45)
✓ 3 etchings)

✓ 1 sketch) (in folder #46)
✓ 1 etching)

✓ 1 sketch) (in folder #47)
✓ 5 etchings)

Seven Capital Sins

✓ 3 etchings (in ~~one~~ ^{folder} set)

Received by Art Institute of Chicago, Department of Prints
and Drawings.

Hugh Edwards
(for Carl O. Schniewind).

5-7-46.

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

Date April 19, 1946

To: Miss Dudley
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.