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EXHIBITION 316

MARC CHAGALL

Correspondance: Chagall/Gabrielson

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COPY of part of a letter : Mr. Gabrielson
Miss Chagall

Langedrag
Gothenburg
Nov. 14, 1946

Mr. Marc Chagall

42 Riverside Drive

New York City, U.S.A.

Cher Monsieur Chagall:

Je vous remercie pour les bonnes nouvelles que vous me donnez.

Je desir volontiers changer mon tableau contre un auto-portrait de vous. La grandeur peut etre environ un tiers de "Le Soul" et si vous pouviez me donner comme compensation egalement un autre tableau, fait par vous bien entendu. De cette facon j'aurais deux tableaux de vous, ce dont je vous serais fort oblige . . . . . .

(signed) Hjalmar Gabrielson

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	MoMA Exhs.	316.4

42 Riverside Drive
New York City
Jan 10th 1947

Copy for Mr Gabrielson
Miss Chagall

Miss Dorothy Dudley
Museum of Modern Art
New York City

Dear Miss Dudley.

I am sending you a copy of part of a letter sent to me by Mr. Gabrielson owner of my painting "The Drunkerd" No 16 in the museum catalogue. From it you will see that he wishes the picture to remain with me, as I am going to send him two others to take its place.

I would be much obliged to you therefore to see that it is sent to me together with the others that belong to me.

Yours sincerely,

Marc Chagall

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	MoMA Exhs.	316.4

EXHIBITION 316

MARC CHAGALL

Correspondance: Chagall/Dana (poem by Paul Eluard)

JJS:ja

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DANA

February 18, 1946

Dear Professor Dana,

You were most generous in going to the trouble you did in getting the Moscow State Jewish Theatre material together. It will be very valuable to us in connection with the Chagall exhibition. Your letter was most enlightening, and I was very interested to see the influences of Chagall in the production of The Big Prize. I had heard that his earlier work had had repercussions in later Jewish Theatre productions, but could not imagine exactly how until I saw your photographs.

Many thanks again for your kindness. I will take good care of your documents and return them to you as soon as we send the catalog to press.

I hope some time when you are in New York you will phone me at the Museum. I would like very much to lunch with you.

Sincerely yours,

Professor H. W. L. Dana
105 Brattle Street
Cambridge, Massachusetts

JJS:ja

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105 BRATTLE STREET
CAMBRIDGE, MASSACHUSETTS

February 16, 1946.

Dear Mr. Sweeney,

I am much remiss for not having sent you these photographs of the Moscow Jewish Theatre earlier. The fact is that when I returned from New York I found so little material dealing with Marc Chagall that I was ashamed to send it until I could find more. I then feared that it was too late to be of any use to you. Meeting your brother, however, yesterday at the Fogg Art Museum, I was assured by him that you would still be interested and so I am sending you this stuff for what it is worth.

As I understand it, when the Soviet Government moved from Petrograd to Moscow, Michoels (originally Solomon Mikhailovich Vovsi) and his fellow actors also left Petrograd and on November 20, 1920 joined a similar group ofJewish actors in Moscow to form the State Jewish Kamerny Theatre, which was contracted in Russian to GOSEKT. The "Kamerny" in the title referred to the "Chamber" or small room where they first acted in Moscow. The walls of this room were decorated with paintings by Marc Chagall (Mark Shagal) and was accordingly called the Chagall Room (Shagalovski Zal) or sometimes on account of its small size the "Chagall Box".

These Chagall paintings represented various Jewish types characteristic of the plays they were acting, set against a sort of cubist background. I am sorry that the only photograph of these which I can now find is one showing only a small section of the wall with Michoels in the foreground directing a rehearsal of actors under an umbrella. You can, however, make out some of the types with snout-like faces and shortened or elongated bodies. The cover of a pamphlet on Sholem Aleichem, which I enclose, seems to represent similar types or at least sketches suggested by them.

On January, 1921, they opened in this Chagall Hall with what they called a "Sholem Aleichem Evening", consisting of the following three short plays based on stories by Sholem Aleichem, the Yiddish Mark Twain. Sholem Aleichem (1859-1916) is of course a pen name based on the Jewish greeting "Peace Be With You". His real name was S.J.Rabinovich. The three short plays for which Marc Chagall did the sets were:

"Congratulations!" ("Mazl-Tov")
"The Agents" ("Agenti")
"It Is a Lie" ("S'Align")

Michoels acted the part of the Rabbi, Reb Alter, the book-pedler, in the first. In the photograph I enclose giving Marc Chagall's set for "Mazl-Tov", Michoels is the figure to the left. Another picture, which I have in a book, represents him seated at the table to the left and still another picture represents him in a close-up in this role, with his face made up and painted almost like a cubist painting. In "The Agents", Michoels acted the part of Menakhem-Mendek Yakneus, but I have not yet found any picture of him in this role or of Chagall's sets for this.

By April 9, 1923, The Moscow Jewish Theatre moved away from this little Chagall Hall into the larger Romanovski Hall, but still continued to act similar plays by Sholem Aleichem: "200,000" (The Big Prize), "Divorce" (Get), "The Three Raisons" (Tri Izyuminki), "The Doctor", "The Hollow Man" (Chelovek Vozdukha). The sets for these were done by Rabinovich and others but since they evidently reflected something of the mood of Marc Chagall's sets, I enclose a few photographs of them. In moving into the larger hall they dropped the "Chamber" or "Kamerny" from their title and became The Moscow State Jewish Theatre: GOSET instead of GOSEKT.

H. W. L. Dana

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	MoMA Exhs.	316.4

Marc Chagall

I

Le temps était long l'histoire était brève
Les mystères éternels réjouissaient les horloges
Et les enfants énumérèrent en chœurs
Les règles d'or de la réalité

Règle d'or vert règle d'or jaune
Règle d'or blanc règle d'or rouge
D'or dans le vide d'or dans sa stérilité
Au jour le jour et sans jamais une surprise

Nous les fous nous pensions avec règles des mirages
Règle d'or bleu règle d'or noir
Règle d'or violet
Règle d'or de l'espace

Règle d'or sans frontières
Règle nutritive et désaltérante
Érotique règle infinie
Où la bouche répète le trésor sans se lasser

II

La nuit est une figue et la lampe allumée
En est la bonne pâte et la porte sensible
Et les maisons fleurissent pour cacher la nuit
Et les musiciens de neige font de l'ombre
Rose rouge violette bleue
Sur les deux moitiés du monde
Deux mains qui se sont unies

De cœur avec la vache et ses enfants gourmands
Sur l'heure arrive son âne en tête d'un cortège
La douce demoiselle et les lourds papillons
Sont de la noce avec chansons vertes

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La lune elle est de la famille
Tout comme le discret village
Le village au cœur mur aux racines de miel
Que la nuit de noces arrose

L'oiseau demain sera désendu sur la terre
Sur le tremplin du repos
Les violons auront distribué leurs bouquet
Et rêveront de la moisson

Le jour est une orange parfumée
Ses tranches de soleil et d'air pur font la joie
Des amoureux conscients de leur paresse
Le jeu consiste à être heureux

III

Dans mes bras dans mes bras pour rire et pour pleurer
Mes larmes ont l'éclat de ta bouche mouillée
Je fais tourner la terre autour de ton plaisir
Mon jardin s'auréole autour de ton visage

Nous sommes les premiers de rever a voler
Ensemble et l'univers
Nous suit comme un bouchon suit le poisson ferré
Mais sans que la lumière en souffre

Comme tu es la plus belle et la plus fidèle
Mois je suis le plus beau le plus fidèle aussi
Même feu de la même source
Et même eau fraiche dans l'orage

Rien que des fenêtres les notres
Dou sort la vie où tout pénètre
Partout le centre de l'amour
Sans cesse le premier regard

Notre naissance est perpétuelle.

Paul Eluard

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EXHIBITION 316

MARC CHAGALL

Correspondance: Chagall/Chagall

Correspondence - Chagall

We have the greatest confidence in Mr. Sweeney's ability to make the selection and he will also provide the text for the book whose publication will coincide with the opening of the exhibition. Mr. Carl Schniewind of the Art Institute of Chicago is preparing a special catalog of the prints and this will be published either separately or as a part of the book based on the exhibition.

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COPY TO MR. SWEENEY CHAGALL

19

October 26, 1945

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

Dear Mr. Chagall:

I have been instructed by the Trustees of the Museum of Modern Art to inform you of the dates which have been established for the retrospective exhibition of your work, they are April 9 to June 16, 1946. This exhibition is being undertaken jointly by the Museum of Modern Art and the Art Institute of Chicago where the same exhibition will be shown from October 24 to December 15, 1946.

As you know we had first hoped to have the exhibition at this Museum this autumn, but we have postponed it until April in the hope of receiving works from Europe. As this will be the Museum's major one-man exhibition of the year, our Exhibitions Committee has decided that it cannot be deferred beyond the April 9th date and we are making every effort to obtain the necessary material from Europe in plenty of time for the exhibition. If there should be unavoidable delays we shall arrange to add the material to the show as soon as it arrives.

After careful consideration we have entrusted the direction of this exhibition to Mr. James Johnson Sweeney, the director of our Department of Painting and Sculpture. Although the Trustees have recently decided to assign more of the Museum space to the showing of our permanent collection, we are rebuilding our first floor to improve and enlarge that space and, in addition, the exhibition will be continued in our large Auditorium Gallery where we plan to show the beautiful designs you have done for the ballet. In accordance with our exhibition policy, this exhibition of your work will be a highly selective one and will, in so far as they are available, show the master works of each period of your career.

We have the greatest confidence in Mr. Sweeney's ability to make the selection and he will also provide the text for the book whose publication will coincide with the opening of the exhibition. Mr. Carl Schniewind of the Art Institute of Chicago is preparing a special catalog of the prints and this will be published either separately or as a part of the book based on the exhibition.

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I assure you that we are all deeply aware of the significant place your work occupies in the history of modern art and we shall make every effort to present it as effectively as possible. In our preparatory work we shall try to trouble you as little as possible but we shall be extremely grateful for whatever collaboration you may wish to extend to Mr. Sweeney.

With kind personal regards, I am

Faithfully yours,

Monroe Wheeler
Director of Exhibitions and
Publications

MW:hw

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Director of Exhibitions and
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MW:hw

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DRAFT

Dear Mrs. Rappaport:

I am very pleased to hear that you contemplate a journey to Paris in the near future and I am writing to ask you whether you might be kind enough while you are there, to obtain for the Museum of Modern Art information which will be useful to us in preparing a retrospective exhibition of the work of your father, Marc Chagall, which we are holding next year.

For the catalogue of this exhibition we shall have to have, several months in advance of its appearance, specific data regarding works not in this country and I am writing to ask whether you would be willing to assist us in this way.

I regret that our budget will not permit us to contribute to your travelling expenses on this account but we shall be, of course, glad to reimburse you for any expenses you may incur in obtaining and sending the photographs we shall need. I append hereto a list of major works, photographs of which we shall need at the earliest possible moment for the catalogue and you will be rendering the Museum a great service if you are able to obtain them for us. We shall also need to have the sizes, media, dates and the names of the present owners of the pictures.

Thanking you in advance for whatever kindnesses you may be able to show us in this regard, I am

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Chagall

October 5, 1946

Dear Mr. Chagall,

We have put aside thirteen catalogues according to your suggestion which you would like to inscribe to certain lenders to the exhibition.

Our method of packing catalogues for mailing would make it very difficult for you to despatch them yourself. I think it would be better if we mailed the books from here in our regular mailing containers after you have signed them. We will put them aside until you get back in town. Could you then drop in and sign them in my office. I am sure this system will save you a lot of trouble in packing and posting.

With all kind regards,

Sincerely,

Mr. Marc Chagall
Box 108
High Falls
New York

JJS:ja

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Chagall

cc: Miss Dudley

November 29, 1945

Dear Mr. Chagall:

Before Mr. Rene Lefebvre Foinet left for Paris, he requested me to furnish him with a letter guaranteeing the return of all pictures borrowed for the exhibition, or their value in dollars, at the close of the exhibition. Such a letter, he told me, would assist him greatly in getting permission to make shipments which without it would be extremely difficult to obtain.

I am sending a copy of this letter to all French collectors with our letters requesting the loans. I am sure you are aware of the red tape involved in making any exports from France today, and anything we can do to hasten the arrival of the paintings is desirable.

Sincerely,

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

JJS:ja

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August 17, 1945

Dear Mrs. Rapaport:

The insurance company was unwilling to insure without indication of specific titles and specific values for each painting in the shipment. We have telegraphed your aunt as per enclosure.

Will you kindly give us values which will be satisfactory to you for the Ane Rouge and the three small paintings. I imagine you could suggest an approximate value for the small paintings.

With all kind regards,

Sincerely yours,

Mrs. Michel Rapaport
P. O. B. 541
Sag Harbor, L. I., N. Y.

JJS:mc

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July 16, 1945

TO WHOM IT MAY CONCERN:

The Museum of Modern Art is preparing a comprehensive exhibition of the work of the painter Marc Chagall. Mrs. Michel Rapaport, the daughter of Marc Chagall, who is making a trip to Paris in her own interests, has agreed to assist us in obtaining photographs and information necessary for the catalog of the exhibition. Any assistance you can provide Miss Chagall in obtaining such photographs and data for us will be gratefully appreciated.

Director, Department of
Painting and Sculpture

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THE MUSEUM OF MODERN ART

Write asking Chagall to
come to Museum to
inscribe Catalogues.

Date 10.1.46

To:

From:

Re:

Six copies of catalogue ordered to be sent to Chagall today. Publications Dept. says six allowed number of complimentaries for artist - in addition Museum will give artist 25% discount on any additional copies he wishes to purchase.

Will you drop Chagall a note?

ja

With all kind regards to Ida and you,

Sincerely,

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

JJS:ja

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	MoMA Exhs.	316.4

Chagall

Box 108 High Falls

N.Y.

Sept. 12th

Cher Ami,

September 30, 1946

Enfin ce matin, je me presse pour
vous écrire et pour vous envoyer mon bonjour,
à vous et à Madame Sweeney.
Tous ces jours, en France, j'ai
pensé de vous
mon exposition
mon oeuvre
approche subtil
et j'espère bientôt vous voir.
Mes compliments à Mr. Wheeler et à
tous vos collègues du musée.
Bien à vous,

Dear Mr. Chagall,

Forgive me for my delay in writing to welcome you back to this country. I was delighted to have your note, and I am also delighted today to be able to send you finally six copies of the catalogue which has been so long and so regrettably delayed at the binders.

I hope I may see you in the very near future in New York.

With all kind regards to Ida and you,

Sincerely,

Marc Chagall

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

JJS:ja

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	MoMA Exhs.	316.4

9-13

Box 108 High Falls

N.Y.

Sept. 12th

Cher Ami,

Enfin rentre, je me presse pour vous ecrire et pour vous envoyer mon bonjour, a vous at a Madame Sweeney.

Tous ces jours, en France, j'ai pense de votre grand effort amical en organisant mon exposition et en presentant si largement mon oeuvre, effort qui s'est liee avec un approche subtil numain et artistique.

Je vous serre la main cordialement et j'espere bientot vous voir.

Mes compliments a Mr. Wheeler et a tous vos collegues au musee.

Bien a vous,

Marc Chagall

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I am sending a copy of this letter to all French collectors with our letters requesting the loans. I am sure you are aware of the red tape involved in making any exports from France today, and anything we can do to hasten the arrival of the paintings is desirable.

Sincerely,

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

JJS:ja

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Chagall 6-19

FAST DIRECT

RADIOGRAM

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1946 JUN 19 AM 9 08

RX337/CL XCX RF726 PARIS 33 18 1637

NLT SWEENEY MUSEUM MODERN ART 11 WEST 53 STR NEWYORK

ARRIVANT PARIS ENVOIE MES SOUVENIRS ET VOUS REMERCIE AINSI VOS

COLLEGUES ET COLLABORATEURS POUR SYMPATHIE AMOUR LAQUELLE ORGANISE

MOND EXPOSITION AMITIE BIENTOT

CHAGALL

TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin

placed on our mailing list.

Sincerely,

Mrs. Michel Kaplowitz
42 Riverside Drive
New York 24, N.Y.

AMM 15.

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Chagall
(Mrs. Rapaport)

June 11, 1946

Dear Mrs. Rapaport:

Under separate cover we are sending to you today six of your father's drawings which he left with Mrs Sweeney for use on the title page, end-leaves etc. of the book. They have worked out very well, to judge from the proofs.

You may be interested to hear that at last the Chagall exhibition has provoked some response from Moscow. Sometime last week a letter came in from Pawel Ettinger thanking us for an invitation to the exhibition. He ordered a catalog and asked to be placed on our mailing list.

Sincerely,

Mrs. Michel Rapaport
172 Riverside Drive
New York 24, N.Y.

AHH:s.

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Chagall

Gave extension permission by tel. 7-2.— in Registrar's file.

cc: Miss Dudley

June 26, 1946

Dear Ida,

I don't have to report to you how successful the Chagall exhibition was, but I do want to say once again how deeply grateful I personally am to you for all the assistance you have afforded us and all the trouble to which you have gone.

The Chicago opening originally scheduled for October 24th has been delayed due to unavoidable circumstances until November 14th. Rather than abbreviate the Chicago showing, we are asking all lenders to extend the duration of their loans until January 12th, 1947. I sincerely trust this will not inconvenience you seriously. We will be deeply grateful for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

Very sincerely yours,

Hause with Epr.

Mrs. Michael Rapaport
42 Riverside Drive
New York 24, N.Y.

JJS:ja

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cc: Miss Dudley

June 25, 1946

Dear Ida,

Yesterday morning we had a cablegram from your father in Paris bringing us the very good news that he had phoned Regnault and prevailed on Regnault to lend his paintings to the Chicago exhibition. This is wonderful news for Dan Rich who was extremely disappointed.

Sincerely,

Mrs. Michael Rapaport
42 Riverside Drive
New York 24, N.Y.

JJS:ja

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Chagall

June 6, 1946

Dear Mrs. Rapaport,

Mr. Sweeney has asked me to return the enclosed to you for Mr. Chagall.

Very truly yours,

Secr. to Mr. Sweeney

Mrs. Michael Rapaport
42 Riverside Drive
New York 24, N.Y.

Marc Chagall
par
Dave Tiekens

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Chagall

cc: Miss Dudley

June 3, 1946

Dear Ida,

I am enclosing a letter addressed to your father. Could you sign the receipts on his behalf and return them to us for our records?

With all warm regards,

Sincerely,

Mrs. Michael Rapaport
42 Riverside Drive
New York 24, N.Y.

Encls.

JJS:ja

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	MoMA Exhs.	316.4

cc: Miss Dudley

June 3, 1946

Dear Mr. Chagall,

I am very grateful to you for your generosity in allowing us to consider the various oils, drawings and prints which we have returned to you under separate cover and are listed on the enclosed receipts. Permit me on behalf of the President and Trustees of the Museum to thank you for having allowed me to consider them in arranging the exhibition. It was a great help to us, both in the planning of the exhibition and in the preparation of the catalog.

Will you very kindly sign the enclosed receipts and return them to our Registrar.

With all kind personal regards,

Sincerely yours,

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

Encls.

JJS:ja

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Chagall

Adresse Provisoire:
Trowbridge Farm
Kyserike, High Falls, N.Y.
Avril 19 1946

April 22, 1946

Cher Ami,

Dear Chagall,

Since the vernissage a second sign calling attention to the exhibition of theater sketches in the auditorium gallery has been placed on the main floor - in the passageway leading from the last gallery of the exhibition. I believe this is effective in calling attention to the continuation of the exhibition on the floor below.

I am glad you and your friends were pleased with the arrangement of the show, and I trust it will bring you continued satisfaction.

With all kind regards,

Cordially,

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

JJS:ja

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1.VV

Adresde Provisoire:
Trowbridge Farm
Kyserike, High Falls, N.Y.
Avril I9 I946

Cher Ami,

Permettez moi de vous envoyer encore œs quelques lignes, qui n'auront plus, heureusement le même caractère nerveux comme avant.

Comme je vous avez dit au soir du vernissage, votre arrangement si nuancé de l'exposition seduit non seulement moi-même mais des personnes dont jé respecte l'opinion.

Il n'y a qu'une seule chose qui compte pour moi; de meriter vraiment avec mon travail dans l'avenir, votre sympathie et la sympathie du Musse ainsi que de quelques critiques amicaux.

Quelques amis ont remarqués qu'on pourrait manquer de voir les esquisses de théatre en bas, a cause de la position cachée de l'escalier et de la petite affiche. Peut-être on pourrait unir plus visiblement la section du theatre avec les peintures en haut.

Je serais content de vous voir le 25 Avril.

Compliments sincères a vous et Madame Sweeney,

votre devoué, Marc Chagall

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c.c. Elodie Courter, Dorothy Dudley and J.J. Sweeney

Chagall

March 27, 1946

Dear Mr. Chagall:-

This is to confirm your kind note of March 24th giving us your authorization to use the theatre designs for our exhibition. In order to avoid any misunderstanding I should like to repeat specifically that the exhibition would include a selected number of drawings from "Aleko" as well as "Firebird." It would be organized as a CIRCULATING EXHIBITION, which means that it would be rented to Museums, Galleries, Universities and Colleges throughout the country and consequently would be on tour for about a year and a half. In order to have a workable schedule your permission would have to extend over this length of time. The tour would begin after the closing of your large show in Chicago. If this is agreeable, I take it that your letter may be considered as a full confirmation.

Hoping to see you soon, I remain, with many thanks for your generous cooperation,

Cordially yours,

M. Marc Chagall
42 Riverside Drive
New York City

GA/k

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C Hagaths. 3.14

Dixie Farm
Wallkill, N.Y.
Tel. Wallkill 3.I367

Mr Sweeney
Museum of Modern Art.

Cher Mr. Sweeney,

Je suis a la campagne et je me presse pour vous envoyer mon adresse et telephone.

Je profite de cet occasion, en pensant a l'exposition, de vous communiquer encore quelques reflexions. On ne sait pas qu'est ce qui va arriver comme tableaux de l'Europe; de la Russie ne viendra rien, ainsi que de l'Angleterre et L'Allemagne. Mais il restera l'Amerique ou il y a une quantite de mes tableaux de differentes epoques. Et c'est Pierre Matisse, avec ses documents et ses photos, qui en est au courant. Il possede encore une quantite de mes tableaux et en a vendu aussi beaucoup aux collectionaires. Je pense qu'il pourrait vous etre utile, lui qui s'occupe de mes tableaux pendant presque dix ans.

Il a l'habitude de juxtaposer et harmoniser des ~~xxx~~ tableaux contrastes de toutes les epoques.(Dans mon imagination je vois par example une salle ou seront melanges toutes les epoques.)

Ici je voudrais me rapneler de queloues tableaux qui sont en Amerique, que j'aimerai qu'ils figurent dans l'exposition, parcequ'ils ont une place importante dans l'evolution de mon art.

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I. A la Russie aux anes et aux autres. I9II

2. L'auto portrait avec le verre I9I7

3. La Mariee a la tour Eiffel.

4. Le Martyr.

5. Les trois bougies.

6. La Revolution.

7. Les Fiancialles. I907

8. Les Amoureux. I933-I936.

9. Le Jongleur.

I0 Obsssion.

II. Le vol en suspend.

I2 L'air Bleu.

I3. La Guerre.

I4. Between Darkness and Light (Auto portrait)

I5. Marriage.

I6. En ecoutant le coq.

I7. La ville (Phillips Gallery, Washington)

I8 Le reve. I939

I9. Le village. I925.

Ainsi que d'autres tableaux et gouaches importantes dont je ne peux pas me rappeler en ce moment.

Toute la documentation est dans les mains de Matisse, et je voudrais esperer que vous pourriez profiter de son aide amicale, qui avec votre amitie et votre approche artistique auront pour moi une grande valeur que je ne saurez jamais assez apprecier.

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Peut etre meme s'il manque de la place, on pourrait limiter les gravures et les dessins de theatre pour donner de la place pour les tableaux.

A la fin de ma trop grande lettre, dont je m'excuse, je voudrais vous offrir (ce que je voulais faire depuis longtemps) l'ancien gouache,"Chagall Marche" que vous avez prit au commencement, parceque je me rappele que vaus l'avez aime. Si vous l'accepterez, cela me ferait un grand plaisir.

Bien A vous.

Marc Chagall

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Chagall

cc: Miss Dudley

March 11, 1946

Dear Pierre,

I hope it will be possible for you to lend us the following important Chagalls from the Pierre Matisse Gallery for our retrospective exhibition of Marc Chagall's work which is opening on April 9th:

Candles in the Dark Street

To Russia, Asses and Others

Self-Portrait with Wineglass

Les Mariee a la Tour Eiffel

Spirit of the Town

Naked Cloud

The Fiancee Carried off by the Cow

Gouache Cover for Ballet Program

I am enclosing lenders forms. We will appreciate your filling them out and returning them for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 23, 1946, and at the Art Institute of Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

* I am also attaching a list of pictures received from Chagall direct. Perhaps some of these should be credited to the Pierre Matisse Gallery - or should all be listed "Collection of the Artist"? Mr. Chagall referred us to you for insurance valuations on those marked with an asterisk.

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Permit me to thank you in advance.

And with all best,

Very sincerely yours,

Mr. Pierre Matisse
Pierre Matisse Gallery
51 East 57th Street
New York 22, New York

Encls.

JJS:ja

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

The Wedding

My Studio

Interior

Dedicated to my Fiance

Lisa

Cemetery

Gates to the Cemetery

Environs of Vitebsk

The Wailing Wall

Solitude

White Crucifixion

Red Horse and Lovers

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Chagall - Rapaport
Re Meredith
cc: Miss Dudley

Mr. James J. Sweeney
Director, Dept. of Painting
Museum of Modern Art
New York, N.Y.

March 11, 1946

Dear Mr. Sweeney:

On Chagall's suggestion, Leonard Lyons had asked Burgess Meredith whether he would be agreeable to lend his Chagall paintings for the coming exhibit. Burgess Meredith has written to the Museum about it, but has received no answer. I am forwarding you a letter received by Lyons from Meredith's secretary. Could you please be kind enough to send an answer to Meredith. I hope it does not cause you too much trouble. Many thanks in advance.

Dear Michel,

I gathered from the original note which Meredith wrote to Leonard Lyons that he had two small paintings which he was willing to lend should we request them. I did not know that Mr. Chagall had requested Lyons to ask Burgess Meredith to lend us paintings. I wrote Mr. Lyons per the enclosure.

With all best,

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

Encl.

JJS:ja

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Mr. James J. Sweeney
Director, Dept. of Painting
Museum of Modern Art
New York, N.Y.

New York, March 10th, '46

Dear Mr. Sweeney:

On Chagall's suggestion, Leonard Lyons had asked Burgess Meredith whether he would be agreeable to lend his Chagall paintings for the coming exhibit. Burgess Meredith has written to the Museum about it, but has received no answer. I am forwarding you a letter received by Lyons from Meredith's secretary. Could you please be kind enough to send an answer to Meredith? I hope it does not cause you too much trouble. Many thanks in advance,

With friendly regards,

Michel Ravagot

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3.11

Miss Shirley Mount
Dressing Room 101
Paramount Pictures, Inc.
5451 Marathon Street
Hollywood 38, California
February 27, 1946

Mr. Leonard Lyons
New York Post
75 West Street
New York City. New York

Dear Mr. Lyons:

Since Mr. Burgess Meredith has not yet received a reply from his letter to you of January 23, he is wondering whether or not you want the Chagall paintings for exhibit.

If you do wish to borrow the paintings, will you please let me know. I shall very much appreciate your telling me what procedure to follow in shipping them.

I shall be grateful for any information you can give me at your earliest convenience.

Very truly yours,

Shirley Mount
Secretary to Mr. Meredith

SM/m

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Meredith

cc: Miss Dudley

March 5, 1946

Dear Mr. Lyons,

I am very grateful to you for the note you forwarded me from Mr. Burgess Meredith regarding his two small Chagalls.

We are greatly restricted in space for the exhibition and I am afraid we will not be able to take advantage of Mr. Meredith's generous offer. Will you kindly thank him on our behalf.

I trust both you and he may have the opportunity of visiting the exhibition, which is to open on the 9th of April.

Very truly yours,

Mr. Leonard Lyons
New York Post
75 West Street
New York City, N.Y.

JJS:ja

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To Mrs Sweeney re Pinkus

2/1/46

Miss Newmeyer,

Do you know what prompted this? Perhaps something in Lyons column? Mr. Sweeney is puzzled.

jean a.

N— you never did anything about this did you— attached are all the Lyons Chagall pieces that have come in!

Dear Lennie:

Paulette and I got away from New York before your letter arrived, so that we missed the opportunity of meeting Chagall---which is very sad indeed. Maybe he will be coming out here. If so, I wish you would give him our address which is: 602 Ocean Front, Santa Monica. Or maybe I will be coming back in a couple of months and, if so, I will look him up through you if I may.

Now about his pictures; we do not have three of them, we have two. Probably the El Morocco atmosphere led us to exaggerate the number. They are small ones, but very lovely we think. We would be very happy to have them shown if that would be of any help. The first one is a clown picture called either "La Columbine" or "Acrobat on a white horse." The actual picture is about 14" x 18". The other is called either "Fleurs" or "Bouquet and Fiddler." This is a still life of flowers with a little man playing a fiddle seated at the top of the bouquet. It is about 12" x 18".

If you will tell us or have Mr. Sweeny tell us where and how to send these, we will tend to it immediately.

Congratulations on how you handled the story. It amused us and I hope some other people.

As ever,

Burgess Meredith S.M.

Burgess Meredith

BM/sm

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	MoMA Exhs.	316.4

To Jas Sweeney
at Modern Museum of Art - 22

Mr. Burgess Meredith
602 Ocean Front
Santa Monica, California
January 23, 1946

Mr. Leonard Lyons
New York Post
75 West Street
New York City, New York

Dear Lennie:

Paulette and I got away from New York before your letter arrived, so that we missed the opportunity of meeting Chagall---which is very sad indeed. Maybe he will be coming out here. If so, I wish you would give him our address which is: 602 Ocean Front, Santa Monica. Or maybe I will be coming back in a couple of months and, if so, I will look him up through you if I may.

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Burgess Meredith

BM/sm

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Solitude #5000

Dedicated to My Fiancée #5000

Bible Studies gouache + oil on paper

add Martyr. White Crucifixion

Study for Mural

Chagall

cc: Miss Dudley

March 8, 1946

ll,

is the list of the paintings

l call for on Monday morning.

lear to you. If it is not,

Museum on Saturday, or at

y.

Very sincerely,

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

(List attached.)

JJS:ja

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La Vache emportant la fiancée
value $700.
White Crucifixion $6000

Chagall

cc: Miss Dudley

, 1946

Here is the list of the paintings which Hahn will call for on Monday morning. I hope it is clear to you. If it is not, call me at the Museum on Saturday, or at home on Sunday.

Very sincerely,

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

(List attached.)

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Chagall

cc: Miss Dudley

March 8, 1946

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Mr. Marc Chagall
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New York 24, N.Y.

(List attached.)

JJS:ja

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Paintings to be collected from Chagall:

The Wedding 1910

My Studio 1910

The Wailing Wall

Lisa 1914

Gates to the Cemetery 1918

Cemetery 1918

Red Horse and Lovers 1944

Environs of Vitebsk 1922

Bible Studies (Genesis)

Study for Mural

Gouache made 1910

The Martyr

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cc: Miss Dudley

March 11, 1946

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Candles in the Dark Street

To Russia, Asses and Others

Self-Portrait with Wineglass

Les Mariee a la Tour Eiffel

Spirit of the Town

Naked Cloud

The Fiancee Carried off by the Cow

Gouache Cover for Ballet Program

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Permit me to thank you in advance.

And with all best,

Very sincerely yours,

Mr. Pierre Matisse
Pierre Matisse Gallery
51 East 57th Street
New York 22, New York

Encls.

JJS:ja

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costume
scenery sketches } Firebird

3 early gouaches

Early Theatre and
Costume designs (mostly gouaches)

~~and Lovers~~

from Chagall:

ig

gouache previously evaluated by Chagall

to my Fiance $5000 value set by Chagall for consular invoice
if value is raised we will have inform customs

the Cemetery

of Vitebsk

ng Wall

$5000 set by Chagall

oifixion

and Lovers

Previously collected { Interior 1911 gouache 7¼ x 8 1/4" ($500)
Solitude 1938. oil 43 5/8 x 66" ($5000)
White Crucifixion. 1938 61 x 55" ($6000)

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~~Red Horse and Lovers~~

Received Direct from Chagall:

- The Wedding
- My Studio
- Interior gouache previously evaluated by Chagall
- Dedicated to my Fiance $5000 value set by Chagall for consular invoice if value is raised we will have to pay customs
- Lisa
- Cemetery
- Gates to the Cemetery
- Environs of Vitebsk
- The Wailing Wall
- Solitude $5000 set by Chagall
- White Crucifixion
- Red Horse and Lovers

previously collected
- Interior 1911 gouache 7¼ x 8 1/4" ($500)
- Solitude 1938. oil 43 5/8 x 66" ($5000)
- White Crucifixion. 1938 61 x 55" ($6000)

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Madame Ida Rappoport
Hotel Pontroyal
Rue Montalembert Paris

Henry Bernheim cabled us (Chagall) Lartigue at Galerie
Berne Rospail cabled them regarding loan
cabled returned undelivered can you contact
them and ~~and~~ request loan Masson none will cable
confirmation Use Earliest possible delivery Fornet ~~Bernheim~~

Stop ~~can you~~ please phone Carl Im Obersteg
Basle urging importance of his
cooperation with loan of Self Portrait Feast Day
~~Bankers of Vilebsh~~ all in Switzerland
Gratefully regards

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Rappaport

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A. N. WILLIAMS
PRESIDENT

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Dec. 27/46

MADAME IDA RAPPAPORT
HOTEL PONTROYAL
RUE MONTALEMBERT
PARIS FRANCE

HENRY BERNHEIM CABLED US CHAGALL LAITIERE AT GALERIE BERRI
RASPAIL CABLED THEM REQUESTING LOAN CABLE RETURNED UNDELIVERED
CAN YOU CONTACT THEM AND REQUEST LOAN MUSEUMS NAME WILL CABLE
CONFIRMATION URGE EARLIEST POSSIBLE DELIVERY FOINET STOP
PLEASE PHONE CARL IM OBERSTEG BASLE URGING IMPORTANCE HIS
COOPERATION WITH LOAN SELF PORTRAIT FEAST DAY SUBURBS OF
VITEBSK ALL IN SWITZERLAND GRATEFULLY REGARDS

SWEENEY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(For reference only) number

Michel Kapaport

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WUD15 12=

T DKS WOODSTOCK NY FEB 21 804A SWEENEY, MUSEUM OF MODERN ART=

PICTURE PAINTED IN VETEBSK 1910 ABOUT 154 CENTIMETERS

BY 68 ARRIVES TODAY=

CHAGALL. 1910 154 68. 932A.

Drawing from Chagall
Playing cheker (lost)
Anniversary of wedding or birthday?

Duke of Holden v Cadiz

Introduction to the New Theatre
Is this for work

1923 for Kandinsky

How close a Cooperstown Green man to this period

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(For reference only) number

Michel Kapaport

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(REPLY RARR PAR PREPAID DAT)

(50 words)

No. 2-7111

MARC CHAGALL
% MRS. DAVIS
LOOMIS HOUSE
WOODSTOCK NEW YORK

FEBRUARY 20, 1946

FOR CATALOG PLEASE REPLY PREPAID DATE AND APPROXIMATE

DIMENSIONS OF L'ENTERREMENT COLLECTION LEONCE BERNHEIM PARIS

WHERE WAS IT PAINTED

SWEENEY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(For reference only) number

Michel Kapaport

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QDY 2 29 INTL (MWMA) Dec 13

LC MME. IDA RAPAPORT
% MME. LIA BERNSTEIN
10 RUE DES MARRONNIERS
PARIS, 16
(FRANCE) (VIA WU)

DECEMBER 13, 1945

NO WORD YET REGARDING PAINTINGS SHIPMENT URGENTLY NEEDED

DEADLINE JANUARY FIRST CABLE REPLY REGARDS

SWEENEY
MODERNART
10, 16

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(For reference only) number

Mme. Rapaport

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PRESIDENT

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GDY3 25 INTL PD (NWUG) DEC 15 =

LC

MME IDA RAPAPORT =
% MME LIA BERNSTEIN
10 RUE DES MARRONNIERS
PARIS 16
FRANCE (VIA RCA)

DECEMBER 15, 1945

IMPORTANT SEND ALL PRINTS AIRMAIL OTHERWISE

TOO LATE REGARDS =

SWEENEY
MODERNART

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(For reference only) number

Michel Rapaport

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WESTERN UNION

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A. N. WILLIAMS
PRESIDENT

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TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to
(PLEASE PRINT NAME AND ADDRESS)

GDX 3 3ST DL PDC) H.16 —

May 16, 1945 19

To Marc Chagall

Care of or Apt. No. Beaver Lake House

Street and No. Krumville

Place Ulster County, N. Y.

FOR VICTORY BUY WAR BONDS TODAY

Carl Schniewind of Chicago is in New York until Sunday. Is there any possibility that you might come to town to discuss print catalog with him. Would appreciate it very much. Wire collect. Kindest regards

James Johnson Sweeney
Museum of Modern Art

Sender's name and address
(For reference only)

Sender's telephone number

Michel Kapaport

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May 19, 1945 19

To Michel Rapaport

Care of or Apt. No. Radio Section U. S. I. S. USIS 54

Street and No. 17 Boulevard Capucines

Place ~~Paris, France~~

FOR VICTORY BUY WAR BONDS TODAY

Wrote you details OWI pouch Chagall exhibition late October stop urgently ~~mamd~~ desirable bring Chagall complete graphic work for compiling catalog raisonné also major old pre-war paintings stored Rainey especially Red Donkey also graphic work stored Rainey stop OWI will ship Museum communicate through Mrs. Marjorie Mathias OWI 224 West 57 Street New York stop contact Katia Granoff for most important ~~mmmmmmm~~ pictures stop If time too short to complete arrangements yourself leave instructions Mary Reynolds, 14 rue Hallé, Paris XIV

James Johnson Sweeney
Museum of Modern Art

Sender's name and address
(For reference only)

Sender's telephone number

Michel Rapaport

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A. N. WILLIAMS
PRESIDENT

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to
(PLEASE PRINT NAME AND ADDRESS)

May 10, 1945 19

FOR VICTORY BUY WAR BONDS TODAY

To Michel Rapaport

Care of or Apt. No. Radio Section U. S. I. S.

Street and No. 17 Boulevard Capucines

Place Paris, France

Wrote you details OWI pouch Chagall exhibition late October stop urgently need desirable bring Chagall complete graphic work for compliling catalog raisonne also major old pre-war paintings stored Rainey especially Red Donkey also graphic work stored Rainey stop OWI will ship Museum communicate through Mrs. Marjorie Mathias OWI 224 West 57 Street New York stop contact Katia Granoff for most important arrangements pictures stop If time too short to complete arrangements yourself leave instructions Mary Reynolds, 14 rue Halle, Paris XIV

James Johnson Sweeney
Museum of Modern Art

Sender's name and address
(For reference only)

Sender's telephone number

Michel Rapaport

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PHONE:
BRyant 9-3900

CABLE:
FRANCIC, NEW YORK

FRANCE-PRESSE
News Agency
11 WEST 42nd STREET
(SALMON TOWER BUILDING)
NEW YORK 18, N. Y.

February 16th, 1946

Mr. James J. Sweeney
Museum of Modern Art
New York, N.Y.

Special Delivery

Dear Mr. Sweeney:

You will find herewith a letter from my wife, as well as the consular invoice documents established at her request at the U.S. Consulate General for the engravings etc. shipped last December. Letter and official documents were brought today by a friend of ours who just arrived by plane from Paris. I hope they will be helpful for the Chagall Exhibition. My wife intends to stay in Paris till mid-March, so you could easily write or wire to her for any other questions.

With friendly regards,

Michel Rapaport

Michel Rapaport

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42 Riverside Drive
Feb 4.

Dear Mr Sweeney,

I am going to the country for a while and I would like you to have my adress, although I have not given it to anyone else. It is: c/o Mrs Davis, Loomis House, Woodstock, NY.

I am taking the opportunity to send you a few chronological details, which perhaps you already know, just a few dates to help you in assembling the exhibition and hanging the pictures. After seeing the "South Seas" exhibition I have been thinking of the "atmosphere" it is possible to give to certain exhibitions, and of its plastic and psychological frame.

Excuse me for troubling you with so many atmospheric

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indications.

Hoping to see you soon,

yours,

Marc Chagall

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42 Riverside Drive
Janvier 17

Cher ami,

Merci beaucoup pour le photo que vous m'avez envoyé. C'est un des paysages de Vitebsk fait à la même époque que la maison bleu, la porte de la cimetière, la maison grise, le grand arbre, c'est à dire environ 1916 ou 1917. L'endroit s'apelle "Padlo" une petite place de marché, derrière la rue Smolenska où est née ma femme Bella.

Avez vous besoin du photo?

Bien a vous,

Marc Chagall

P.S. Je suis content que ce paysage sera dans l'exposition.

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CHAGALL
RAPAPORT

42 Riverside Drive
New York City

Nov. 6.

Cher ami,

Voila les quelques lignes dont nous avons parlé. J'espère que ces lettre seront peut etre utiles.

Votre devoué
Marc Chagall

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Feb. 12. 46.

Dear Jim Sweeney

I feel very guilty of not having written to you sooner. Thank you so much for your letter. Many friends of yours do ask very much about you. about Jim Wheeler. and all do send their greetings. and of course the Zervos's. - We feel all right now —

In spite of many things. of cold. of mud. Paris is Paris. galleries open as mushrooms there is at least 50.000 genious painters and very little news. I am sending you a "pamphlet" thrown during a sensational lecture given about Picasso in the grand Hall of the Sorbonne. by the abbé Morel, new art. critic and promoter.

Picasso was present. Eluard read poems. Thousands of young people remained

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outside. police cars. God knows why it did not take place at the Vélodrome d'Hiver — Chardin Square Garden. ersatz —

The abbé Morel spoke for 2 hours amidst shouting and cheers — a projection of a roman sculpture was taken for a Picasso and was "riffié" —

I cabled you Reynaud. I phoned him and wrote. He consented to send his pictures to the N.Y. show only — and not Chicago — He is afraid to part with them for a year. speaking about his old age — born in 1868 —

Did you cable him about sending the things quickly. I do not know also if you are interested in a half-participation. I cabled you also for the loan of "The Burial" owned by the Bernheim. The Western Union strike frightens me in that respect. I am awfully sorry of all the trouble incured with the customs with the first. I saw the

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package as is. on the advice of Mrs Page
cultural adviser - who knows by the way
Mrs Wheeler - I hope to mail you
those consular papers maybe to morrow.
you should receive another package.
this time I hope without trouble. herewith
you will find a list of what there is
inside. unexpectedly in the last box
of work at the garde-meuble du Raincy
I found those prints of the Bible.
Wandering if they were not merely des
"essais de sujet" for some and not worked
afterwards. only Chagall could say so.
I found as Pierre Matisse must have
told you - "Oh. mon Dieu" (if I talked you about it) and another
bent figure and a most interesting cubist
old painting. un paysage cubiste.
Pierre Matisse was kind enough to have
it shipped with his things. which should
take much less time than by Paris.
He was to give you also the measures
of those pictures. I am afraid the
"Oh. mon Dieu" has been reworked

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(4

by chagall since - its original date
and by that wonder if it is as interesting
Eluard has a fantastic old nature. more
artiste. but refuses to lend it —
could not found The Fair there. nor
The Paysage de l'Isle. Adam.
To. morrow morning having the first
good news about the whereabouts of
the chagall edition to Holland.
I am ashamed to say that I am
lucky to meet the too. famous Fabiani
for négociations of rachats! so far the
only things I did hear was that
everything was destroyed — apparently not.
Sorry for this too long letter. and
excuse me for not having written. only
cabling. I lost too much time being
sick in this cold winter.
with all my very best yours
Ida Rapaport. Chagall

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CHAGALL

Dimanche IO

Cher Monsieur Sweeney,

En pensant a la composition generale de l'exposition que vous organisez avec tant d'attention, je me permets de vous demander, sans vouloir imposer mon opinion: pensez vous que la presence du tableau "Crucifixion" pourrait avoir un certain interet a cote de quelques autres tableaux "de guerre", "Bibliques" et "d'inquietudes sociales", tels que le "Martyr" (planche 49 dans le livre de Venturi, et le "Crucifiction" (planche 59) et le "Revolution"... Cependant je me rends bien compte qu'il est difficile de faire venir ce tableaux et de le remplacer par un autre.

Excusez-moi de vous deranger avec mes "pensees"... J'apprecie le rarete des expositions organises par le Musé et son intention que l'exposition sera le plus complet pour le public Americain.

Bien a vous,

Mar Chagall

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RAPAPORT

cc: Miss Dudley



CHAGALL

6. CRUCIFIXION

JJS:ja

Encl.

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RAPAPORT

cc: Miss Dudley

January 17, 1946

Dear Mrs. Rapaport,

I am enclosing a carbon copy of a letter we wrote to M.Bernheim-Jeune requesting information regarding the present whereabouts of several gouaches for the Fables exhibited in their galleries in 1930. This is merely for your information.

I am also happy to advise you that Dotremont has cabled us that he is shipping the Double Portrait formerly in the Gaffe Collection for the exhibition.

You will also be glad to hear that Mrs. Walden has promised us her three important paintings.

We are still however without any news of the Red Donkey which presumably had been shipped on the Desirade but which did not show on the ship's manifest on arrival.

I trust everything is going well with you.

All kind regards,

Sincerely,

Mme. Ida Rapaport
% Mme. Lia Bernstein
10 Rue des Marronniers
Paris 16, France

JJS:ja

Encl.

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RAPAPORT

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A SERVICE OF RADIO CORPORATION OF AMERICA

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Send the following Radiogram subject to the conditions, regulations and rates as set forth in the applicable tariff of RCA Communications, Inc., and on file with the regulatory authorities.

(Reply Prepaid 25 words NLT) "Via RCA"

JANUARY 12, 194

MME IDA RAPAPORT
℅ MME LIA BERNSTEIN
10 RUE DES MARRONNIERS
PARIS 16
FRANCE

NO NEWS YET OF RED DONKEY WAS IT SHIPPED ALSO PAINTING ENTITLED

O MON DIEU

SWEENEY
MODERNART

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address (Not to be transmitted) by James Sweeney Jr. Museum of Modern Art 11 W. 53rd St. - NYC.

Form 100-50-TA 248 S

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RAND & POINT
C CHAGALL

FAST — DIRECT

RCA

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A SERVICE OF RADIO CORPORATION OF AMERICA

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RECEIVED AT 64 BROAD STREET, NEW YORK 4, AT DEC 15 1945 STANDARD TIME

Via RCA

RFW1923 PARIS 26 14 1617

NLT SWEEDEY MODERNART NEWYORK =

COMPLETED TODAY WITH POTIN ALL TITLES INFORMATIONS ENGRAVINGS STOP MAILING INFORMATION - SHIPPING ENGRAUINGS STOP WILL CABLE SHORTLY ABOUT PAINTINGS REGARDS =

IDA CHAGALL

Telephone: HAnover 2-1811

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 134-R

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CHAGALL
RAPPAPORT

42 Riverside Drive

New York

Dec 3.

Cher Ami,

Merci beaucoup pour votre lettre et pour tout le mal que vous vous donnez pour l'exposition. Je me permets de vous envoyer quelques notes qui pourront j'espere vous etre utile, a moins que vous connaisez deja tout cela.

Bien a vous,

Marc Chagall

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RAPAPORT
CHAGALL

Damaged things from Cooperal

November 15, 1945

Dear Mrs. Rapaport:

For your information in connection with your planned visit to Paris I am appending a list of the paintings by your father, Mr. Marc Chagall, in which we are interested for the retrospective exhibition of his work to take place at the Museum of Modern Art in April, 1946. For the catalog which must go to press December 15th at the latest we are urgently in need of the information noted below with each title.

La Laitiere, 1929 — Once sold through Bernheim - Jeune. Present owner, present address, dimensions, medium, date on stretcher or canvas?

L'Auge, 1924 — Formerly collection of the Vicomte Charles de Noailles. Present owner, address, dimensions, date on stretcher or canvas?

Landscape L'Isle Adam, 1925 — Formerly in the collection of Katia Granoff. Present owner, address, dimensions, medium, date on stretcher or canvas?

Musician 1914 — Katia Granoff collection. Dimensions, medium, date on stretchers or canvas.

L'Enterrement, 1909 — Formerly collection of Leonce Bernheim. (You will recall we sent a photostat to Mr. Rapaport for Edmund Fleg, in the hope that the committee might be able to locate it. If this has been found, kindly advise present owner, address, medium, date on stretcher or canvas? Kindly send photograph as we have only the half-tone in a periodical from which photostat was made.)

O Mon Dieu — Present owner, address, dimensions, medium, date on canvas or stretcher?

En Route, 1925 — Present owner, address, dimensions, medium, date on canvas or stretcher?

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CHAGALL
RAPAPORT

The Milk Maid, 1929 — Sold through Gallery Bernheim - Jeune. The Vendome Gallery wrote us September 29, 1945 that they were unable to locate this picture. We are enclosing photostats. Kindly advise present owner, address, medium, dimensions, date on canvas or stretcher?

This will cover the several paintings by Chagall in Paris of which we have photographs or advice. Should you come across any other paintings which you think might be interesting to us, we will deeply appreciate your sending us photographs with all the data, measurements, medium, date, present owner and address, in order that we may consider them and communicate directly with the owner should we need to do so. We will be very grateful to you for any assistance you can provide towards such documentation which will be very valuable to us for the book which we are preparing on your father's work.

Many thanks for your many kindnesses.

All wishes for a pleasant trip and early return.

Sincerely,

Mrs. Michael Rapaport
42 Riverside Drive
New York, N.Y.

JJS:ja

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CHAGALL
RAPAPORT

Dear Mr Sweeney

Here are the address we spoke about.

Mrs Magidoff who took your letter to Moscow to the Committee of Fine Arts can be reached through her husband's address:

Robert Magidoff
War Correspondent
c/o U.S. Military Mission
A.P.O. 193. Postmaster. N.Y.C.

Telegraphic address
Metropole Hotel
Moscow.

I believe I told you that Father received a postcard of a German newly opened gallery in Berlin. They announce having Chagall's painting also.

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(2

Their name and address is:
Galerie Gerd Rosen
Kurfürstendamm 215
Berlin W 15.

The name of the russian commissar for Fine Arts is:
Mr Hrantchenko (HRANTCHENKO)
Committee for Art.
a letter to him - if necessary - could be sent through Mr Wapidoff, as Mrs Wapidoff personally had an interview with him and delivered him your letter.

Hoping to see you on Monday morning. with all my best wishes and regards

Yrs Ida R. Chagall

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MRS. RAPAPORT
CHAGALL

cc: Miss Dudley

November 7, 1945

Dear Mrs. Rapaport:

Permit me to confirm my understanding of your telephone authorization to insure the recent batch of prints to be sent to Mr. Schniewind at $75.00 per item.

With all kind regards,

Very truly yours,

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

JJS:ja

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MRS. RAPAPORT
CHAGALL

September 28, 1945

Dear Mrs. Rapaport:

I was very disappointed to hear that most of the prints from Paris are duplicates of those that Schniewind already has. I wonder whether there is any way in which we could get the missing prints. I am still very hopeful that we may be able to document your father's complete graphic work in the catalog. Have you heard from your aunt regarding conditions at Rainey? Was she unable to send everything or were these all that remained?

With all kind regards to you and to Mr. Chagall,

Very sincerely yours,

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

JJS:mc

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Dear Mr Sweeney

Father loves very much this "Wedding" picture from Leningrad. of 1907. It represents on a dark background a bride and groom and a big angel as if blessing them. The size: a "40 or 50 figure". You should have a photograph of it. I believe. Anyway in the number of "Selection", it is reproduced on page 112.

I hope - à bientôt

yours very sincerely

Ida D. Chagall

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September 10, 1945

Dear Mr. Chagall:

I am enclosing a cablgram which was received at the Museum. I imagine it was intended for you, although it was transmitted faultily as it reads.

I am sorry I have not had a chance to get out to Sag Harbor. I have been extremely busy in the last two weeks with a catalogue text. I hope I may have the pleasure of seeing Mrs. Rapaport and you very shortly.

With all kind regards to you both,

Sincerely,

Mr. Marc Chagall
Sag Harbor, N. Y.

JJS:mc
encl.

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Dear Mr Sweeney

I agree with you on an evaluation of 5.000 dollars in order to bring over from Paris, my painting, "The Red Donkey".

I hope to see you soon and with my best regards to you both

Marc Chagall

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August 8, 1945

Dear Mrs. Rapaport:

Today we received the following communication from Maurice Potin and Mr. Sweeney has asked me to send it on to you:

"Thanks for your telegram. Will write Chagall to see with him the best way possible to take for.
Maurice Potin"

Very sincerely yours,

Mimi Catlin
Secretary to Mr. Sweeney

Mmrs.Michel Rapaport
42 Riverside Drive
New York 25, N. Y.

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cc: Miss Dudley

September 4, 1945

Dear Mrs. Rapaport:

I am enclosing a Museum receipt for the contents of the two packages forwarded by Mrs. Lia Bernstein through OWI to us for Mr. Marc Chagall. I hope there are not too many of the Bible prints missing. We are sending the prints and paintings to you and will telephone you in advance to be sure that someone is there to receive them. Please let me hear how much closer we are to a catalogue raisonne of Mr. Chagall's prints and what is still needed.

As soon as you and Mr. Chagall can get the necessary information in connection with these noted down, please let me know and we will have them sent on to Mr. Schniewind. He is due back from his vacation just after Labor Day.

With all kind regards to you and Mr. Chagall,

Very sincerely yours,

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

JJS:mc

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July 24, 1945

Dear Mrs. Rapaport:

I have been awaiting your phone message regarding your friend who is going to Russia. I would not want to miss the opportunity of sending a letter with her. I am counting on you to call us when you have some definite information.

Sincerely,

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

JJS:bk

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Sag Harbor.

Tuesday.

7/12

Dear Jim Sweeney.

This Sag Harbor telephone was so noisy and shaky that I could not, so thank you for the kindness in sending me so quickly your letter, and for all the trouble I am putting you.

So - I tried to explain to explain to you. - I saw a french ure. consul with whom - I have an appointment on Friday - who advised me

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to have a letter, if possible addressed "To whom it may concern", where you could state the situation of the Chagall's exhibition and ask the proper authorities to assist me.

I truly hope that the so-called "letter-suggestion" does not surpass too, too, too many things. would it be possible not to mention in this letter, that of course I am travelling at my own expense? I would like very much to give all possible assurance of this, to you.

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Thank you: so much again. to all your help and excuse me to bothering you with this.

with all my best regards

Ida Rapoport Chagall

P.S. - I am answering to the Schniewind to the book matter.

Bernard Reis has a copy of the "7 fetes Capitaux" and I am trying to locate the other books mentioned.

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	MoMA Exhs.	316.4

Suggestions for a letter

"To whom it may concern".

This is to certify that during her trip to Paris, Mrs. I. R. Ch. has been asked by The Museum of Modern Art of N.Y. To obtain all available information, photographs and specific data on various paintings of Mr. Ch. whose retrospective exhibition is to take place early next year. Mrs. I. R. Ch. has also been asked by The Museum to help in locating some of the major of paintings and graphic works

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	MoMA Exhs.	316.4

of M. Ch. since the german occupation, the exact location and ownership of these works could not be determined up to now and exact information, as well as a personal inquiry in France by Mrs. R-Ch. as to all these questions, will be of utmost importance to the Museum of Modern Art for the Chagall exhibition.

We ask the French and american authorities to help Mrs R-Ch. to carry out our demands. We would like to have the requested information and

100 x.

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	MoMA Exhs.	316.4

(3

"Some of the paintings in N.Y. before November 15th 1945, deadline of the catalog of the Exhibition. Mrs R.C.G. Freeman, in N.Y. for the drafting of said catalog will also be indispensable by then.

. . . . . .

J. J. Sweeney.
Director. Dept of P. & S.
Museum of M.A.
N.Y. "

again all my apologies for these selfish formalities
Ida L.

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	MoMA Exhs.	316.4

THE MUSEUM OF MODERN ART

Date July 16, 1945

To: Mr. Wheeler

From: Mr. Sweeney

Re:

Dear Monroe:

I am afraid that Miss Chagall is a little too exigent. I do not feel that we should write anything as all-embracing as she proposes. I am suggesting a note which she might use in connection with the letter we originally wrote her if she thinks it would be of any additional assistance - I doubt it - but I don't think she should have more.

Jim - Excellent - I certainly approve. MW

I regret that our budget will not permit us to contribute to your travel expenses on this account, but we will of course be glad to reimburse you for all expenses you may incur in obtaining and sending the photographs we need or other data. I will provide you with a list of the major works of which we will need photographs at the earliest possible moment for the catalog and also the sizes, dimensions and dates of the pictures and their present owners. You will be rendering the Museum a great service if you can obtain these for us.

Thanking you in advance for whatever kindnesses you may be able to show us in this regards,

Very truly yours,

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

JJS:bk

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	MoMA Exhs.	316.4

July 9, 1945

Dear Mrs. Rapaport:

I am very pleased to hear that you are contemplating a journey to Paris in the near future. Your presence there would be very helpful to us in connection with the retrospective exhibition of the work of your father, Mr. Marc Chagall, which we are holding next year. There is so much information which you could obtain for us very simply on the ground which would take us so long by mail - information primarily in connection with the exhibition catalog. Specific data concerning works in this country we will have to have several months in advance of its appearance. I am writing to ask whether you would be willing to assist us in this way.

I regret that our budget will not permit us to contribute to your travel expenses on this account, but we will of course be glad to reimburse you for all expenses you may incur in obtaining and sending the photographs we need or other data. I will provide you with a list of the major works of which we will need photographs at the earliest possible moment for the catalog and also the sizes, dimensions and dates of the pictures and their present owners. You will be rendering the Museum a great service if you can obtain these for us.

Thanking you in advance for whatever kindnesses you may be able to show us in this regards,

Very truly yours,

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

JJS:bk

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	MoMA Exhs.	316.4

July 3, 1945

Dear Mrs. Rapaport:

Finally a few days ago we had good news from Nell Walden in form of an airmail letter in reply to our cable of 5 weeks ago. In her letter she states she will be very happy to cooperate in any way possible with us in connection with Mr. Chagall's exhibition. She offered to lend all her pictures. We have cabled her to dispatch photographs at once through the OWI in Bern. In view of the delayed replies from collectors in Europe we have thought it wise to postpone the Chagall exhibition until the spring. This will give us somewhat more time to hear from Europe. The deadline for the catalogue has been set for December 1. Today the Library had a letter from Mr. Schniewind in Chicago, asking us if we had copies of the following books:

Paul Morand: Ouvert la nuit. Ed. Nouvelle Revue Francaise Paris 1927

Coquiot: En Suivant la Seine. Ed. Delpeuch, Paris 1926

Marcel Arland: Maternite. Ed. Sans Pareil. Paris 1926

Girodoux, Jacob, etc.: Les Sept Dechers Capitaux. Paris 1926

Unfortunately we have none in our collection. It struck me that possibly your father might be able to help us with this material or at least you or he might know of some collectors in the city who could permit Mr. Schniewind to examine their books in connection with his catalogue. Will you kindly let me know where we might be able to turn up copies of these books. I will appreciate it very much.

With all kind regards to you, your father and your husband,

Sincerely,

Mrs. Michel Rapaport
42 River Side Drive
New York City

JJS:mc

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	MoMA Exhs.	316.4

Chagall

N. Y.
1946.

Cher Monsieur Sweeney,

Je voudrais vous ajouter les valeurs des dessins pour la Bible et pour "Les Ames Morte" de Gogol. Les dessins pour la Bible valent 50 dollars la piece et pour Gogol 20 dollars la piece.

Marc Chagall

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	MoMA Exhs.	316.4

Chagall

January 30, 1946

Dear Mr. Chagall,

I am enclosing the letter from Baron Von der Heydt which you so kindly sent on to us for our review.

All kind regards,

Sincerely,

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

Encl.

JJS:ja

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	MoMA Exhs.	316.4

CHAGALL

January 21, 1946

Dear Mr. Chagall,

I am enclosing the list of some of the books you have illustrated. Could you fill in all the other titles you can remember and the number and nature of illustrations where we lack them?

Also could you note down the dates of your trips to different parts of Europe - even vacation, lecture or exhibition trips? Such an itinerary would be very helpful to me and possibly very interesting for the catalog.

Is the copy of Ma Vie which you have a specially printed or de luxe paper copy? I would like to reproduce one of the illustrations which in our copy is not cleanly printed. A cleaner printing would photograph better.

With all kind regards,

Sincerely yours,

Mr. Marc Chagall
42 Riverside Drive
New York 24, N.Y.
Encl. JJS:ja

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	MoMA Exhs.	316.4

Books Illustrated by Chagall

Niester: Contes. (Ed. Klezkine, Wilna, 1914)
9 drawings

Peretz: Magicien. (Ed. Klezkine, Wilna, 1914)
3 drawings

Soupault, Philippe: Rose des Vents. (Ed. Au Sans Pareil, Paris, 1920)
4 drawings

Strom (Review?): (Moscow 1922)
Cover design

Feuilles Libres: (Paris?) (February, 1922)
11 drawings
What was the nature of these illustrations?

Hofstem: Trauer. (Ed. Kulturliege, Moscow, 1922)
6 drawings

Mein Leben Album: (Ed. Paul Cassirer, Berlin, 1922)
20 etchings

Chalastra review: (Paris, 1924)
Cover design

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	MoMA Exhs.	316.4

Feuilles Libres: (Paris?) (September-October, 1924)
12 drawings
What was the nature of these illustrations?

Claire and Ivan Goll: Poemes d'Amour (Ed. Budry, Paris, 1926)
4 drawings

J. Giraudoux, P. Morand, Pierre Mac Orlan, A. Salman, Max Jacob, J. de Lacretelle, J. Kessel: Les Sept.Peches Capitaux. (Ed. Kra, Paris, 1926)
15 Etchings

Zebel: Notre Art Dement (Ed. Povolovsky, Paris, 1926)
1 (?) etching

Marcel Arland: Maternite (Ed. Sans Pareil, Paris, 1926)
5 etchings

Gustave Coquiot: En suivant la Seine (Ed. Delpeuch, Paris, 1926)
1 engraving ?

Nikolai V. Gogol: Les Ames Mortes (Ed. A. Vollard, Paris, 1926) - Unpublished
96 etchings

La Fontaine; Les Fables (Ed. A. Vollard, Paris, Unpublished)
100 etchings

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	MoMA Exhs.	316.4

Gustave Coquiot: Suite Provinciale (Ed. Delpeuch, Paris, 1927)
92 drawings

Album dedicated to Schwarzbard, 1927
Publisher?
Where published?
Who was Schwarzbard?
Drawings, how many?

Paul Morand: Ouvert la Nuit (Ed. Nouvelle Revue Francaise, 1927)
Etchings, how many?

Marcel Arland: Etapes (Ed. Nouvelle Revue Francaise, 1927)
Drawing, portrait of the author.

Ilarie Toronca: Ulise (Ed. Colectuinen interglad, Budapest, 1928)
Drawing, portrait of the author.

Rene Schwob: Une Melodie silencieuse. (Ed. Grasset, Paris, 1929)
Drawings, how many?

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	MoMA Exhs.	316.4

Pierre Reverdy: Pierres blanches (Ed. a la Porte D'Aude)
Drawings, how many?
Published Paris?
What date?

Marc Chagall: Ma Vie (Ed. Stock, Paris, 1931)
32 drawings

Rene Schwob: Marc Chagall et L'Ame Juive (Ed. R. A. Correa, Paris, 1931)
2 Etchings for limited edition

? Opatoshu: Ein Tag in Regensburg (Ed. Malino, New York, 1933)
Drawings, how many?

Abraham Walt: Songs and Poems, 1888-1938 (Ed. Forward Association, New York, 1938)
Drawings

Free World, Volume 6, page 470, November, 1943
1 drawing

Bella Chagall: Brenendicke Licht. (Ed. Book League of the Jewish Peoples Fraternal Order, New York, 1945)
Drawings, how many?

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	MoMA Exhs.	316.4

CHAGALL

Jan 27

Dear Mr Sweeney,

Thank you for your two letters and the photostat copy of my painting "The Vision". It was painted in about 1911 or 1912 and used to belong to the collection of Gustave Coquiot who sold it to a German collector unknown to me. Its dimensions are about 100 by 81 centimetres.

I am sending you in case it interests you a copy of a poem written for me by Paul Eluard recently. Ida writes me that he posesses a picture of mine painted in 1910, and I think it would be very interesting to have for the exhibition if Paul Eluard would lend it. It is a still-life in blue belonging to the same family as the painting of my studio which is hangin g in my house.

I have found some more of the drawings for the Hebraique poetry of which you already have some. Also I have found the drawings for Bella's book.

Have ypu seen the photos that Mrs Matisse made of my recent paintings?

I am very pleased that the package of engravings has arrived. You could put a lower price on the index drawings and vignettes for Gogol, say about 40 dollers, the large engravings for Gogol 60 and the engravings for the bible 75dollers. All the prints are my own property.

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	MoMA Exhs.	316.4

Thanking you for your trouble, yours,

Marc Chagall

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	MoMA Exhs.	316.4

Chagall

cc: Miss Dudley

January 23, 1946

Dear Mr. Chagall,

I am enclosing a photostat of a painting which was reproduced in the second edition of Coquiot's Cubistes, Futuristes et Passeistes. Can you give us the date of this picture for the catalog, and if you have any record, the dimensions and its present whereabouts?

With all kind regards,

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

Encl.

JJS:ja

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	MoMA Exhs.	316.4

CHAGALL

cc: Miss Dudley

January 14, 1946

Dear Mr. Chagall,

I am enclosing a photograph of an early painting by you at present on extended loan to the Worcester Museum. Can you write me the approximate date and locale of this painting - also any associations which may remain in your memory.

With all kind regards,

Sincerely,

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

Encl.

JJS:ja

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	MoMA Exhs.	316.4

CHAGALL

January 5, 1946

Dear Mrs. Rapaport,

I hope you will forgive my delay in writing you. I have put it off from day to day against the arrival of the prints which you sent with Lt. Budrow. Michel telephoned me immediately on receipt of your message. We awaited the arrival of the package at La Guardia, but somehow or other the plane was rerouted to Washington. Lt. Budrow left the package there and gave the receipt to the chief of the Paris Department of the OWI in Washington who was very cooperative and did everything in his power to expedite the transfer to New York. We hope to see them here Monday or Tuesday.

Meanwhile we have had two bits of good news in the promise of Baron Von der Heydt to lend his portrait of your mother in black gloves (1908), and in the Vicomte de Noailles' agreement to lend L'Auge of 1924.

As yet we have had no word from Regnault. This distresses me considerably as we naturally are very anxious to have his paintings. The lack of them will make a serious gap in the representation of your father's best work. Perhaps you have some idea of a good approach to Regnault. We have already written him a letter delivered by hand, and another by air mail enclosing a letter from your father. Should we have a reply from him in the next few days we will cable you.

You are to be congratulated for the fine work you did with Potin. I still don't know how you accomplished it. I hope you can use the same magic in the other directions.

I hope you are having a pleasant time in Paris, as well as the busy one I know you are having. Please give my regards to any friends you run into. My best particularly to Zervos, and all greetings to you and best wishes for the New Year.

Very sincerely,

Mme. Ida Rapaport
℅ Mme. Lia Bernstein
10 Rue des Marronniers
Paris 16, France

JJS:ja

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	MoMA Exhs.	316.4

CHAGALL

January 5, 1946

Dear Mr. Chagall,

Yesterday we had a letter from the Vicomte de Noailles enthusiastically agreeing to lend your painting L'Auge, or as he calls it, Le Cochon Vert, for the exhibition.

This was a nice bit of news with which to start the New Year, and we are taking it as a good augury.

No word yet of the prints which we have requested transferred from the Washington customs to New York, but we expect to have them Monday or Tuesday. I will let you know as soon as they arrive.

All kind regards,

Cordially,

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

JJS:ja

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	MoMA Exhs.	316.4

cc: Miss Dudley

May 7, 1945

Dear Mr. Rapaport:

I have been discussing plans for an exhibition of Marc Chagall's work with your wife and Mr. Chagall. They gave me the above address and suggested that you might be able to help us to locate certain works which Chagall left on depot in Paris and to get photographs and find out about the availability of other paintings for loan.

Mr. Chagall tells me that Mr. Andre Lhote is holding Ama fiancee (1911) for him and that O mon Dieu! is in the keeping of Mr. Camin at Raincy near Paris. He suggests that you endeavor to have both of these canvases sent to him care of the Museum of Modern Art. Perhaps it will be necessary due to present shipping conditions to take the paintings off their stretchers and have them rolled for transportation. If such is the case Mr. Chagall is agreeable.

Mr. Chagall also requests that you pick up the illustrations for the Bible, La Fontaine, Gogol and Le Cirque for despatch at the same time. I am enclosing a letter to Mr. Lhote and to Mr. Camin in case of need.

If you will cable me as soon as you have located the above items we will arrange from this end for their transportation.

Also, Mr. Chagall suggests that you might be able to help to locate other important or early work in France or elsewhere. If you do and if you can mail us photographs by the fastest possible means, we will greatly appreciate it.

Permit me to thank you in advance for your assistance and with all kind personal regards,

Sincerely yours,

Mr. Michel Rapaport
Radio Section
United States of America Information Services
17 Bld. des Capucines
Paris, France

JJS:bk

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	MoMA Exhs.	316.4

CHAGALL

cc: Miss Dudley

November 29, 1945

Dear Mr. Chagall:

Before Mr. Rene Lefebvre Foinet left for Paris, he requested me to furnish him with a letter guaranteeing the return of all pictures borrowed for the exhibition, or their value in dollars, at the close of the exhibition. Such a letter, he told me, would assist him greatly in getting permission to make shipments which without it would be extremely difficult to obtain.

I am sending a copy of this letter to all French collectors with our letters requesting the loans. I am sure you are aware of the red tape involved in making any exports from France today, and anything we can do to hasten the arrival of the paintings is desirable.

Sincerely,

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

JJS:ja

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	MoMA Exhs.	316.4

42 Riverside Drive
New York
Dec 27.

Cher ami,

J'ai ete tres heureux d'apprendre par votre lettre que Baron von der Heit accept d'envoyer le portrait de Bella, le portrait de l'annee de notre premier rencontre. Je veux esperer malgre les difficultes et avec l'aide de vos grands efforts amicales, q'on obtiendra encore des tableaux. Par contre un photograph Belge qui etait chez moi m'a communique l'adresse de deux de mes anciens amis Belges qui peuvent je crois etre bien utiles pour certaines recherches en Belgique et en Hollande. L'un d'eux est Andre de Rider, qui dans son temps a edite un numero de son revue "Selections" sur moi. Son adresse est Proffesseur Andre de Rider, Universite de Gand. L'autre est Gustave van Eick, ancien collectionneur et redacteur en chef du journal "Le Peuple" a Bruxelles. Je crois surtout Andre de Rider, comme professeur, a des relations frequentes avec la Hollande. Il connait

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	MoMA Exhs.	316.4

Regnault et il est au courant de mon art de l'ancien epoque, comme vous savez peut etre deja par ses articles. Peut etre il pourrait vous etre utile. Il est aussi un ami le plus charmant.

Permettez moi aussi, apres la lettre que je viens de recevoir d'Ida, de vous demander quelque chose pour elle. Dans le cas que Ida sera nommé dans le catalogue, elle aimera se nommer par son nom d'artiste, Ida Gordey.

Il me semble, comme Tina Matisse a oublié de vous montrer le tableau ancien "La rue fantastique" fait en 1908, un de mes premiers tableaux.

En vous souhaitant une bonne annee, bien amicalement,

Marc Chagall

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	MoMA Exhs.	316.4

CHAGALL

Janvier 25 1946.

Cher Mr. Sweeney,

Je vous renvoie les renseignements que vous m'avez demandé, les mesures des tableaux sont en centimètres, environ.

J'ai reçu une lettre de Regnault qui malheureusement refuse d'envoyer ses Tableaux. Peut être Zda le demandera encore. Je suis content qu'il vient quand même des tableaux, et j'espère aussi que Mrs Walden enverra quelque chose.

Je parturai Mardi pour la campagne pour travailler un peu, mais je reviendrai de temps en temps et mon adresse est toujours le même.

Bien a vous

Marc Chagall

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	MoMA Exhs.	316.4

Chagall

cc: Miss Dudley

January 22, 1946

Dear Mr. Chagall,

I know you will be pleased to hear the latest word we have had from Europe.

Yesterday we had a letter from Charles Im Obersteg promising three pictures which he has in Switzerland, as well as one which is in Manchester, England, - provided we can arrange its transportation through Mr. Rothenstein of the Tate Gallery, London.

Today we had a telegram from Poinet saying that L'Ane Rouge had left January 5th on the S. S. Jones, and that Berr de Turique's picture would be picked up today.

I wonder if I can ask you for some further assistance, this time in the matter of dimensions of paintings from abroad. I realize you cannot remember the exact dimensions, but perhaps you could estimate them by comparison with certain canvases in this country of which we have the sizes. It would help us considerably to plan our wall space. The pictures in question are:

Portrait of My Fiancee in Black Gloves, 1909 (von der Heydt)
O Mon Dieu, 1911 (Marc Chagall)
Paris Self-portrait with Seven Fingers, 1911-12 (Regnault Collection)
The Pregnant Woman, 1912 (Regnault Collection)
Musician, 1912-13 (Regnault Collection)
Self-Portrait, 1914 (Im Obersteg)
The Old Jew, 1914 (Im Obersteg)
Feast Day, 1914 (Im Obersteg)
Old Man with Sack, 1914 (Im Obersteg)
Double Portrait, 1924 (Dotremont)
The Trough, 1924 (de Noailles)
Landscape, L'Ile Adam, 1925 (Fontaine)

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	MoMA Exhs.	316.4

The Circus, 1926 (Potvin)
Homage to the Eiffel Tower, 1928 (Berr de Turique)
The Milkmaid, 1929 (Paris Collection)

With all kind regards,

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

JJS:ja

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	MoMA Exhs.	316.4

Chagall

Copy: Mr. Sweeney

September 30, 1946

Mr. Marc Chagall
42 Riverside Drive
New York City

Dear Mr. Chagall:

We have had the prints, which arrived last summer, sent to the Museum under bond. We were unable to enter them free of duty because they were not signed by you. Will you be kind enough to come to the Museum and sign the prints at your convenience. After they are signed, we will arrange to have them released from bond so that they can be sent to you.

Sincerely yours,

Registrar

DHD:ew

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	MoMA Exhs.	316.4

MAY 2, 1945

Dear Mrs. Rappaport:

Thank you for your phone call which I missed while I was in Philadelphia. I have arranged with Mr. Davidson Taylor of the OWI to communicate with Michel. I also understand that Mrs. Marjorie Mathias, of the Foreign Information Research Division for OWI, will be glad to expedite any communications through the OWI pouch to Switzerland, Belgium, etc.

With all kind regards to you and your father,

Sincerely yours,

Mrs. Michel Rappaport
42 Riverside Drive
New York 24, N. Y.

JJS:mc

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May 2, 1945

Dear Mrs. Rappaport:

Thank you for your phone call which I missed while in Philadelphia

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	MoMA Exhs.	316.4

Chagall

CC: Miss Dudley

Up. delivery

January 26, 1948

Dear Mr. Chagall,

We have at last received from the customs the package of prints which your daughter, Ida, sent by plane from Paris. Since it was brought out of Paris on an army plane it did not contain the customary consular invoice listing the contents and values. As a special courtesy to the Museum, the custom authorities allowed us to receive the prints without these papers. However we must give bond to produce the French consular invoice and certificate of originality. In the meantime we must submit, with your assistance, a new temporary invoice to the U.S. Customs. We then will write to Mrs. Rapaport asking her to send the French papers on the basis of our temporary invoice for the customs here.

Since this shipment may be covered by the recent French ruling that works of art sent out of that country, or their value in dollars, be returned to that country at the end of the exhibition, I feel that you should place the value on the contents.

The package contained the following:

Ames Hortes

96 prints (complete set except pl. 80.)
18 index plates (some duplicates)
20 vignettes (some duplicates)
12 drawings (small pensketches)

Bible

Kings and Prophets

92 prints (some duplicates)
10 preparatory drawings

Genesis

2 prints

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

Seven Capital Sins

3 prints

In the original papers which we had to file to obtain the package the prints were valued at $75. Do you wish to place the same value on the Gogol index plates and vignettes? And what amount shall we place upon the drawings for the Gogol and the Bible?

Since the papers must be filed as soon as possible would you be good enough to telephone me at home Monday morning (BU 8-0602) to tell me of your decision and confirm it in a letter at your convenience.

With all best wishes,

Sincerely,

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

JJS:ja

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	MoMA Exhs.	316.4

Dear Mr. Chagall:

We have at last received from the customs the package of prints which your daughter, Ida, sent by plane from Paris. Since it was brought out of Paris on an army plane it did not contain the customary consular invoice listing the contents and values. As a special coutesy to the Museum, the custom authorities allowed us to receive the prints without these papers. However we must give bond to produce the French consular invoice and certificate of originality. In the meantime we must submit, with your assistance, a new temporary invoice the the U.S. Customs. We then will write to Mrs. Rapaport asking her to send the French papers on the basis of our temporary invoice for the customs here.

The package contained the following:

Ames Mortes
95 prints (complete set except pl.50.)
18 index plates (some duplicates)
20 vignettes (some duplicates)
12 drawings (small pen sketches)

Bible
Kings and Prophets
92 prints (some duplicates)
10 preparatory drawings
Genesis
2 prints

Seven Capital Sins
3 prints

Since this shipment may be covered by the recent French ruling that works of art sent out of that country, or their value in dollars, be returned to that country at the end of the exhibition, I feel that you should place the value on the contents.

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In the original papers which we had to file to obtain the package the prints were valued at $75. Do you wish to place the same value on the Gogol index plates and vignettes? And what amount shall we place upon the drawings for the Gogol and the Bible?

Since the papers must be filed as soon as possible would you be good enough the telephone me at home Monday morning (Bu 8- 0602) to tell me of your decision, and confirming it in a letter at your convenience.

With all best wishes,

Sincerely,

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BASEL MUS.

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1203

SYMBOLS

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

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QDY 1 21 INTL (MMA) Dec 19 =

NLT RP300 KUNSTHALLE BASEL =

DECEMBER 20, 1945

BASEL (SWITZERLAND) (Via WLI)

PLEASE CABLE US CLOSING DATE OF YOUR PROJECTED MRS WALDEN COLLECTION EXHIBITION =

JAMES JOHNSON SWEENEY
MODERNART

(REPLY PREPAID
NLT 25 WORDS)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Lautier. (Journal)

Per Joinet
3-15-46

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Bernheim

Michel Bernheim

refused categorically
to send Chagall
Lautier. (Journal)

Per Joinet
3-15-46

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MRS. RAPAPORT
BERG-MANN

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

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QDY 1 13 PD DL (MMA) Dec 13

MRS. LOUIS BERGMAN
118 RIVERSIDE DRIVE
NEW YORK 24, NEW YORK

DECEMBER 13, 1945

UNABLE TO REACH YOU BY TELEPHONE WOULD APPRECIATE YOUR PHONING

MUSEUM REGARDING CHAGALLS.

JAMES JOHNSON SWEENEY
MODERNART

118, 24

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Museum of Modern Art.

We shall greatly appreciate your attention to this matter.

Very sincerely yours,

Registrar

Mrs. Ida Rappaport
c/o Mme. Lia Bernstein
10 Rue des Marronniers
Paris 16, France

DD:joc

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MRS. RAPAPORT

GALERIE DE BERRI

CLASS OF SERVICE

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

WESTERN UNION

1201

A. N. WILLIAMS
PRESIDENT

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

LC

NOV. 1, 1945

QDV 2 18 INTL (MMMAD) NOV 1

LC GALERIE DE BERRI
12 RUE DE BERRI
PARIS, FRANCE (via WU)

KINDLY POST CATALOG CHAGALL EXHIBITION

MANY THANKS

JAMES SWEENEY
MODERN ART

12

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Museum of Modern Art.

We shall greatly appreciate your attention to this matter.

Very sincerely yours,

Registrar

Mrs. Ida Rappaport
c/o Mme. Lia Bernstein
10 Rue des Marronniers
Paris 16, France

DD:joc

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MRS. RAPAPORT (CHAGALL)
Chagall

Copy to Mr. Sweeney

January 29, 1946

Dear Mrs. Rappaport:

The package containing Mr. Chagall's prints has arrived safely. In order to enter these prints through U.S. Customs, we must have a consular invoice and a certificate of originality signed by you as the shipper. With the assistance of Mr. Chagall, we have prepared the enclosed temporary invoice which we were required to file with the U.S. Customs.

It was necessary for us to give bond to produce the consular invoice and certificate of originality as soon as possible. Will you be kind enough to obtain these in duplicate from the American Consul and have them sent to us by air mail. The prints and valuations should be listed as we have listed them on the enclosed temporary invoice. Any expenses you may incur will, of course, be paid by the Museum of Modern Art.

We shall greatly appreciate your attention to this matter.

Very sincerely yours,

Registrar

Mrs. Ida Rappaport
c/o Mme. Lia Bernstein
10 Rue des Marronniers
Paris 16, France

DD:joc

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Chagall

Chagall

February 25, 1947

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

Dear Mr. Chagall:

This is to notify you that the 16 etchings which you signed for us, have now been released from bond by the United States customs, and have been sent to Mr. Schniewind at the Art Institute of Chicago. I believe you know that Mr. Schniewind is holding all of your etchings as well as some drawings. They will eventually be returned directly to you by Mr. Schniewind.

Sincerely yours,

Registrar

DHD:ew

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Chagall

42 Riverside Drive
New York City

Jan Ist I947

Miss Dorothy H. Dudley
The Museum of Modern Art
II West 53 rd St.
New York City

Dear Miss Dudley,

I am in receipt of your letter of Dec 23rd proposing cancellation of the insurance on my prints and their insurance in transit.

Your arrangement is of course perfectly satisfactory.

Thanking you, yours sincerely,

Marc Chagall

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Chagall

Chagall

THE MUSEUM OF MODERN ART

Date Nov. 25, 1946

To: DD

From: MA

Re: Chagall insurance on prints sent Chicago for Schniewind

attorney wants letter

December 23, 1946

I have cancelled as of Nov. 30th all the insurance we have been carrying on the Chagall prints (unrecorded) sent to Mr. Schniewind in Chicago, in accordance with your suggestion in a letter to you.

MA —

Dear Mr. Chagall,

In November we wrote you asking if we might cancel the insurance we have been carrying on your prints which are now with Mr. Schniewind in Chicago. Mr. Schniewind will hold the prints at the Art Institute with their collection without insurance. We will insure them in transit upon their return to you.

Will you please let us know as soon as convenient if this arrangement is satisfactory, so that we may have the proper coverage with our insurance company?

Sincerely yours,

Signed by me in his absence

Registrar

Will you please let us know if this arrangement will be satisfactory.

Sincerely yours,

Registrar

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

DHD/ob

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	MoMA Exhs.	316.4

THE MUSEUM OF MODERN ART

Date Nov. 25, 1946

To: DD

From: MA

Re: Chagall insurance on prints sent Chicago for Schniewind

I have cancelled as of Nov. 30th all the insurance we have been carrying on the Chagall prints (unrecorded) sent to Mr. Schniewind in Chicago, in accordance with his suggestion in a letter to you.

MA – yes write Chagall again.
10

Art Institute Collection without insurance, if you agree to this arrangement. He will, of course insure them in transit when they are returned to you.

Will you please let me know if this arrangement will be satisfactory.

Sincerely yours,

Registrar

DHD:ew

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	MoMA Exhs.	316.4

Chagall

Chagall

November 25, 1946

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

Dear Mr. Chagall:

We have heard from Mr. Schniewind that you have agreed to let him hold the prints which we sent to him for several months. We have been insuring these prints under our policy and would like to cancel them now. Mr. Schniewind writes that he can hold the prints with the Art Institute Collection without insurance, if you agree to this arrangement. He will, of course insure them in transit when they are returned to you.

Will you please let me know if this arrangement will be satisfactory.

Sincerely yours,

Registrar

DHD:ew

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Chagall

Chagall

October 7, 1946

Dear Mr. Chagall:

Mr. Sweeney has asked me to send you the enclosed copy of the letter we received from Blidberg, Metcalfe & Co., shippers of Mr. Cabreilson's painting. You will note that he is willing to have the painting sold or to exchange it for others.

Thank you for coming in the other day to sign your prints. I am writing to the Collector of Customs asking him to have them released from bond.

Very sincerely yours,

Registrar

Enclosure
DHD:aah

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

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Chagall

Chagall

September 30, 1946

Mr. Marc Chagall
42 Riverside Drive
New York City

Dear Mr. Chagall:

We have had the prints, which arrived last summer, sent to the Museum under bond. We were unable to enter them free of duty because they were not signed by you. Will you be kind enough to come to the Museum and sign the prints at your convenience. After they are signed, we will arrange to have them released from bond so that they can be sent to you.

Sincerely yours,

Registrar

DHD:ew

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Chagall

NLC

cc: Miss Dudley

Chagall

June 24, 1946

Mr. Marc Chagall
℅ Mr. Jacques Lassaigne
47 Avenue Iena
Paris
France

Deeply grateful your success with Regnault.
All regards.

Sweeney

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Chagall
Chagall

42 Riverside Drive

cc: Miss Dudley

X

New York, June 6, 1946

(Reply prepaid NLT 25 words)

Mr. Marc Chagall
% Mr. Jacques Lassaigne
47 Avenue Iena
Paris
France

June 19, 1946

Please telephone Reynault. He has cabled refusal to lend paintings Chicago Art Institute. Will be a serious blow to exhibition there. Regards.

Sweeney
Modernart

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42 Riverside Drive

New York, June 6, 1946

Miss Courter,
c/o Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dept. of Circulating Exhibitions and
Educational Services

Dear Miss Courter,

I am very happy to learn that father's exhibition will go to San Francisco. What a pity that the pictures from Holland will not be available.

Of course, you have father's permission to send all pictures or prints belonging to him and it includes my canvasses too.

Will you excuse me for answering for him, but my father left for France and will not be back before September.

Very truly yours,

Ida R. Chagall

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	MoMA Exhs.	316.4

June 3, 1946

Dear Mr. Chagall:

You will be interested to know that the California Palace of the Legion of Honor in San Francisco has sent us a plea to send your retrospective exhibition to California for the summer, between our closing date and the opening in Chicago in October. We should like very much to arrange this one additional showing of your exhibition as it will give people on the West Coast an opportunity to enjoy this fine collection while it is together.

It is unfortunate that the loans from Holland will not be available, but I have cabled other European owners in the hope that they will consent to the San Francisco showing. I am assuming that you will have no objections. I have already secured Mr. Rich's approval of such arrangements prior to his showing in Chicago.

We shall take every precaution to see that the pictures are further safeguarded for the railroad journey to the West Coast by making special packing cases for the entire shipment. They will receive very little additional handling as we can see that a large shipment of valuable pictures is put into a car of its own and sent directly through without any stops enroute.

I shall appreciate it if you will give us your permission to send the canvases, gouaches and prints belonging to you. The Museum will continue to insure the pictures at the valuation given on our receipts.

Sincerely,

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

EC:ms

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cc: Miss Dudley

June 3, 1946

Dear Ida,

I am enclosing a letter addressed to your father. Could you sign the receipts on his behalf and return them to us for our records?

With all warm regards,

Sincerely,

Mrs. Michael Rapaport
42 Riverside Drive
New York 24, N.Y.

Encls.

JJS:ja

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cc: Miss Dudley

June 3, 1946

Dear Mr. Chagall,

I am very grateful to you for your generosity in allowing us to consider the various oils, drawings and prints which we have returned to you under separate cover and are listed on the enclosed receipts. Permit me on behalf of the President and Trustees of the Museum to thank you for having allowed me to consider them in arranging the exhibition. It was a great help to us, both in the planning of the exhibition and in the preparation of the catalog.

Will you very kindly sign the enclosed receipts and return them to our Registrar.

With all kind personal regards,

Sincerely yours,

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

Encls.

JJS:ja

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c.c. Elodie Courter, Dorothy Dudley and J.J. Sweeney

March 27, 1946

Dear Mr. Chagall:-

This is to confirm your kind note of March 24th giving us your authorization to use the theatre designs for our exhibition. In order to avoid any misunderstanding I should like to repeat specifically that the exhibition would include a selected number of drawings from "Aleko" as well as "Firebird." It would be organized as a CIRCULATING EXHIBITION, which means that it would be rented to Museums, Galleries, Universities and Colleges throughout the country and consequently would be on tour for about a year and a half. In order to have a workable schedule your permission would have to extend over this length of time. The tour would begin after the closing of your large show in Chicago. If this is agreeable, I take it that your letter may be considered as a full confirmation.

Hoping to see you soon, I remain, with many thanks for your generous cooperation,

Cordially yours,

M. Marc Chagall
42 Riverside Drive
New York City

GA/k

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cc: Miss Dudley

March 8, 1946

Dear Mr. Chagall,

Here is the list of the paintings which Hahn will call for on Monday morning. I hope it is clear to you. If it is not, call me at the Museum on Saturday, or at home on Sunday.

Very sincerely,

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

(List attached.)

JJS:ja

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Chagall

42 Riverside Drive

New York City.

Jan 2.

Cher ami,

Je vous [illegible] assurance
que vous m'avez
Je donn[illegible]
chèkai pour fa[illegible]
quand il viendra
Bien a

Paintings to be collected from Chagall: —

The Wedding 1910

My Studio 1910

The Wailing Wall

Lisa 1914

Gates to the Cemetery 1918

Cemetery 1918

Red Horse and Lovers 1944

Environs of Vitebsk 1922

Bible Studies (Genesis)

Study for Mural

Gouache made 1910 — omit

The Martyr — to replace White Crucifixion now in Cpe but to be withdrawn for Chagall exh. —

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Chagall

42 Riverside Drive Chagall

New York City.

Jan 2.

Cher ami,

Je vous envoye les prix pour l'assurance que vous m'avez demandé.

Je donnerai les tableaux que vous avez chôisi pour faire photographier, au messager quand it viendra .

Bien a vous,

Marc Chagall

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Chagall- Chagall

Prix des Tableaux pour l'assurance

✓1933	La Solitude	$ 5 000
✓1919	Esquisse pour le Theatre Juif	700
✓1919	Dessin " " " "	300
✓1944-45	Cheval Volant	2 500
✓1946	Autour d'Elle	1 500
✓1919	Peinture Cinque	1 000
✓1919	Gouache Cinque	900
✓1917	Portrait de Bella a Petersbourg	3 500
✓1914	La dame à Vitebsk	1 200
✓1914	Poules par terre	1 2 00
✓1914	Lisa (petit)	1 000
✓1916	Bella et Ida	2 000
✓1919	Decors et costumes pour Sholem Aleichem	1 200
✓1946	La vache emporte la fiancée	700
✓ 8	Dessins pour la poesie Hebraique	150 chaque dessin

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Chagall

CC: Miss Dudley

Chagall

January 26, 1946

Dear Mr. Chagall,

We have at last received from the customs the package of prints which your daughter, Ida, sent by plane from Paris. Since it was brought out of Paris on an army plane it did not contain the customary consular invoice listing the contents and values. As a special courtesy to the Museum, the custom authorities allowed us to receive the prints without these papers. However we must give bond to produce the French consular invoice and certificate of originality. In the meantime we must submit, with your assistance, a new temporary invoice to the U.S. Customs. We then will write to Mrs. Rapaport asking her to send the French papers on the basis of our temporary invoice for the customs here.

Since this shipment may be covered by the recent French ruling that works of art sent out of that country, or their value in dollars, be returned to that country at the end of the exhibition, I feel that you should place the value on the contents.

The package contained the following:

Ames Mortes

95 prints (complete set except pl. 50.)
18 index plates (some duplicates)
20 vignettes (some duplicates)
12 drawings (small pensketches)

Bible

Kings and Prophets

92 prints (some duplicates)
10 preparatory drawings

Genesis

2 prints

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Seven Capital Sins

3 prints

In the original papers which we had to file to obtain the package the prints were valued at $75. Do you wish to place the same value on the Gogol index plates and vignettes? And what amount shall we place upon the drawings for the Gogol and the Bible?

Since the papers must be filed as soon as possible would you be good enough to telephone me at home Monday morning (BU 8-0602) to tell me of your decision and confirm it in a letter at your convenience.

With all best wishes,

Sincerely,

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

JJS:ja

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cc: ~~Miss Dudley~~ Chagall

Chagall

January 23, 1946

Dear Mr. Chagall,

I am enclosing a photostat of a painting which was reproduced in the second edition of Coquiot's Cubistes, Futuristes et Passeistes. Can you give us the date of this picture for the catalog, and if you have any record, the dimensions and its present whereabouts?

With all kind regards,

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

Encl.

JJS:ja

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Chagall

cc: Miss Dudley

Chagall

January 22, 1946

Dear Mr. Chagall,

I know you will be pleased to hear the latest word we have had from Europe.

Yesterday we had a letter from Charles Im Obersteg promising three pictures which he has in Switzerland, as well as one which is in Manchester, England, - provided we can arrange its transportation through Mr. Rothenstein of the Tate Gallery, London.

Today we had a telegram from Poinet saying that L'Ane Rouge had left January 5th on the S. S. Jones, and that Berr de Turique's picture would be picked up today.

I wonder if I can ask you for some further assistance, this time in the matter of dimensions of paintings from abroad. I realize you cannot remember the exact dimensions, but perhaps you could estimate them by comparison with certain canvases in this country of which we have the sizes. It would help us considerably to plan our wall space. The pictures in question are:

Portrait of My Fiancee in Black Gloves, 1909 (von der Heydt)
O Mon Dieu, 1911 (Marc Chagall)
Paris Self-portrait with Seven Fingers, 1911-12 (Regnault Collection)
The Pregnant Woman, 1912 (Regnault Collection)
Musician, 1912-13 (Regnault Collection)
Self-Portrait, 1914 (Im Obersteg)
The Old Jew, 1914 (Im Obersteg)
Feast Day, 1914 (Im Obersteg)
Old Man with Sack, 1914 (Im Obersteg)
Double Portrait, 1924 (Dotremont)
The Trough, 1924 (de Noailles)
Landscape, L'Ile Adam, 1925 (Fontaine)

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	MoMA Exhs.	316.4

The Circus, 1926 (Potvin)
Homage to the Eiffel Tower, 1928 (Berr de Turique)
The Milkmaid, 1929 (Paris Collection)

With all kind regards,

January 14, 1946

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

JJS:ja

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Chagall

cc: Miss Dudley

Chagall

January 14, 1946

Dear Mr. Chagall,

I am enclosing a photograph of an early painting by you at present on extended loan to the Worcester Museum. Can you write me the approximate date and locale of this painting - also any associations which may remain in your memory.

With all kind regards,

Sincerely,

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

Encl.

JJS:ja

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cc: Miss Dudley

Chagall

Chagall

November 29, 1945

Dear Mr. Chagall:

Before Mr. René Lefebvre Foinet left for Paris, he requested me to furnish him with a letter guaranteeing the return of all pictures borrowed for the exhibition, or their value in dollars, at the close of the exhibition. Such a letter, he told me, would assist him greatly in getting permission to make shipments which without it would be extremely difficult to obtain.

I am sending a copy of this letter to all French collectors with our letters requesting the loans. I am sure you are aware of the red tape involved in making any exports from France today, and anything we can do to hasten the arrival of the paintings is desirable.

Sincerely,

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

JJS:ja

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CHAGALL

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*

September 12, 1946

Miss Margaret Miller
Museum of Modern Art
11 W. 53rd Street
New York 19, N. Y.

Dear Miss Miller:

Thank you very much for all the Chagall material which you have sent me. This proved most useful, particularly since I discovered that a number of the framed prints which were sent after your exhibition was dismantled were subjects which we did not have recorded in our catalogue.

May I keep the various manuscript lists which you included? They are immensely helpful and will be put into good use. After the material is completed I could return them if you wish. If you should need them I will have them copied and return them to you without further delay.

With many thanks,

Sincerely,

Carl O. Schniewind

Carl O. Schniewind

COS:rm

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ABBOTT

THE MUSEUM OF MODERN ART

Date November 26, 1945

To: Mr. Abbott

From: Mr. Sweeney

cc: Miss Dudley
Miss D. Miller

Re: Shipments from France in Connection with Chagall Exhibition.

Dear Dick:

At present I understand that the French Government, in order to protect their trade balances, is insisting that all paintings exported from France be covered by bond unless special exception is made. In other words, the French Government regards paintings as capital or potential cash, and as such is covered by their regulations against the exportation of capital.

René Lefebvre Foinet has just gone back to Paris. He is taking care of our shipments from France in connection with the Chagall exhibition. He suggested that the government would be inclined to waive the formality of a bond should he be armed with a letter on the stationery of an institution such as the Museum of Modern Art. I felt that we would have no interest in retaining the paintings after the termination of the exhibition unless we wish to buy them. It struck me however that such a letter might possibly involve us in difficulties with a lender who might come to this country before the termination of the exhibition, or who might even be in this country at present, such as Chagall, and might insist that we turn his property over to him rather than send it back to France.

Possibly I am imagining difficulties but I would like your opinion on this, and possibly the opinion of Mr. Husted if you think desirable.

Attached: Draft of letter
to Foinet.

JJS:ja

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DRAFT

Dear Mr. Foinet:

Following our conversation on Nov. 23rd. ~~yesterday~~ you may assure the authorities in France that the Museum of Modern Art will assume the responsibility for the return of all pictures, at the termination of the Exhibition which we officially borrow from French owners, or their value in U.S. currency unless otherwise decided by the French Government.

I am

Very sincerely yours,

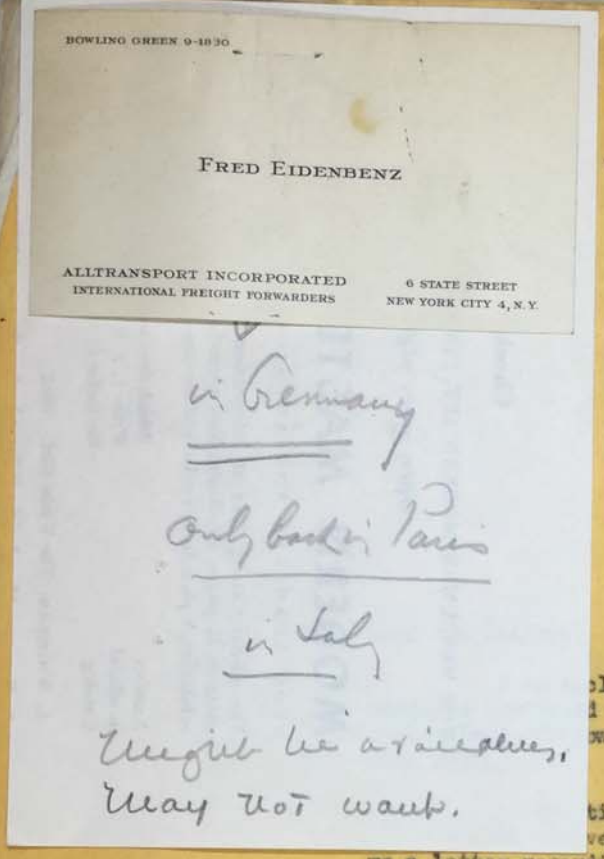
Mr. Rene Lefebvre Foinet
19 Rue Vavin
Paris, France

JJS:ja

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ALLTRANSPORT INCORPORATED
INTERNATIONAL FREIGHT FORWARDERS

6 STATE STREET
NEW YORK CITY 4, N.Y.

in Germany

Only back in Paris

in Italy

might be available,
May not want.

cc: Miss Dudley

November 28, 1945

losing a copy of the letter
i to Mr. Im Obersteg of Basel,
wing my conversation with you

time of our last telephone
very kindly promised to send
me a letter regarding transportation arrangements
from the region of Ascona. I will greatly
appreciate this at your earliest convenience, as
we are anxious to dispatch our request to
Baron Freiheir von der Heydt.

Thanking you in anticipation,

Very truly yours,

Mr. Rudolph Haller
Alltransport Incorporated
6 State Street
New York 4, N.Y.

JJS:ja

Encl.

Mr. Eidenbenz - All Transport Co
called in person 12/10/45

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called in person 12/10/45

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AH TRANSPORT (Haller)

cc: Miss Dudley

December 10, 1945

Dear Mr. Haller:

Thank you very much for sending on the letters regarding shipping arrangements for Ascona. We have sent a copy to the Baron Freiherr von der Heydt.

I am enclosing our request letter to von der Heydt as well as the letters which we have sent to Mrs. Nell Urech-Walden in Aargau so that you may send them on to your Swiss office.

Sincerely yours,

Mr. Rudolf O. Haller, President
Alltransport Incorporated
6 State Street
New York 4, N.Y.

Encls.

JJS:ja

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cc: Miss Dudley

ALLTRANSPORT INCORPORATED

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FREIGHT CONTRACTORS INTERNATIONAL REMOVALS

6 STATE STREET
NEW YORK 4, N.Y.

December 10, 1945

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Sweeney:

We refer to our previous correspondence in connection with the shipment from Ascona near Locarno, Switzerland, to New York, exhibition purposes, of [illegible] represented in Switzerland by

[illegible] and our friends have a branch office in Chicago which is fully [illegible] are well versed in the handling and packing of paintings, and they are in the position to arrange for all [illegible] in the proper manner in order to assure the safe handling of the paintings while same are in transit to the United States.

May we therefore suggest that you request Baron Freiherr [illegible] to get in touch with the [illegible] agents [illegible] and there the paintings are located in order that all preliminary arrangements, securing of the necessary export and transit licenses as well as the final dispatch [illegible] arranged.

We are at your disposal for any further information you may require, we remain

Sincerely yours,

ALLTRANSPORT INCORPORATED

Rudolf O. Haller, President

RH:MD

December 3rd, 1945

December 10, 1945

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Haller:

Thank you very much for sending on the letters regarding shipping arrangements for Ascona. We have sent a copy to the Baron Freiherr von der Heydt.

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Encls.

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MONTEVIDEO, URUGUAY
CALLE COLON 1570
RIO DE JANEIRO, BRAZIL
AVE. ALMIRANTE BARROSO 91 (S. 911)

AGENCIES IN
LIMA, PERU
APARTADO 1458
SANTIAGO, CHILE
AGUSTINAS 1070 (OF/130)
GUAYAQUIL, ECUADOR
EDIFICIO TOSI NO. 4

December 3rd, 1945

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Sweeney

We refer to our previous conversations in connection with the handling of some paintings from Ascona near Locarno, Switzerland to New York for exhibition purposes. As we have advised you, we are represented in Switzerland by

John Im Obersteg & Co. Ltd.
Basle

and our friends have a branch office at Chiasso which is fairly near Ascona. Our agents are well versed in the handling and packing of paintings, and they are in the position to arrange for all those manipulations in the proper manner in order to assure the safe handling of the paintings while same are in transit to the United States.

May we therefore suggest that you request Baron Freiherr van der Heydt to contact Mr. Lindenmeyer of our agents in Basle, and to advise him when and where the paintings can be inspected in order that all preliminary arrangements for packing, securing of the necessary export and transit licenses as well as the final dispatch can be arranged.

Always at your disposal for any further information you may require, we remain

Sincerely yours,

ALLTRANSPORT INCORPORATED

Rudolf O. Haller, President
Representing
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November 16th, 1945

Mr. James Johnson Sweeney
Director of Paintings & Sculpture
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Sweeney:

We confirm our telephone conversation of yesterday in connection with your intention of bringing from Switzerland paintings for an exhibition to be held here.

In this respect we bring to your attention that we are regularly bringing merchandise from Switzerland to this country, and the goods are being shipped via the Port of Le Havre, In connection with our agents

John Im Obersteg & Co. Ltd.
Basle, Switzerland

we are operating pool cars from Basle to Le Havre, and this service is ideally adapted for the handling of paintings since the cars are opened at Le Havre only when they are alongside of export steamer.

In connection with our agents at Basle, we can arrange

a) for the securing of the necessary license for the exportation from Switzerland, including the re-entry permit which will be necessary for the return of the paintings to Switzerland.

b) Our agents at Basle can arrange for the collection of the paintings and for expert packing.

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c) For complete transportation from Basle to Domicile, New York (average time in transit about twenty days)

May we suggest that you advise your friends in Switzerland that they make contact with our agents at Basle regarding any further details that they may require, and assuring you of our earnest desire to fully cooperate with you, we are

Very truly yours,

ALLTRANSPORT INCORPORATED

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THE MUSEUM OF MODERN ART

Date April 29, 1946

To: J.J.Sweeney

Re: Chagall Color Photo

From: George Amberg

Dear Mr. Sweeney...

Early in May the engraver at Pantheon will start on the color plates one of whic h will be the Chagall curtain for Firebird. I am wondering if you have any objections against our taking the picture out of the exhibition for a few days. We could put a little sign on the place indicating that the drawing has been removed temporarily. Should you prefer it we could also replace the picture by a fitting one from the same ballet. Would you be kind enough to le me know your decision at your earliest convenience. I would greatly appreciate your helping me with this matter.

G. A.

scheduled for October 24th. Recently due to certain schedule problems in Chicago this opening date has been retarded until November 14th. I hope this three weeks delay will not inconvenience you in any way. I hope you will allow Chicago the privilege of including your Chagall for the first month of their showing just as you had previously planned. I will be once more in your debt for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

With all kind personal regards,

Very sincerely yours,

Mr. and Mrs. Walter C. Arensberg
7065 Hillside Avenue
Hollywood, California

JJS:ja

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Amberg -

THE MUSEUM OF MODERN ART

Date March 29, 1946

To: Mr. Amberg

Re: Chagall Program Sketches.

From: Mr. Sweeney

Dear Mr. Amberg,

I see among my notes that Richard Davis is the owner of one of the Chagall designs for a ballet theater program. Have you considered using either of these two program sketches?

scheduled for October 24th. Recently due to certain schedule problems in Chicago this opening date has been retarded until November 14th. I hope this three weeks delay will not inconvenience you in any way. I hope you will allow Chicago the privilege of including your Chagall for the first month of their showing just as you had previously planned. I will be once more in your debt for your assistance in this.

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7065 Hillside Avenue
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AMREK & Joe Chagall Files

THE MUSEUM OF MODERN ART

Date ~~November 20, 1945~~

To: Mr. Amberg

From: Mr. Sweeney

Re: ~~The Painter and the Ballet.~~

Dear Mr. Amberg:

I am anxious to say how much I enjoyed your revised piece, The Painter and the Ballet. It was an excellent job.

scheduled for October 24th. Recently due to certain schedule problems in Chicago this opening date has been retarded until November 14th. I hope this three weeks delay will not inconvenience you in any way. I hope you will allow Chicago the privilege of including your Chagall for the first month of their showing just as you had previously planned. I will be once more in your debt for your assistance in this.

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Arensberg

cc: Miss Dudley

June 21, 1946

Dear Mr. Arensberg,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by the Museum of Modern Art in New York and the Art Institute of Chicago, which is closing this Sunday, June 23rd, has been one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm has continued throughout the exhibition.

When you very generously agreed to lend your Chagall Three Thirty (The Poet) for the opening month of both the New York and Chicago exhibitions, the Chicago opening was scheduled for October 24th. Recently due to certain schedule problems in Chicago this opening date has been retarded until November 14th. I hope this three weeks delay will not inconvenience you in any way. I hope you will allow Chicago the privilege of including your Chagall for the first month of their showing just as you had previously planned. I will be once more in your debt for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

With all kind personal regards,

Very sincerely yours,

Mr. and Mrs. Walter C. Arensberg
7065 Hillside Avenue
Hollywood, California

JJS:ja

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Arensberg

cc; Miss Dudley

May 17, 1946

Dear Mr. Arensberg,

Let me thank you again for your generosity in lending us your Chagall Half Past Three. We have missed the painting seriously since its departure. I can understand why you were eager to have it back with you.

At one moment I was afraid the coal strike and consequent slowing up of transportation might prevent it from reaching you according to schedule. But we managed to get it off before the freight regulation went into effect. I trust it will reach you promptly.

With all kind regards and thanks,

Very sincerely yours,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

Encl. - Receipt

JJS:ja

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Arensberg

cc: Miss Dudley

April 30, 1946

Dear Mr. Arensberg,

I am afraid I did not acknowledge your two photostats of Duchamp's writings which arrived about a fortnight ago. My only excuse is the Chagall exhibition, of which your Half Past Three is the welcoming feature opposite the entrance, and naturally one of the highlights of the exhibition.

I am very grateful to you for your kindness in sending the Duchamp photostats, and for Mrs. Arensberg's and your kindness in allowing us to show your fine Chagall.

With all best regards,

Sincerely,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

JJS:ja

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Chagall

Arensberg

THE MUSEUM OF MODERN ART

Date April 29, 1946

To: Mr. Sweeney

From: D. Dudley

Re:

Dear Jim:

I have arranged to have Mr. Arensberg's Chagall shipped to Brugger Transfer on May 9. Brugger Transfer will unpack and return it to Mr. Arensberg. ✓

The Chagall Drunkard will come back from Mrs. Keck today. ✓

10/20

will be covered at the valuation of $10,000.00 by R. C. Rathbone & Son until it returns to your hands.

I greatly appreciate your generosity in the matter of the photographs.

Many thanks also for the photostats of the articles by Marcel from Rogue and from 391. I am sure Marcel will be very pleased to see them himself, and I am delighted.

With all kind regards,

Sincerely yours,

Walter C. Arensberg

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

JJS:ja

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Chagall

Excerpt (See Arensberg)

Arensberg

THE MUSEUM OF MODERN ART

Date 4/29/46

To: Mr. Sweeney

From: Miss Dudley

Re:

The Chagall Drunkard will come back from Mrs. Keck today.

you have received her telegraphed reply. The picture will be covered at the valuation of $10,000.00 by R. C. Rathbone & Son until it returns to your hands.

I greatly appreciate your generosity in the matter of the photographs.

Many thanks also for the photostats of the articles by Marcel from Rogue and from 391. I am sure Marcel will be very pleased to see them himself, and I am delighted.

With all kind regards,

Sincerely yours,

Walter C. Arensberg

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

JJS:ja

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A Arensberg

cc: Miss Dudley

March 26, 1946

Dear Mr. Arensberg,

I am very grateful to Mrs. Arensberg and you for your generosity in allowing us to show your Chagall for a month in New York and again a month in Chicago. This foremost example of Chagall's work of this character means a great deal to us and to the exhibition.

On receipt of your telegram yesterday instructing us that the painting had already left the house, I referred the matter of the insurance to our Registrar, Miss Dorothy Dudley. I trust that you have received her telegraphed reply. The picture will be covered at the valuation of $10,000.00 by R. C. Rathbone & Son until it returns to your hands.

I greatly appreciate your generosity in the matter of the photographs.

Many thanks also for the photostats of the articles by Marcel from Rogue and from 391. I am sure Marcel will be very pleased to see them himself, and I am delighted.

With all kind regards,

Sincerely yours,

Walter C. Arensberg

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

JJS:ja

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3-V5

Miss Dudley —

re Mr. Sweeney

Dear Mr. Sweeney:

I have arranged to have the Chagall sent off on March 24th.

In accordance with Mrs. Arensberg's wish, it is to remain on exhibition with you for a month and then returned to us. We will let it go for a month to Chicago when the time comes.

Please have it insured for $10,000.00, the amount of your valuation. Please wire confirmation that you have placed the insurance on the painting.

I enclose the receipted bill for the photographs. If the expense is to be met by you personally I should like to make this slight contribution to the good cause.

I am also sending you photostats of two short articles by Marcel. One appeared in a copy of ROGUE dated October, without a year. The year may be 1916 I think, because there is a reference to 1916 as the year of copyright. The other is a little publication that seems to bear the name "391" LE PILHAOU-THIBAOU, Paris, 10 Juillet, 1921.

Sincerely yours,

Walter C. Arensberg

Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, Calif.
March 22, 1946

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Arensberg

cc: Miss Dudley

March 7, 1946

Dear Mr. Arensberg,

I can understand Mrs. Arensberg's reluctance to let such a painting as your Chagall leave your home. Consequently I appreciate your generous offer to lend us the painting for the opening of the exhibition at the Museum of Modern Art and the opening at Chicago, though naturally I would prefer if we could keep the painting in our exhibition throughout the exhibition's entire duration. It is a key picture - the only one of its quality and an important representation of that particular phase of Chagall's work - and the show will be greatly impoverished by withdrawing it. But naturally I am happy that you would consider letting us have it even for a limited period.

You asked what we plan to do with pictures between the period of our own exhibition and the period of the exhibition in Chicago. We had intended to hold the pictures in storage unless the collectors requested that we return their loans to them for that period. You can understand our reasons for this. In cases where lenders have requested that they be returned we are doing so, and picking them up again in time for the Chicago opening. But if you could consider an extension of the loan to the full duration of the exhibition I would be deeply grateful.

You asked me what valuation should be placed on the picture in accordance with the present market. I feel that $10,000 would cover it. The Museum will naturally take care of insurance from the time the painting leaves your possession until it is returned.

I would appreciate your sending me a statement of the cost of the photographs in order that it may be settled. And I will appreciate also the paragraph by Marcel which you mention you are sending.

With all kind regards,

Sincerely yours,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

JJS:ja

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Dear Mr. Sweeney:

I regret the delay in replying to your letter and to your telegram. It was occasioned by Mrs. Arensberg's extreme reluctance to let the picture go. This reluctance is for two reasons. First, because of the risk of damage. We have seldom received back any pictures on loan without some damage, whether slight or not, either to the picture or to the frame. Two instances of damage to frames are referable to the Modern Museum, one in the case of the Rouault, and the other in the case of the Juan Gris. Second, in view of our gift of the collection to the University it has become, even though it is still housed with us, a sort of public institution to which visitors are continually admitted, and the absence of the Chagall for the long period that you request would cause a serious gap.

We have so consistently over a number of years responded in the affirmative to your requests for loans I feel you should recognize as quite impersonal our reasons for wishing to change our habitual policy of unlimited loans.

If it is now not too late to meet your convenience, Mrs. Arensberg would be willing, I think, to let you have the picture for a limited period. However, I should like to ask you before making our answer definite, what you plan to do with the

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pictures between the period of your own exhibition and the period of the exhibition in Chicago. Furthermore, would you be willing to take the picture for a month and then return it and then let us lend it to Chicago for a month?

May I ask you also to let me know what evaluation should be placed on the picture in accordance with the present market? We are so out of touch with current prices that we don't know at what amount to place the insurance and we wish the insurance to amply cover the value of the picture at its highest possible evaluation.

I will send you very soon the paragraph by Marcel which I mentioned some time ago.

As for the photographs of Marcel's work, we sent them to you some time ago. Will you kindly let me know if you have received them as we have to date received no acknowledgment of their arrival?

As for the cost of the photographs, we wish to assume this expense ourselves if the expense would otherwise fall upon you personally. Will you please, therefore, let me know if it is you personally or the museum that would pay?

Sincerely yours,

Walter C. Arensberg

Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, Calif.
February 26, 1946

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ARENSBERG -

X

day letter

cc: Miss Dudley

(Reply Prepaid 25 Words NLT)

FEBRUARY 16, 1946

WALTER C ARENSBERG
7065 HILLSIDE AVENUE
HOLLYWOOD 28
CALIFORNIA

HOPE WE MAY COUNT ON YOUR CHAGALL FOR EXHIBITION WOULD

APPRECIATE YOUR REPLY FOR CATALOG WHICH IS GOING TO PRESS

JAMES JOHNSON SWEENEY
MODERNART

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ARENSBERG

cc: Miss Dudley Haskell.

December 17, 1945

Dear Mr. Arensberg:

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

The exceptional quality of your large Chagall Three Thirty (The Poet) makes it indispensable to the type of exhibition we ambition. I hope it will be possible for you to lend it to us.

In the hope that you will be so generous I am enclosing a lenders form. I will greatly appreciate your filling it out and returning it for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

With all kindest personal regards,

Very sincerely yours,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood, California

28

Encl. JJS:ja

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Chagall
Arnhold

cc: Miss Dudley

March 26, 1946

Dear Mrs. Arnhold,

Some months ago I wrote you that I would let you know further about the Chagall paintings you very kindly offered us for our retrospective exhibition. Now I find that due to reconstruction of our gallery we will be somewhat more limited than I had anticipated in exhibition space, and we will not be in a position to take advantage of your generous offer to lend these.

However please accept my appreciation of your kindness.

Very sincerely yours,

Mrs. Lisa Arnhold
1461 North Amalfi Drive
Pacific Palisades
California

JJS:ja

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Chagall
Arnhold

cc: Miss Dudley
Miss D. Miller

November 26, 1945

Dear Mrs. Arnhold:

Mr. Curt Valentin of the Buchholz Gallery very kindly phoned me today to say that you own some interesting early paintings by Marc Chagall.

As you possibly know, the Museum of Modern Art is planning a retrospective exhibition of Chagall's work for the spring and autumn of 1946. We are particularly interested in finding early work by Chagall. If you have photographs of your paintings we would greatly appreciate the privilege of examining them. If you have no photographs of them, perhaps you might know where we might find reproductions - or possibly descriptions, with the date, medium, and dimensions would help Chagall to identify them for us.

Thank you for any assistance you may be able to give.

Very sincerely yours,

Mrs. Lisa Arnhold
1461 Amalfi Drive
Pacific Palisades
California

JJS:ja

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H. ARNHOLD

H. Arnhold

1 EAST 57TH STREET
NEW YORK 22, N.Y.
PHONE: PLAZA 5-1456

November 28, 1945.

Museum of Modern Art,
11 West 53 Street,
New York, N.Y.

DEC 3 1945

Dear Sirs:

I heard by chance that you intend to have an exhibition of paintings by CHAGALL next spring.

I am willing to lend you a painting I own, called

"TWILIGHT"

which you probably know.

Furthermore, I suggest that you contact:

Mrs. Lisa Arnhold,
1461 North Amalfi Drive,
Pacific Palisades, Cal.

who is in the possession of some early Chagalls.

Yours very truly,

H. Arnhold

Called at his apartment
January 2 1946

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[Lisa] Arnhold

June 11, 1946

Dear Mrs. Arnhold,

I am returning the four photographs of your Chagalls which you very generously let us have for study in connection with the catalog of our Chagall exhibition. I am very grateful to you for your courtesy.

Very sincerely yours,

Mrs. Lisa Arnhold
1461 North Amalfi Drive
Pacific Palisades
California

JJS:ja

Encls.

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Lisa Arnhold

cc: Miss Dudley

March 26, 1946

Dear Mrs. Arnhold,

Some months ago I wrote you that I would let you know further about the Chagall paintings you very kindly offered us for our retrospective exhibition. Now I find that due to reconstruction of our gallery we will be somewhat more limited than I had anticipated in exhibition space, and we will not be in a position to take advantage of your generous offer to lend these.

However please accept my appreciation of your kindness.

Very sincerely yours,

Mrs. Lisa Arnhold
1461 North Amalfi Drive
Pacific Palisades
California

JJS:ja

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Lisa Arnhold

December 27, 1945

Dear Mrs. Arnhold,

I am very grateful to you for the photographs and dimensions of your Chagalls.

I will write you again later as our plans take more definition.

I am,

Very sincerely yours,

Mrs. Lisa Arnhold
1461 North Amalfi Drive
Pacific Palisades
California

JJS:ja

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air mail

1461 North Amalfi Drive
Pacific Palisades, December 19, 1945.

The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Gentlemen:

I received your letter of November 26th in which you request some information concerning the paintings by Marc Chagall in my posession.

The following is a list of them with some data.

Reading Jew, oil, 1914, 31½"x 39½""

Le Renard et les Poulets, guache, 19¾"x 16¼"

L'Ours et l'Amateur des Jardins, guache, 19¾" x 16¼"

Dream of a Drunk, guache, 27"x 20¼"

Hoping that the above information together with the enclosed photographs will help you in identifying the paintings,

I am

very sincerely yours,
Lisa Arnhold
Mrs. Lisa Arnhold.

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Arnhold

cc: Miss Dudley
Miss D. Miller

November 26, 1945

Dear Mrs. Arnhold:

Mr. Curt Valentin of the Buchholz Gallery very kindly phoned me today to say that you own some interesting early paintings by Marc Chagall.

As you possibly know, the Museum of Modern Art is planning a retrospective exhibition of Chagall's work for the spring and autumn of 1946. We are particularly interested in finding early work by Chagall. If you have photographs of your paintings we would greatly appreciate the privilege of examining them. If you have no photographs of them, perhaps you might know where we might find reproductions - or possibly descriptions, with the date, medium, and dimensions would help Chagall to identify them for us.

Thank you for any assistance you may be able to give.

Very sincerely yours,

Mrs. Lisa Arnhold
1461 Amalfi Drive
Pacific Palisades
California

JJS:ja

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Chagall

Atkinson

November 12, 1945

Dear Mr. Atkinson:

I wonder if you could help us to obtain some photographic material relating to the theatre work of Marc Chagall, in connection with an exhibition of Chagall's painting which we are planning for The Museum of Modern Art.

Last summer we cabled Prof. S. Michoels and I. Peffer of The Jewish Anti-Fascist Committee for their assistance, and in August sent a letter by hand to Mr. Hrantchenko of The U.S.S.R. Committee for Art. I understand indirectly from the bearer of this letter that Mr. Hrantchenko received the idea of a Chagall exhibition with considerable enthusiasm, and indicated his willingness to cooperate. However we have not yet heard directly from either The Anti-Fascist Committee or Mr. Hrantchenko. For this reason I am taking the liberty of turning to you for assistance. I spoke to Mr. Edward Alden Jewell about the problem and he very kindly gave me your address. I trust I am not imposing on you, but I feel that since you are on the ground, and with your knowledge of the theatre and familiarity with the work of The Museum of Modern Art, you could be of greatest assistance to us. In the catalog which we are planning to accompany the exhibition we are interested in reproducing the work which Chagall did for The State Jewish Theatre in Moscow. For example, we would like to have photographs of:

a. The interior of the theatre showing the location of Chagall's murals.

b. The individual murals.

c. Details of the murals, if possible.

d. Any sets designed by Chagall such as those for the plays by Sholem Aleichem, or other items such as The Curtain for Gogol's Un Mariage, produced by Granovsky.

Any expense involved in this the Museum will, of course, be glad to assume.

I would be very grateful if you could send any such photographs currently available at once by airmail, and the others as soon as they are ready.

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If such a request is at all embarrassing to you in your position, please disregard it, but we will greatly appreciate anything that you feel free to do, and permit me to thank you in anticipation.

Very sincerely yours,

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

JJS:ja

THE MUSEUM OF MODERN ART

Date February 25, 1943

To: Mr. Barr

From: Mr. Sweeney

Re: Chagall Text

Dear Alfred,

Forgive me for not having acknowledged your return of the Chagall essay earlier. I took it directly to your apartment from the public stenographer's office, and only realized how rough it was the following morning. I am sorry to have caused you so much undue difficulty. I think it is in much better shape now, thanks to your corrections, and as soon as I get galleys I'll send them on to you for more.

I realize I am a nuisance, but your criticism has always meant so much to me in the past I feel a certain justification in my selfishness.

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Barr

THE MUSEUM OF MODERN ART

Date February 28, 1946

To: Mr. Barr

Re: Chagall Text

From: Mr. Sweeney

Dear Alfred,

Forgive me for not having acknowledged your return of the Chagall essay earlier. I took it directly to your apartment from the public stenographer's office, and only realized how rough it was the following morning. I am sorry to have caused you so much undue difficulty. I think it is in much better shape now, thanks to your criticisms, and as soon as I get galleys I'll send them on to you for more.

I realize I am a nuisance, but your criticism has always meant so much to me in the past I feel a certain justification in my selfishness.

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 134-R

us in making our selection for the exhibition.

I would like to thank you for your courtesy in this.

Very sincerely yours,

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

JJS:ja

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BASWE, Kunsthalle

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1945 DEC 22 PM 9 53

Rx

HBE/LKZ SZ1913 BASEL 12 22 1430
LC JAMES JOHNSON SWEENEY MODERNART NEWYORK
EXHIBITION CLOSING FEBRUARY THIRTH.
KUNSTHALLE BASEL

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Form 112 TA 134-R

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Very sincerely yours,

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

JJS:ja

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cc: Miss Dudley

BELLIER

December 10, 1945

Dear Mr. Bellier:

Mr. Jacubovsky of the Galerie Vendome has written us of your generous offer to lend your painting, L'Anniversaire, to our forthcoming Chagall exhibition. Since there are so many Chagalls of that title, I wonder if you would be kind enough to send us a photograph of the picture or any reference to magazines or books in which it may have been reproduced as well as an indication of the date and dimensions. This would be of great assistance to us in making our selection for the exhibition.

I would like to thank you for your courtesy in this.

Very sincerely yours,

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

JJS:ja

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Chagall

cc: Miss Dudley

Belgian Info. Center

November 28, 1945

Dear Dr. Goris:

I have the list of Ensor paintings in Belgium which you sent me and will go into the matter with the exhibitions committee at the next meeting.

I am very grateful to you for your assistance and look forward to the list of Chagalls in Belgian private collections, as we are anxious to mail our requests for loans as early as possible. Meanwhile perhaps you might be able to assist us further with the correct address of Dr. Potvin in Brussels.

I will see you tomorrow evening.

Very sincerely,

Dr. Jan-Albert Goris
Commissioner of Information
Belgian Government Information Center
630 Fifth Avenue
New York 20, N.Y.

JJS:ja

R. Heinz
Courte rue des Claires 14
Antwerp

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cc: Miss Dudley
Chagall
Bellier

December 10, 1945

Dear Mr. Bellier:

Mr. Jacubovsky of the Galerie Vendome has written us of your generous offer to lend your painting, L'Anniversaire, to our forthcoming Chagall exhibition. Since there are so many Chagalls of that title, I wonder if you would be kind enough to send us a photograph of the picture or any reference to magazines or books in which it may have been reproduced as well as an indication of the date and dimensions. This would be of great assistance to us in making our selection for the exhibition.

I would like to thank you for your courtesy in this.

Very sincerely yours,

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

JJS:ja

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Bendix

Bendix Uniform Co.
PROFESSIONAL OUTFITTERS

December 27, 1945

Dear Mr. Bendix:

I am very grateful to you for your note in reply to our announcement in the Aufbau regarding early work by Marc Chagall.

Could you send me the title or description, date and number of the etchings you offer to lend us in order that we may see whether or not we have prints of these plates in the Museum Collection.

With many thanks for your courtesy,

Sincerely yours,

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

JJS:ja

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DEC 27 1945

Bendix Uniform Co.

PROFESSIONAL OUTFITTERS

PROCTOR BUILDING
MT. VERNON, N. Y.
MT. VERNON 6-1551

BAR BUILDING
199 MAIN STREET
WHITE PLAINS, N. Y.
WHITE PLAINS 4180

12-24-45

Museum of modern Art
New York, N. Y.

In reference to your announcement in the "Bulletin" I have two etchings from Marc Chagall of his earlier time. If you are interrested to have them for your exhibition I will be glad to helps you out.

very truly yours
Emil E. Bendix.
7 Wallace Ave.
Mt. Vernon, N. Y.

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	MoMA Exhs.	316.4

Bergman

April 17, 1946

Dear Mrs. Bergman,

I am very grateful to you for your kindness in allowing us to study these photographs of your Chagalls during the preparation of our catalog which has now gone to press.

With many thanks and kind regards,

Sincerely,

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

Encls.

JJS:ja

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

February 14, 1946

Dear Mrs. Bergman,

Mr. Sweeney has asked me to return to you the enclosed views of your apartment as you had suggested.

We are taking the liberty of keeping the individual photographs a bit longer for reference.

Thank you for your kindness.

Very truly yours,

Secretary to Mr. Sweeney

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

Encls.

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	MoMA Exhs.	316.4

BERGMAN

ERN ART

ovember 21, 1945

. Bergman's Chagalls

at Chagall's suggestion

willing to lend to the

December so should

receive some word before then.

Brought four photographs to the museum, 2 phots of her apartment returned 2/14/46, 2 kept for reference.

Return 2 photos to Mrs. Louis Bergman
118 Riverside Drive

With note from you saying that Mr. Sweeney askedy you to return the views of her apartment as she had suggested. We are keeping the individual phot for reference....

Le chat et les deux maîneaux

XII:2

d'une maison de campagne en Normandie ; ces oeuvres très importantes constitueraient un fond très appréciable pour cette manifestation et un hommage au peintre VUILLARD, mort comme vous le savez , pendant l'occupation de la France .

En plus , nous joindrons également toute une série de peintures de BONNARD, MATISSE, DUNOYER de SEGONZAC , MARQUET, ROUSSEL, UTRILLO, VLAMINCK , CHAGALL, tous ces artistes seraient accompagnés de peintres plus jeunes , mais qui ont déja un grand renom à PARIS , tels que : GOERG, GROMAIRE, QUIZET, SOUVERBIE , etc...et naturellement tous ceux qui vous feraient plaisir et que vous pourriez nous désigner .

A cette occasion , mon frère et moi viendrions à NEW-YORK avec les tableaux , pour organiser avec vous cette exposition . Si vous trouvez ce projet intéressant , nous pourrions ensuite la transporter , dans différentes grandes villes de votre pays , et notamment , à L'ART INSTITUTE de CHICAGO , et même en CALIFORNIE.

Ceci aurait l'avantage de faire de la propagande pour notre pays et vous permettre de rester dans les traditions de votre Musée , puisque vous vous occupez d'artistes modernes contemporains.

Nous serions très désireux de savoir si ce projet vous intéresse et dans ce cas , au sujet des modalités matérielles de l'organisation de cette entreprise , pourriez-vous nous désigner une personnalité

...////.....

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	MoMA Exhs.	316.4

BERGMAN

THE MUSEUM OF MODERN ART

Date November 21, 1945

To:

From:

Re: Mrs. Bergman's Chagalls

Mrs. Louis Bergman (118 Riverside Drive, Sc 4 - 3231) at Chagall's suggestion brought photographs of her three Chagalls which she is willing to lend to the exhibition. She is leaving for Europe about the 15th of December so should receive some word before then.

Brought four photographs to the museum, 2 phots of her apartment returned 2/14/46, 2 kept for reference.

d'une maison de campagne en Normandie ; ces oeuvres très importantes constitueraient un fond très appréciable pour cette manifestation et un hommage au peintre VUILLARD, mort comme vous le savez , pendant l'occupation de la France .

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Bernheim 3-8

Jean & Henry BERNHEIM
83 Rue du Faubourg Saint-Honoré
PARIS

I Mars 1946

Monsieur James Johnson SWEENEY
Directeur
THE MUSEUM OF MODERN ART
II West 53 rd Street
NEW-YORK

Monsieur le Conservateur,

Nous voyons avec plaisir , en raison de l'exposition CHAGALL , la part importante que vous prenez à la diffusion des oeuvres des peintres contemporains Français , en les exposant dans votre Musée.

Nous avons depuis quelque temps , caressé un projet , et vous êtes la première personne en Amérique à qui nous le confions , en raison des excellentes relations que nous avons toujours eues avec votre Musée .

Il nous serait possible , au début de la saison prochaine, d'organiser , une importante manifestation de peintres Neo-Impressionnistes.

Tout d'abord , nous mettrions à votre disposition , toute une série à peu près unique , de panneaux décoratifs de VUILLARD , provenant de grandes compositions qui avaient été exécutées pour la décoration d'une maison de campagne en Normandie ; ces oeuvres très importantes constitueraient un fond très appréciable pour cette manifestation et un hommage au peintre VUILLARD, mort comme vous le savez , pendant l'occupation de la France .

En plus , nous joindrons également toute une série de peintures de BONNARD, MATISSE, DUNOYER de SEGONZAC , MARQUET, ROUSSEL, UTRILLO, VLAMINCK , CHAGALL, tous ces artistes seraient accompagnés de peintres plus jeunes , mais qui ont déja un grand renom à PARIS , tels que : GOERG, GROMAIRE, QUIZET, SOUVERBIE , etc...et naturellement tous ceux qui vous feraient plaisir et que vous pourriez nous désigner .

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..../////.....

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	MoMA Exhs.	316.4

importante de l'Ambassade des ETATS-UNIS , ceci afin de simplifier toutes les démarches douanières et consulaires .

En attendant le plaisir de vous lire , veuillez recevoir , Monsieur le Conservateur, l'expression de nos sentiments les plus distingués .

Tom et Henry Barr Kerr

Nous aimerions que vous nous rappeliez au bon souvenir de Monsieur et Madame BARR .

.....\\\....

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	MoMA Exhs.	316.4

Bernheim

cc: Miss Dudley

January 31, 1946

Dear Mr. Bernheim,

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

The exceptional quality of your Chagall, the Burial, of 1909, makes it indispensable to any major survey of the artist's work. Today we cabled you as follows:

"MUSEUM MODERN ART PLANNING MOST IMPORTANT RETROSPECTIVE EXHIBITION ART MARC CHAGALL FOR NEW YORK CHICAGO OPENING APRIL NINTH STOP PRESIDENT TRUSTEES MUSEUM WOULD BE DEEPLY HONORED YOUR COLLABORATION BY LOAN IMPORTANT BURIAL 1909 STOP THIS KEY PICTURE VITALLY IMPORTANT TO EXHIBITION STOP DEEPLY APPRECIATE YOUR CONSENT KINDLY CABLE"

I hope for the sake of the exhibition and of Marc Chagall you will feel free to lend us this fine example.

In the hope that you will be so generous as to assist us with this loan we are enclosing a lenders form for the picture. We will greatly appreciate your filling it out and returning it for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

Due to governmental regulations in France, with which you are probably better acquainted than we, our shipper has asked us to furnish him a letter guaranteeing the return of all paintings brought from France, or their value in dollars, at the close of the exhibition. We are attaching a copy of the letter we have addressed to our shipper. We are arranging with the firm of Lucien Lefebvre-Foinet to make all shipments of loans from French collections.

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The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

M. Phillipe Antoine Bernheim
82 Boulevard Flandrin
Paris, France

Encls.

JJS:ja

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	MoMA Exhs.	316.4

cc: Miss Dudley

January 31, 1946

Dear Mr. Foinet,

This loan should be added to the list of pictures which I gave you in my letter of November 24th.

Very sincerely yours,

M. Rene Lefebvre Foinet
19 Rue Vavin
Paris, France

Encl. - Let. to M. Bernheim

JJS:ja

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CC: Miss Dudley

X RCA RADIO LETTER

JANUARY 31, 1946

(REPLY PREPAID NLT 25 KNN WORDS) RCA

PHILLIPE ANTOINE BERNHEIM
82 BOULEVARD FLANDRIN
PARIS
FRANCE

MUSEUM MODERN ART PLANNING MOST IMPORTANT RETROSPECTIVE EXHIBITION ART MARC CHAGALL FOR NEW YORK CHICAGO OPENING APRIL NINTH STOP PRESIDENT TRUSTEES MUSEUM WOULD BE DEEPLY [redacted] HONORED YOUR COLLABORATION BY LOAN IMPORTANT BURRIAL 1909 STOP THIS KEY PICTURE VITALLY IMPORTANT TO EXHIBITION STOP DEEPLY APPRECIATE YOUR CONSENT KINDLY CABLE

JAMES JOHNSON SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd Street, NYC

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FAST — DIRECT

RADIOGRAM
RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

RECEIVED AT 64 BROAD STREET, NEW YORK 4, AT JAN 23 1946 STANDARD TIME

Via RCA

FTZRO RFW365 PARIS 51 21 1945
NLT SWEENEY MODERNART NEWYORK
PAINTING RED DONKEY SHIPPED SS JONES ALREADY NEWYORK PAINTING
OMON DIEU YET UNFOUND STOP BURRIAL 1909 BERNHEIM COLLECTION
FOUND GERMANY STOP CABLE STRESSING ARTISTIC IMPORTANCE LOAN
TO PHILLIPE ANTOINE BERNHEIM 82 BOULEVARD FLANDRIN PARIS
WHOM RELUCTANT LENDING STOP SORRY SICKNESS NOT COMMUNICABLE
RIVERSIDEDRIVE DELAYED FINDINGS
IDA RAPAPORT

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of or

Form 112 1A 2-42

feel free to lend us this fine example.

In the hope that you will be so generous as to assist us with this loan we are enclosing a lenders form for the picture. We will greatly appreciate your filling it out and returning it for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

Due to governmental regulations in France, with which you are probably better acquainted than we, our shipper has asked us to furnish him a letter guaranteeing the return of all paintings brought from France, or their value in dollars, at the close of the exhibition. We are attaching a copy of the letter we have addressed to our shipper. We are arranging with the firm of Lucien Lefebvre-Foinet to make all shipments of loans from French collections.

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Very sincerely yours,

M. Phillipe Antoine Bernheim
82 Boulevard Flandrin
Paris, France

Encls.

JJS:ja

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CC: Miss Dudley Chagall
Bernheim

JANUARY 31, 1946

X RCA RADIO LETTER

(REPLY PREPAID NLT 25 XXX WORDS) RCA

PHILLIPE ANTOINE BERNHEIM
82 BOULEVARD FLANDRIN
PARIS
FRANCE

MUSEUM MODERN ART PLANNING MOST IMPORTANT RETROSPECTIVE EXHIBITION ART MARC CHAGALL FOR NEW YORK CHICAGO OPENING APRIL NINTH STOP PRESIDENT TRUSTEES MUSEUM WOULD BE DEEPLY [redacted] HONORED YOUR COLLABORATION BY LOAN IMPORTANT BURRIAL 1909 STOP THIS KEY PICTURE VITALLY IMPORTANT TO EXHIBITION STOP DEEPLY APPRECIATE YOUR CONSENT KINDLY CABLE

JAMES JOHNSON SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd Street, NYC

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Chagall
Bernheim-Jeune

cc: Miss Dudley

February 28, 1946

Dear Mr. Bernheim,

I am very grateful to you for your cable of February 4th and informative confirmatory letter of January 21st.

Many thanks for your generous cooperation. I am personally happy to learn that you have survived the difficult years.

Very sincerely yours,

M. Jean Bernheim
Bernheim Jeune & Co.
83, Faubourg Saint-Honore
[redacted]
Paris VIII
France

JJS:ja

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Bernheim Jeune

CC: Miss Dudley

X RADIO LETTER

(REPLY PREPAID NLT 50 WORDS)

RCA

JEAN BERNHEIM JEUNE
83 FAUBOURG ST HONORE
PARIS
FRANCE

JANUARY 31, 1946

REFERRING TO MY LETTER OF ~~XX~~ JANUARY 15 PLEASE CABLE NAME OF OWNER OF LA LAITIERE AND NAMES OF OWNERS OF LA FONTAINE GOUACHES IDENTIFIED BY YOUR CATALOG NUMBERS URGENTLY NEED INFORMATION FOR OUR CATALOG

JAMES SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd St., NYC

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Chagall

cc: Miss Dudley ✓

Bernheim-Jeune

January 15, 1946

Dear Mr. Berheim-Jeune,

The Museum of Modern Art is now preparing with the collaboration of the Art Institute of Chicago an important retrospective exhibition of the work of Marc Chagall which will open in April.

We are very anxious to find the present owner of the painting, La Laitiere, which was once sold through your galleries. A photostat is enclosed for identification. Could you give us the name and address of the present owner in order that we may request the loan of this painting for the exhibition?

We should also like to include a group of Chagall's gouaches for the Fables of La Fontaine which were exhibited in your galleries in 1930. Could you also furnish us with the names and addresses of lenders or purchasers of the following:

4. Le Lion et le Moucheron
38. Le Satyr et le Passant
48. Le Chêne et le Roseau
58. Le Loup devenu Berger
59. Le Soleil et les Grenouilles
65. L'Ane charge d'éponges et l'Ane chargé de Sel
74. Les Poissons et le Berger qui joue de la flute
99. Les Deux Perroquets le Roi et son Fils
94. Le Paon se plaignant a Junon
96. Le Renard et les Raisons
100. Le Renard et le Boue

Any assistance which you can afford us in the above will be greatly appreciated, since our catalog goes to press in February.

Thanking you in advance for the courtesy of your collaboration, I am

Very sincerely yours,

M. Jean Bernheim-Jeune
83 Faubourg St Honoré
Paris, France
Encl.

JJS:ja

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 316.4

Bernheim Jeune

Téléph. ELYSÉES 54-28
Reg. Comm. Seine N° 135.789

BERNHEIM JEUNE & Cie

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE
AU CAPITAL DE 2.500.000 Frs

EXPERTS PRÈS DE LA COUR D'APPEL

EDITEURS

83, FAUBOURG SAINT-HONORÉ
~~27, AVENUE MATIGNON~~
PARIS (VIIIe)

21 JANVIER 1946

Monsieur James Johnson SWEENEY
Directeur
THE MUSEUM of MODERN ART
II West 53 rd Street
NEW-YORK

Cher Monsieur,

Nous nous empressons de répondre à votre aimable lettre du 15 courant et de vous donner ci-dessous les renseignements que nous avons pu recueillir sur les tableaux de CHAGALL " Fables de La Fontaine " :

" La laitière " vendu le 2 Mars 1942 à M. Van der Klip , Galerie Berri-Raspail 99 Bd Raspail , adresse personnelle 23 Rue Erlanger PARIS

" Le lion et la moucheron " vendu à Melle Berr de Turique 99 Bd Raspail le 16 Décembre 1929

" Le Satyre et le passant " appartenait à Georges BERNHEIM 3 Rue Dosne Paris en Avril 1934

" Le chêne et le roseau " vendu à M. Reichembach , 75 Avenue Marceau Paris , le 12 Décembre 1929.

" Le loup devenu berger " vendu à Madame André Beaunier 2 Rue de Villersexel Paris le 20 Décembre 1929

" L'ane chargé de sel et l'ane chargé d'éponges " appartient à M. henry Bernheim-Dauberville , 83 Rue du Faubourg St-Honoré PARIS

" Le soleil et les grenouilles " et "Les Poissons et le berger qui joue de la flûte " faisaient partie de la collection privée de M.M. BERNHEIM-JEUNE mais ils n'ont pas été retrouvés après la Libération .

Quant aux autres tableaux de Chagal :

Le paon se plaignant à Junon - Les deux perroquets ,le roi et son fils , Le Renard et les raisins - Le Renard et le bouc , ne sont pas passés par notre Galerie .

Veuillez recevoir , Monsieur, l'expression de nos sentiments les plus distingués.

Bernheim Jeune

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Bernheim Jeune & Co.
83, Faubourg Saint-Honore
27, Avenue Matignon
Paris VIII
France

JJS:ja

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BERNHEIM-JEUNE

FAST DIRECT

TO ALL THE WORLD — BETWEEN IMPORTANT U S CITIES — TO SHIPS AT SEA

RADIOGRAM

RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RECEIVED AT 64 BROAD STREET, NEW YORK 4, AT FEB 5 1946 STANDARD TIME

Via RCA RX

RFW188 PARIS 43 4 1600 ST =

NLT JAMES SWEENEY MODERNART NEWYORK 11 WEST 53 RD

REPONDU 21 JANVIER LAITIERE GALERIE BERRI RASPAIL
LION ET MOUCHERON BERR DE TURIQUE / SATYRE ET PASSANT
GEORGES BERNHEIM / CHENE ET ROSEAU REICHEMBACH / LOUP
DEVENU BERGER MADAME BEAUNIER / ANE CHARGE SEL ETC =
HENRY BERNHEIM ✠

188 11 53 RD 21 ✠

Telephone: HAnover 2-1811

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

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BARNHEIM-JEUNE

CC: Miss Dudley

XRADIO LETTER

(REPLY PREPAID NLT 50 WORDS)

RCA

JEAN BERNHEIM JEUNE
83 FAUBOURG ST HONORE
PARIS
FRANCE

JANUARY 31, 1946

REFERRING TO MY LETTER OF ~~XX~~ JANUARY 15 PLEASE CABLE NAME OF OWNER OF LA LAITIERE AND NAMES OF OWNERS OF LA FONTAINE GOUACHES IDENTIFIED BY YOUR CATALOG NUMBERS URGENTLY NEED INFORMATION FOR OUR CATALOG

JAMES SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd St., NYC

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BERNHEIM-JEUNE

cc: Miss Dudley

Mrs. Rapaport

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83 Faubourg St Honore
Paris, France

JJS:ja

Encl.

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Lia Bernstein

FAST — DIRECT

RCA

RADIOGRAM

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RADIO LETTER		NIGHT LETTER	

NO.	CASH OR CHG.
Lia Bernstein	
NUMBER OF WORDS	
TIME FILED	

Send the following Radiogram "Via RCA" subject to terms on back hereof, which are hereby agreed to

QDX 10 32 INTL PD (HWA) Aug 23

NL

AUG. 23, 1945

NLT MME. LIA BERNSTEIN
10 RUE DES MARRONIERS
PARIS XVI
(France) (via WU)
IF NOT ALREADY SENT KINDLY HOLD THREE SMALL CANVASES SHIP ONLY AT PRESENT
ANE ROUGH. INSURING FROM THIS END

IDA CHAGALL

Main Office: 66 Broad Street, New York, N. Y. (Always Open) Phone: HAnover 2-1811

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE
Sender's Name and Address
(Not to be transmitted)

Form 104-55-TA-1944

Instant Insurance

James Johnson Sweeney, Director
Department of Painting and Sculpture

JJS:mc

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FAST — DIRECT

RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SERVICE

TO ALL THE WORLD — BETWEEN IMPORTANT U.S. CITIES — TO SHIPS AT SEA

CLASS OF SERVICE DESIRED			
FOREIGN		DOMESTIC	
FULL RATE		FULL RATE	
CDE		DAY LETTER	
URGENT		SERIAL SERVICE	
DEFERRED	X	NIGHT MESSAGE	
RADIO LETTER		NIGHT LETTER	

NO.	CASH OR CHG.
NUMBER OF WORDS	
TIME FILED	

Send the following Radiogram "Via RCA" subject to terms on back hereof, which are hereby agreed to

20 Prepaid reply

NLT Mme. Lia Bernstein
10 rue des Marroniers
Paris XVI

Aug. 17

Will insure pictures here require title of three small paintings ~~cable confirmation~~

~~James Johnson Sweeney~~
~~Museum of Modern Art~~

Ida Chagall

CDY 2 21 INTL PD (MMA) Aug. 17 12

Main Office: 66 Broad Street, New York, N. Y. (Always Open) **Phone: HAnover 2-1811**

FOR MESSENGER CALL Circle 7-5525

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE
Sender's Name and Address
(Not to be transmitted)

Form 100-25-TA-1004

Instant Insurance

James Johnson Sweeney, Director
Department of Painting and Sculpture

JJS:mc

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	MoMA Exhs.	316.4

cc: Miss Dudley

July 7, 1945

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

My dear Madame Bernstein:

I am enclosing five photostats of paintings and illustrations by Marc Chagall. Two are in Rainey and a third possibly may be there. As you probably have heard from Madame Rapaport, the Museum of Modern Art is planning an exhibition of Marc Chagall's work for the winter of 1945-46 and Mr. Chagall is extremely anxious to have the two large pictures, Mon Dieu! and The Red Cow shown at the Museum. We have written Mme. Mary Reynolds asking her if she would be good enough to get in touch with you and help you with the shipment of these paintings and Chagall's graphic work which is also at Rainey, either through the OWI if this is possible, or if this is not possible through Lucien Lefebvre Foinet, 18 rue Vavin, Paris VI. The Museum will be very grateful to you as I am sure Mr. Marc Chagall and his daughter will be for any assistance you can afford us.

Very sincerely yours,

James Johnson Sweeney, Director
Department of Painting and Sculpture

JJS:mc

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THE MUSEUM OF MODERN ART

Date_____

To:

From:

Re:_____

_____

Cable received by Miss Chapell

Gravures, la Fontaine, Bible, Rozol, quelques dessins, expediés through par Capucines C.W.I. Transporteurs expédié rue rouge ~~carnet~~ et trois petits tableaux telegraphiez valeur à declarer et montant d'assurance

Lia Bernstein
10 Rue des Marronniers
Paris XVI

[Voice that we will insure from here.]

~~Illegible~~

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Chagall

cc: Miss Dudley ✓

Bernstein

July 7, 1945

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

My dear Madame Bernstein:

I am enclosing five photostats of paintings and illustrations by Marc Chagall. Two are in Rainey and a third possibly may be there. As you probably have heard from Madame Rapaport, the Museum of Modern Art is planning an exhibition of Marc Chagall's work for the winter of 1945-46 and Mr. Chagall is extremely anxious to have the two large pictures, Mon Dieu! and The Red Cow shown at the Museum. We have written Mme. Mary Reynolds asking her if she would be good enough to get in touch with you and help you with the shipment of these paintings and Chagall's graphic work which is also at Rainey, either through the OWI if this is possible, or if this is not possible through Lucien Lefebvre Foinet, 19 rue Vavin, Paris VI. The Museum will be very grateful to you as I am sure Mr. Marc Chagall and his daughter will be for any assistance you can afford us.

Very sincerely yours,

James Johnson Sweeney, Director
Department of Painting and Sculpture

JJS:mc

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Berr de Turique

cc: Wheeler
D. Miller

January 10, 1947

Dear Mr. Sweeney,

I am enclosing the original of a new letter from Marcelle Berr de Turique which you may wish to answer, at least in part.

A copy has been made for Mr. Wheeler, calling his attention to the paragraph about the possibility of a French edition of the Chagall catalogue.

Sincerely,

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COPY

December 31st.

Dear Mr. Sweeney,

I have been meaning to write to you for quite a long time, to thank you for sending to me your lovely book on Chagall. I read it both with interest and pleasure and I feel you have said exactly the right thing about that wonderful artist, one of my favorites.

I have always felt rather sensitive about what people said about him, the subject seeming a difficult one to handle: though Chagall is a great painter, he is, en plus, a poet and some of his detractors consider this a drawback, thinking that his canvases are more literary than pictorial and meaning that the emotion we get from them is more sentimental than pictorial. To my mind, you maid it very clear that he is a great painter from a purely plastical point of view.

I do not know that I quite agree with you when you say that "his Paris contemporaries were afraid to plunge into the chaos." Personnaly, I do not believe they were at all afraid: they had decided to plunge anyway and to dig it out by any means, feeling very disappointed when they could not! But I do agree with you that Chagall was the one to get something out of his own chaos which, to my sens, was no chaos at all but infinite love for all the oddities of his inner world and childhood memories and also love...for his own love of these oddities! But this is too long a subject.

My own opinion is that many people will learn a lot from your book, the best educated as well as the more simple ones and that it ought to be translated in French. Should you contemplate having this done and have no other plans, I should like very much indeed to translate it myself if you would care to have me. Mr. Maeght who owns the former Schoeller Gallery, rue de Teheran and to whom I showd your book, told me that he meant to organise an import-ant exhibition of Chagall's pictures within a few months and he said he would be willing to publish your book in French if you agreed and to print it in time for the exhibition. I will be looking forward to your answer concerning these matters.

With many thanks again,
Believe me,
Yours Sincerely.

/s/ Marcelle Berr de Turique

M.S. What about my picture; "Les maries de la Tour Eiffel?" I noticed that you call it: "Hommage a la Tour Eiffel". I have always heard it called the other way, as I had it written down in the forms I sent back to the Museum. Was it Chagall who gave it it's present name?

9 bis rue de Rouvray
Neuilly s/ Seine (France)

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Berr de Turique

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley

July 1, 1946

Dear

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Send cy. to OSS?

Send original to S.
" copy to Wheeler
asking him to
note the last ¶ about
possibility of translation
of Catalog. Keep copy
in S's Chapel file & sine me one
D.

Miss Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine, France

JJS:ja

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Berr de Turique

THE MUSEUM OF MODERN ART
NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

cc: Miss Dudley

July 1, 1946

Dear Miss Berr de Turique,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by the Museum of Modern Art in New York in collaboration with the Art Institute of Chicago, which closed last Sunday, June 23rd, was one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm continued throughout the exhibition.

However the Chicago opening originally scheduled for October 24th has been delayed due to unavoidable circumstances until November 14th. Rather than abbreviate the Chicago showing, we are asking all lenders to extend the duration of their loans until January 12th, 1947. I sincerely trust this will not inconvenience you seriously. We will be deeply grateful for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

Very sincerely yours,

Miss Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine, France

JJS:ja

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

June 21, 1946

Dear Miss Berr de Turique,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by The Museum of Modern Art in New York in collaboration with The Art Institute of Chicago, which ~~is~~ closing ~~this~~ last Sunday, June 23rd, ~~has been~~ one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm ~~has~~ continued throughout the exhibition.

~~The exhibition is scheduled to be shown next at The California Palace of The Legion of Honor in San Francisco in August.~~ However the Chicago opening originally scheduled for October 24th has been delayed due to unavoidable circumstances until November 14th. Rather than abbreviate the Chicago showing, we are asking all lenders to extend the duration of their loans until January 12th, 1947. I sincerely trust this will not inconvenience you seriously. We will be deeply grateful for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of The Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

Very sincerely yours,



Miss Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine, France

JJS:ja

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	MoMA Exhs.	316.4

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

June 20, 1946

Dear Miss Berr de Turique,

On the arrival of your painting, Les Maries de la Tour Eiffel, we noticed that the packing materials were somewhat damp. It was found that sections of the picture itself had flaked and in certain areas of the canvas there was an evidence of mold. We put the picture at once in the hands of the Museum expert. The mold was removed without any trouble and the flaking arrested.

The picture however was returned from the shop in time for the opening of the exhibition, and I am happy to report it has apparently not suffered from its experience. We are enclosing a photograph to reassure you of its present state.

Very sincerely yours,

Mlle. Marcelle Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine, France

Encl.

JJS:ja

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

April 5, 1946

Dear Miss Berr de Turique,

On the arrival of your painting ~~I am very happy to say that your excellent~~ Chagall, Les Maries de la Tour Eiffel, has arrived in good time for the opening of the Chagall exhibition.

~~On uncrating the painting we noticed that the packing materials were somewhat damp. On further examination~~ it was found that sections of the picture itself had flaked and in certain areas of the canvas there was an evidence of mold. We put the picture at once in the hands of the Museum expert. The mold was removed without any trouble and the flaking arrested. ~~Certain small spots where the paint had come loose were retouched with watercolor.~~

On further investigation it was discovered that the shipment had been made without waterproof paper which possibly accounts for the damp condition of the packing materials.

however

~~Today~~ The picture was returned from the shop in time for the opening and I am happy to report it has apparently not suffered from its experience. ~~I am however very sorry that the picture was exposed to this ride in transit.~~ We are enclosing a photograph to reassure you of its present state.

Very sincerely yours,

Miss Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine, France

Encl. JJS:ja

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 316.4

DRAFT

Dear _____,

I am very happy to say that your excellent Chagall _____ has arrived in good time for the opening of the Chagall exhibition.

On uncrating the painting we noticed that the packing materials were somewhat damp, and on further examination found that sections of the picture itself had flaked, and in certain areas of the canvas there was an evidence of mold. We put the picture at once in the hands of the Museum expert. The mold was removed without any trouble and the flaking arrested. Certain small spots where the paint had come loose were retouched with watercolor.

On further investigation it was discovered that the shipment had been made without waterproof paper which possibly accounts for the damp condition of the packing materials. The picture was returned from the shop and it has apparently suffered from its experience. ~~We wish however to report to you the condition in which it was received, and we are enclosing~~ a photograph to reassure you of its present state.

Very sincerely yours,

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Berr de Turique

FAST — DIRECT

RCA

RADIOGRAM

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TO ALL THE WORLD — BETWEEN IMPORTANT U S CITIES — TO SHIPS AT SEA

RECEIVED AT 64 BROAD STREET, NEW YORK 4, AT 1946 MAR 29 PM 10 54 STANDARD TIME

Via RCA

FTYRG RFW1498

NEUILLYSURSEINE 16 28 1300

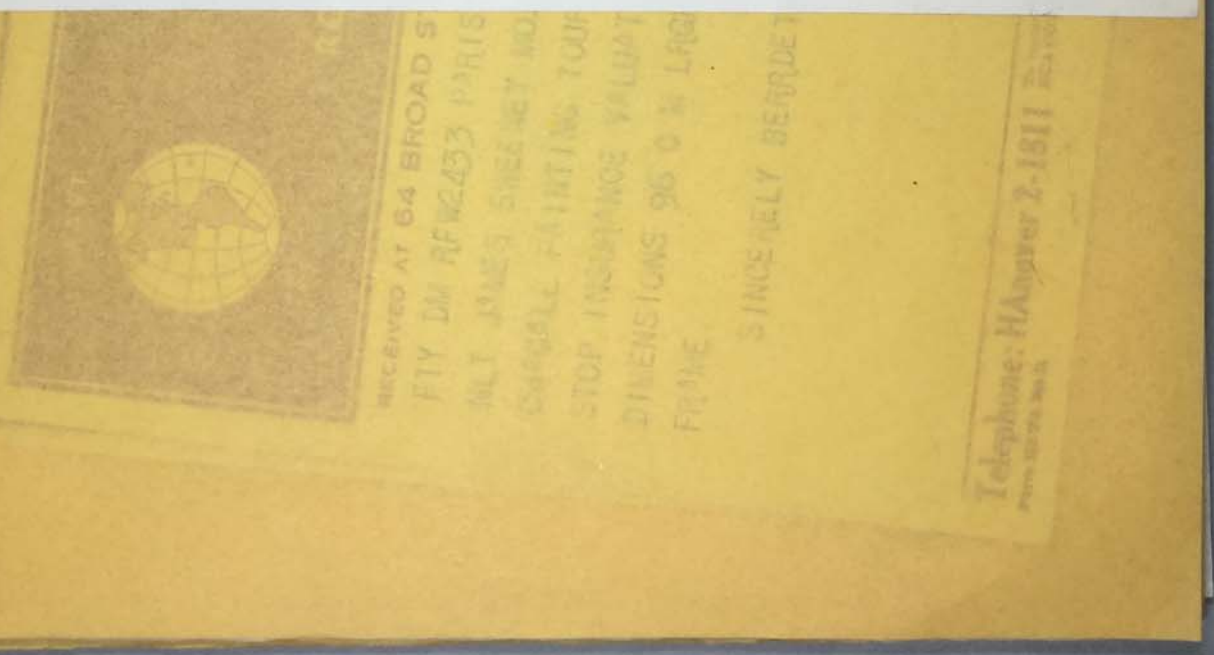
LC JAMES SWEENEY MUSEUM MODERN ART NEWYORK

SORRY WAS AWAY HAVE MY APPROVAL

BERRE DE TURIQUA

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 134-R



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Berr de Turique

cc: Miss Dudley

Cable Night Letter

(REPLY ~~MAR~~ PREPAID CABLE NIGHT LETTER 25 WORDS)

March 18, 1946

Miss Berr de Turique
9 Bis Rue de Rouvray
Neuilly Sur Seine
Seine
France

Picture has not yet arrived but for uniformity of exhibition may wish to reframe at our expense for period of exhibition. May we have your approval?

James Sweeney
Modernart

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Berrde Turique

FAST DIRECT

RADIOGRAM
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A SERVICE OF RADIO CORPORATION OF AMERICA
TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

RECEIVED AT 64 BROAD STREET, NEW YORK 4. AT JAN 06 1946 STANDARD TIME

Via RCA

FTY DM RFW2433 PARIS 33 27 1145

NLT JAMES SWEENEY MODERUART NEWYORK TRY MODERNART NY

CHAGALL PAINTING TOUR EIFFEL NOW BY LEFEBVRE TOINET STOP INSURANCE VALUATION POUR HUNDRED THOUSAND FRANCS DIMENSIONS 96 C M LRGHT BY 116 CM BREADTH WITHOUT FRAME

SINCERELY BERRDETURIQUE

Dudley has cy.

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 348-R

I am enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with the shipping and compilation of a book on Chagall which is now in preparation.

The picture will be covered by insurance as you requested for 400.000 frs. (four hundred thousand francs) while in transit and while on exhibition.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us.

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Berr de Turique

FAST — DIRECT

RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

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CLASS OF SERVICE DESIRED			
FOREIGN		DOMESTIC	
FULL RATE		FULL RATE	
CDE		DAY LETTER	
DEFERRED	X	SERIAL SERVICE	
RADIO LETTER		NIGHT MESSAGE	
PRESS		NIGHT LETTER	

TO OBTAIN THE BENEFIT OF RCA DIRECT SERVICE THE VIA "RCA" MUST BE INSERTED BY THE SENDER OF THE MESSAGE

Send the following Radiogram subject to the conditions, regulations and rates as set forth in the applicable tariff of R.C.A. Communications, Inc., and on file with the regulatory authorities.

"Via RCA"

(Reply Prepaid
NLT 25 words)

JANUARY 23, 1946

MISS BERR DE TURIQUE
9 BIS RUE DE ROUVRAY
NEUILLY SUR SEINE
SEINE
FRANCE

cc: Miss Dudley

KINDLY CABLE DIMENSIONS AND INSURANCE VALUATION CHAGALL PAINTING

TOUR EIFFEL

GRATEFULLY

JAMES SWEENEY
MODERNART

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

FOR MESSENGER DEL.

Sender's Name and Address
(Not to be transmitted)
Form 100-50-TA 134 S

Museum of Modern Art, 11 W. 53rd Street, NYC Circle 7-8525

7a for JJS

shipper.

I am enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with the shipping and compilation of a book on Chagall which is now in preparation.

The picture will be covered by insurance as you requested for 400.000 frs. (four hundred thousand francs) while in transit and while on exhibition.

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BERR DE TURIQUE

cc: Miss Dudley (Mail cy.)
Joinet (IV-IV)

December 5, 1945

Dear Miss Berr de Turique:

On July 26 you very courteously agreed to lend us your Chagall Les Mariés de la Tour Eiffel for the exhibition of Chagall's work to be held at the Museum of Modern Art and the Art Institute of Chicago during the spring and autumn of 1946. Permit me to thank you on behalf of both these institutions for your generosity. We hope to make this the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

Due to governmental regulations in France, with which you are probably better acquainted than we, our shipper, Rene Lefebvre Foinet, has asked us to furnish him a letter guaranteeing the return of all paintings brought from France, or their value in dollars, at the close of the exhibition. We are attaching a copy of the letter we have addressed to our shipper.

I am enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with the shipping and compilation of a book on Chagall which is now in preparation.

The picture will be covered by insurance as you requested for 400.000 frs. (four hundred thousand francs) while in transit and while on exhibition.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us.

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Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

Miss Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur Seine
Seine, France

Encls.

JJS:ja

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Mlle. Berr de Turique

cc: Miss Dudley

August 24, 1945

Mlle

Dear Mr. Berr de Turique,

I am very grateful to you for your generosity in agreeing to lend us "Les Mariés de la Tour Eiffel." I am enclosing a registrar's form which I will appreciate your filling out as far as convenient to assist us in our records. While the exhibition is not scheduled to open until March 1946, we are anxious to arrange shipment of European paintings as early as possible to assure their arrival.

We will write our shippers Lefebvre Foinet, 19 rue Vavin, and ask them as you request to communicate with you well in advance of the date on which they plan to pick up the painting.

The painting will be insured as you request at $400.000 francs while en route to and from, and on exhibition.

I am also happy to renew associations with you. I have many times visited Le Portique in the years before the war and I hope I may have the privilege of meeting you personally in Paris in the not too distant future.

Major Beaumont Newhall is still on leave from the Museum with the armed forces. But when I again see him I will convey your greetings to him and give him your new address.

Very sincerely yours,

M. Melle M. Berr de Turique
9 bis Rue de Rouvray
Neuilly-sur-Seine, Seine
France

JJS:mc

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9 bis Rue de Rouvray
Neuilly-sur-Seine
Seine.

July 26th. 1945

8/17

M. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art. New-York
C/O U.S.I.S.,17 Brd. des Capucines
(Paris)
Attention M. William Tyler.

Dear M. Sweeney,

Mr. M. Kapferer handed over to me your letter of June 29th, referring to the picture entitled " Les Mariés de la Tour Eiffel " by Chagall.

This picture belongs to me and I am quite willing to lend it to you for the purpuse you mentioned in your letter. An important showing of Chagall's oeuvre in the Museum of Modern Art will certainly be a success and is, at any rate, well worth undertaking.

I only wish you would let me know some time before hand when you will send your men to remove the picture, because it is not in my home for the present and I shall have to make preliminary arangements.

Will you please bear in mind that the insurance, for this picture, would be : 400.000 frs. (four hundred thousand francs)

I am glad that those circumstances permit me to get in touch again with the Museum of Modern Art Direction. You may remember that we have been in connection several times long ago, when I use to run a Picture Gallery: " Le PORTIQUE ", Brd.Raspail in Paris.

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Later on, in 1939, just before the War, I exchanged letters with Mr. Beaumont Newhall; from the Museum Of Modern Art Library . If this gentleman is still in charge with the Library will you kindly remember me to him and let him have my new address.

I am still very much interested in Art Pictures and if, by any chance , one of your Trustees or collaborateurs came over to Paris, I would ~~very~~ very much appreciate meeting him. The fact that I am no more a dealer, but an Art Critic may purhaps be of some help to you at times and I am always interested in organising Exhibitions of Modern Pictures.

Expecting to hear from you soon,
Beleive me, Yours sincerely

M. Berr de Turique

Melle M. Berr de Turique

JJS:mc

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Chagall

cc: Miss Dudley

Berri-Raspail

April 22, 1946

Galerie Berri-Raspail
99, Blvd. Raspail
Paris VI, France

Gentlemen,

Permit me to acknowledge your letter of March 16th with reference to confirmation of the information that La Laitiere by Chagall is not in your possession and never has been. In your letter you mention that a gentleman from our Museum came to see you and asked for the painting. To our knowledge no authorized representative of the Museum of Modern Art has been in Paris during the current year, unless you refer to a representative of the shipping house of Lucien Lefebvre-Foinet.

Sincerely,

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

cc: Miss Dudley

Chagall

Galerie René Raspail

February 14, 1946

Gentlemen,

Permit me to confirm my cable dispatched you today as follows:

"MUSEUM MODERN ART PLANNING IMPORTANT RETROSPECTIVE CHAGALL EXHIBITION NEW YORK CHICAGO OPENING APRIL NINTH STOP YOUR IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION STOP PRESIDENT TRUSTEES MUSEUM WILL BE HONORED BY YOUR COLLABORATION WITH LOAN STOP PLEASE CABLE"

Encls. On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonné of his prints will be published to accompany the exhibition.

The exceptional quality of your Chagall La Laitiere makes it indispensable to any major survey of the artist's work. I hope for the sake of the exhibition and of the artist you will feel free to lend it to us.

We are enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

We are arranging with the firm of Lucien Lefebvre-Foinet to make all shipments of loans from French collections. Due to government regulations in France, with which you are probably better acquainted than we, René Lefebvre Foinet has asked us to furnish them a letter guaranteeing the return of all paintings brought from France, or their value in dollars, at the close of the exhibition. We are attaching a copy of the letter we have addressed to him.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

La Galerie Berri Raspail
19 Blvd. Raspail
Paris, France

Encls.

JJS:ja

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	MoMA Exhs.	316.4

Gal. Berri Raspail

CC: Miss Dudley

XRADIO LETTER

(REPLY PREPAID NLT 25 WORDS) RCA

LA GALERIE BERRI RASPAIL
19 BLVD RASPAIL
PARIS FRANCE

FEBRUARY 14, 1948

MUSEUM MODERN ART PLANNING IMPORTANT RETROSPECTIVE CHAGALL EXHIBITION NEW YORK CHICAGO OPENING APRIL NINTH STOP YOUR IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION STOP PRESIDENT TRUSTEES MUSEUM WILL BE HONORED BY YOUR COLLABORATION WITH LOAN STOP PLEASE CABLE

JAMES SWEENEY
MODERNART

The Museum of Modern Art, 11 W. 53rd Street, NYC

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Berri - Raspail

cc: Miss Dudley

April 22, 1946

Galerie Berri-Raspail
99, Blvd. Raspail
Paris VI, France

Gentlemen,

Permit me to acknowledge your letter of March 16th with reference to confirmation of the information that La Laitiere by Chagall is not in your possession and never has been. In your letter you mention that a gentleman from our Museum came to see you and asked for the painting. To our knowledge no authorized representative of the Museum of Modern Art has been in Paris during the current year, unless you refer to a representative of the shipping house of Lucien Lefebvre-Foinet.

Sincerely,

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

4-17

GALERIE BERRI-RASPAIL
S. A. R. L. Capital 150.000
99, Boul[d] Raspail
PARIS-VI[e]

Paris, le 16 Mars 1946
Littré 48-86

Mr. James SWEENEY
MUSEUM of MODERN ART
NEW-YORK.
U.S.A.

Dear Sir,

Your letter of February the 14th has just reached us.

We received a cable from you previously, but did not reply as a gentleman from your Museum came to see us and asked for the painting.

As we replied that we had not it he told us it was unnecessary to reply to the cable.

We can only reitered that the painting Chagall's "Laitière" is not in our possession and never has been.

We are sorry not to be able to help you but under the circumstances you will see that it is impossible.

With many regrets,

Truly yours.

M. Chagall

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

cc: Miss Dudley ✓ de Berri

X RADIO LETTER

RCA

LA GALERIE DE BERRI
12 RUE DE BERRI
PARIS FRANCE

FEBRUARY 16, 1946

GRATEFUL OFFER GOUACHE BUT REGRET INABILITY INCLUDE

SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd St., NYC

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 316.4

Gal de Beaux

cc: Miss Dudley

February 5, 1946

Gentlemen,

Permit me to confirm my cable dispatched you today as follows:

"MUSEUM MODERN ART PLANNING IMPORTANT RETROSPECTIVE CHAGALL EXHIBITION NEW YORK CHICAGO OPENING APRIL NINTH STOP YOUR IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION STOP PRESIDENT TRUSTEES MUSEUM WILL BE HONORED BY YOUR COLLABORATION WITH LOAN STOP PLEASE CABLE"

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonné of his prints will be published to accompany the exhibition.

The exceptional quality of your Chagall La Laitiere makes it indispensable to any major survey of the artist's work. I hope for the sake of the exhibition and of the artist you will feel free to lend it to us.

We are enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

We are arranging with the firm of Lucien Lefebvre-Foinet to make all shipments of loans from French collections. Due to government regulations in France, with which you are probably better acquainted than we, René Lefebvre Foinet has asked us to furnish them a letter guaranteeing the return of all paintings brought from France, or their value in dollars, at the close of the exhibition. We are attaching a copy of the letter we have addressed to him.

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The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

La Galerie de Berri
12 Rue de Berri
Paris, France

Encl.

JJS:ja

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	MoMA Exhs.	316.4

cc: ~~Miss Dudley~~ Chagall
L Berri

Radio Letter

(REPLY PREPAID NLT 25 ~~Kkkk~~ WORDS) RCA

LA GALERIE DE BERRI
12 RUE DE BERRI
PARIS
FRANCE

FEBRUARY 5, 1946

MUSEUM MODERN ART PLANNING IMPORTANT RETROSPECTIVE CHAGALL EXHIBITION NEW YORK CHICAGO OPENING APRIL NINTH STOP YOUR IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION STOP PRESIDENT TRUSTEES MUSEUM WILL BE HONORED BY YOUR COLLABORATION WITH LOAN STOP PLEASE CABLE

JAMES SWEENEY
MODERNART

The Museum of Modern Art, 11 W. 53rd Street, NYC

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Galerie de Berri

cc: Miss Dudley

X RADIO LETTER

RCA

LA GALERIE DE BERRI
12 RUE DE BERRI
PARIS FRANCE

FEBRUARY 16, 1946

GRATEFUL OFFER GOUACHE BUT REGRET INABILITY INCLUDE

SWEENEY
MODERNART

Museum of Modern Art, 11 W. 53rd St., NYC

RADIOGRAM
RCA COMMUNICATIONS INC

Via RCA

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7-11

FAST DIRECT

RADIOGRAM
RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

RECEIVED AT 64 BROAD STREET, NEW YORK 4. AT _____ STANDARD TIME

Via RCA

RSD/XMM RFW2225 PARIS 23 9 1531
NLT JAMES SWEENEY MODERNART NEWYORK
SORRY CHAGALLS LAITIERE NOT OUR POSSESSION READY LEND
GOUACHES ASK MISS CHAGGALL ACHRALLY PARIS TO CHOICE

GALENE BERRI

Telephone: HAnover 2-1811
To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.
Form 112 TA 248-R

The exceptional quality of your Chagall, Laitiere makes it indispensable to any major survey of the artist's work. I hope for the sake of the exhibition and of the artist you will feel free to lend it to us.

We are enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

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La Galerie De Berri

cc: Miss Dudley

February 5, 1946

Gentlemen,

Permit me to confirm my cable dispatched you today as follows:

"MUSEUM MODERN ART PLANNING IMPORTANT
RETROSPECTIVE CHAGALL EXHIBITION NEW YORK
CHICAGO OPENING APRIL NINTH STOP YOUR
IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION
STOP PRESIDENT TRUSTEES MUSEUM WILL BE
HONORED BY YOUR COLLABORATION WITH LOAN
STOP PLEASE CABLE"

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonné of his prints will be published to accompany the exhibition.

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	MoMA Exhs.	316.4

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 18, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course, assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

La Galerie de Berri
12 Rue de Berri
Paris, France

Encl.

JJS:ja

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	MoMA Exhs.	316.4

cc: Miss Dudley

XRadio Letter

(REPLY PREPAID NLT 25 ~~WORDS~~ WORDS) RCA

LA GALERIE DE BERRI
12 RUE DE BERRI
PARIS
FRANCE

FEBRUARY 5, 1946

MUSEUM MODERN ART PLANNING IMPORTANT RETROSPECTIVE CHAGALL EXHIBITION NEW YORK CHICAGO OPENING APRIL NINTH STOP YOUR IMPORTANT LAITIERE ESSENTIAL TO EXHIBITION STOP PRESIDENT TRUSTEES MUSEUM WILL BE HONORED BY YOUR COLLABORATION WITH LOAN STOP PLEASE CABLE

JAMES SWEENEY
MODERNART

The Museum of Modern Art, 11 W. 53rd Street, NYC

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	MoMA Exhs.	316.4

cc: Miss Dudley

February 5, 1946

Dear Mr. Poinet,

This loan should be added to the list of pictures which I gave you in my letter of November 24th.

Very sincerely yours,

Mr. Rene Lefebvre Poinet
19 Rue Vavin
Paris, France

Encl. - Cy. let. to
LA Galerie de Berri.

JJS:ja

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Galerie De Berri

GALERIE DE BERRI
12, Rue de Berri
PARIS VIII

Paris, 6 November 1945
Elysées 14-56

Monsieur James SWEENEY
Modern Art

LA GALERIE DE BERRI

12, RUE DE BERRI, PARIS — TÉL.: ÉLYSÉES 14-56

PRÉSENTE

QUELQUES ŒUVRES DE

MARC CHAGALL

du 3 au 23 octobre 1945

LA GALERIE EST OUVERTE TOUS LES JOURS SAUF DIMANCHE ET LUNDI MATIN
DE 9 HEURES 30 A 12 HEURES ET DE 14 A 18 HEURES 30.

With all kind regards,

Very sincerely yours,

Galerie de Berri
12, Rue de Berri
Paris - VIII
France

JJS:ja

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Galerie De Berri

November 19, 1945

Gentlemen:

I am very grateful to you for your prompt reply to our cable requesting the catalog of your Chagall exhibition. The list you supplied and the photographs accompanying it are very useful to us. It is extremely difficult, as you are already aware, to identify Chagall's work by title, since the same name has been given to so many different paintings in different media.

I appreciate your kind offer to help us with information in the field of contemporary painting, as you can be of great assistance to us.

With all kind regards,

Very sincerely yours,

Galerie de Berri
12, Rue de Berri
Paris - VIII
France

JJS:ja

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GALERIE DE BERRI
12, Rue de Berri
PARIS-VIII[e]

Paris, le 6 Novembre 1945
Élysées 14-56

Monsieur James SWEENEY
Modern-Art
NEW-YORK
U.S.A.

Monsieur,

Nous avons bien reçu votre câble nous demandant de vous envoyer un catalogue de l'exposition CHAGALL. En réponse, nous nous empressons de vous informer qu'en réalité notre Galerie n'a pas fait une exposition de CHAGALL, pour la bonne raison que cet Artiste est encore à NEW-YORK, et qu'il est impossible d'organiser une exposition des oeuvres d'un Artiste sans avoir son concours.

La Galerie a simplement fait une présentation de quelques oeuvres de CHAGALL ainsi qu'il résulte d'ailleurs de la carte d'invitation que nous vous joignons. Cette présentation comportait une vingtaine d'oeuvres de différentes époques dont nous vous remettons une liste. Elle a obtenu un très gros succès ici à PARIS où le monde artistique attend avec impatience une présentation plus complète des récentes oeuvres du Maître CHAGALL.

Nous restons volontiers à votre disposition pour vous fournir tous autres renseignements relatifs à des questions dans le domaine de la peinture moderne. Nous sommes bien placés auprès des jeunes Artistes ainsi qu'auprès des Maîtres de l'Art Moderne.

A vous lire, croyez, Monsieur, à l'assurance de notre considération distinguée.

Vanderkly

P.J. : 4 et 6 photos - une invitation
B/
JVK/CA

R. C. S. 682.018

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	MoMA Exhs.	316.4

GALERIE DE BERRI
12, Rue de Berri
PARIS-VIII[e]

Paris, le 6 Novembre 1945
Élysées 14-56

Présentation de quelques oeuvres
du Peintre CHAGALL.

---oOo---

Le rêve	aqu.	Bleue	64 x 47
Portrait	dessin	aquarellé	27 x 20
Les vaches	gouache		64 x 47
Scène paysanne	"		64 x 47
Maternité juive	"		62 x 47
Maternité	"		62 x 47
Le clocher de l'Eglise	gouache		62 x 52
Maison rouge	gouache		62 x 48
Le cerf et la vigne	"		49 x 40
Vache verte	"		66 x 44
Fiancés	"		63 x 50
Amoureux	"		65 x 50 -
Femme au canapé	"		65 x 50
Au café	peinture		20 P
Bouquet de fleurs	"		15 P
Les deux amoureux	"		85 x 74
Bouquet fenêtre	"		40 P

N.B. - Les titres que nous donnons ne sont pas ceux que le peintre CHAGALL a dû donner à ses oeuvres au moment de leur création, étant donné qu'il s'agit d'oeuvres que nous avons réunies auprès de plusieurs collectionneurs, qui souvent ignorent le titre exact donné aux peintures qu'ils possèdent.

R.C.S. 682.018

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	MoMA Exhs.	316.4

Bissett

cc: Miss Dudley

June 21, 1946

Dear Mr. and Mrs. Bissett,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by The Museum of Modern Art in New York in collaboration with The Art Institute of Chicago, which is closing this Sunday, June 23rd, has been one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm has continued throughout the exhibition.

The exhibition is scheduled to be shown next at The California Palace of The Legion of Honor in San Francisco in August. However the Chicago opening originally scheduled for October 24th has been delayed due to unavoidable circumstances until November 14th. Rather than abbreviate the Chicago showing, we are asking all lenders to extend the duration of their loans until January 12th, 1947. I sincerely trust this will not inconvenience you seriously. We will be deeply grateful for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

Very sincerely yours,

Mr. and Mrs. Joseph Bissett
965 Fifth Avenue
New York 21, N.Y.

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

Bissett

cc: Miss Dudley

March 20, 1946

Dear Mrs. Bissett,

In our original letter of February 14th we requested the loan of your Chagall, In the Mountain, for the period April 9-June 16, 1946, for the showing of the Chagall exhibition at the Museum of Modern Art. The duration of our exhibition has been extended on our schedule to June 23rd.

I hope this will not in any way inconvenience you.

Very sincerely yours,

Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

JJS:ja

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	MoMA Exhs.	316.4

Bissett

cc: Miss Dudley

March 18, 1946

Dear Mrs. Bissett,

This will confirm your telephone conversation today with our Registrar, Miss Dorothy Dudley, very generously giving us permission to pick up your Chagall, In the Mountain, on Tuesday next.

Also, we understand that you would like the painting returned to you at the end of the Museum of Modern Art showing, and that we may pick it up again for shipment to Chicago. Miss Dudley suggests October 1st, or thereabouts, for that pickup. I trust it will be satisfactory.

Thanking you again for your cooperation,

Very sincerely yours,

Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

JJS:ja

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Bisset

cc: Miss Dudley

March 16, 1946

Dear Mr. Bisset,

During our conversation on your visit to the Museum you mentioned a desire to have us return your Chagall painting, In the Mountain, at the termination of the New York exhibition, and to have it picked up again in September. I believe I explained the complications this leads to, but we will be glad to do it if you still wish. However for our records we would appreciate your advice as to whether we should plan to return it to you in June, or hold it as we are doing in the case of other loans.

Thank you for your courtesy.

Very sincerely yours,

Mr. Joseph Bisset
965 Fifth Avenue
New York, N.Y.

JJS:ja

Mrs. Bissett
Okayed 3-18-46
approving pickup 3.19-
+ requesting return
between exhibitions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

Bisset

cc: Miss Dudley

February 14, 1946

January 17, 1947

Mr. Bisset came in this afternoon to consent to lend his painting. He picked up another lenders form. He had "spoiled" the one we kkk sent.

Mr. Sweeney talked with him.

jean

He wants his picture back between the NY and Chicago shows.

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and

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of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

Mrs. Joseph Bisset
965 Fifth Avenue
New York, N.Y.

Encl. JJS:ja

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

cc: Miss Dudley

February 14, 1946

January 27, 1947

Dear Mrs. Bisset,

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

We should like very much to be able to include your In the Mountain. It is such an excellent example of Chagall's work of the thirties that for the sake of the exhibition I hope you will feel free to lend it.

In the hope that you will be so generous as to assist us with this loan, we are enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

Mrs. Joseph Bisset
965 Fifth Avenue
New York, N.Y.

Encl. JJS:ja

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Chagall – Bissett

January 27, 1947

Dear Mr. and Mrs. Bissett:

The Chagall exhibition to which you so generously lent your painting "In the Mountain" has now closed in Chicago and the picture is now at the Museum. We would appreciate it if you could let us know where and when you would like the painting returned and we will be glad to make arrangements.

Sincerely yours,

Registrar

Mr. and Mrs. Joseph Bissett
965 Fifth Avenue
New York 21, New York

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	MoMA Exhs.	316.4

cc. Miss Dudley

Chagall
Bissett

July 18,1946

Please Hold Painting of Chagall
in the Mountains until
after Chicago showing.
Kind Yours
Mr & Mrs J. Bissett

Sincerely,

EC:eh

Mr. & Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	316.4

cc. Miss Dudley

Chagall
Bissett

July 18,1946

Dear Mr. & Mrs. Bissett:

I want to thank you for your letter of June 8th approving our request to send your Chagall to California during the summer. Unfortunately, at the last moment, the California Palace of the Legion of Honor in San Francisco found that they could not raise sufficient funds to finance this showing of Chagall's work and it has therefore been necessary to cancel our plans. We regret very much that further exhibition of this excellent collection cannot be arranged in the period intervening before the opening in November at the Chicago Art Institute, but we nevertheless thank you for your gracious permission to extend your loan to San Francisco.

I believe originally you asked that your picture be returned to you during the summer months and that arrangements would be made to send it to Chicago separately. If you would like to have us send the picture to you now, please let us know. Otherwise, we shall plan to send it to Chicago with the rest of the pictures.

Sincerely,

EC:eh

Mr. & Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

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

cc: Miss Dudley

June 21, 1946

Dear Mr. and Mrs. Bissett,

I am happy to report that the New York showing of the Chagall retrospective exhibition, arranged by The Museum of Modern Art in New York in collaboration with The Art Institute of Chicago, which is closing this Sunday, June 23rd, has been one of the major events of the New York season. The attendance on the opening night was 3,469, a record for the Museum, and the enthusiasm has continued throughout the exhibition.

The exhibition is scheduled to be shown next at The California Palace of The Legion of Honor in San Francisco in August. However the Chicago opening originally scheduled for October 24th has been delayed due to unavoidable circumstances until November 14th. Rather than abbreviate the Chicago showing, we are asking all lenders to extend the duration of their loans until January 12th, 1947. I sincerely trust this will not inconvenience you seriously. We will be deeply grateful for your assistance in this.

And permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your cooperation which has helped to make the exhibition such a success in New York.

Very sincerely yours,

Mr. and Mrs. Joseph Bissett
965 Fifth Avenue
New York 21, N.Y.

JJS:ja

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	MoMA Exhs.	316.4

423

June 3, 1946

Dear Mr. and Mrs. Bissett:

The California Palace of the Legion of Honor in San Francisco has sent us a plea to send the retrospective exhibition of Chagall's paintings to California for the summer, between our closing date and the opening in Chicago in October. We should like very much to arrange this one additional showing as it will give people on the West Coast an opportunity to enjoy this fine collection while it is together.

I have cabled the European lenders, and am writing to all those in this country, in the hope that they will consent to the San Francisco showing. I have already secured Mr. Rich's approval of such arrangements prior to his showing in Chicago.

We shall take every precaution to see that the pictures are further safeguarded for the railroad journey to the West Coast by making special packing cases for the entire shipment. They will receive very little additional handling as we can see that such a large shipment of valuable pictures is put into a car of its own and sent directly through without any stops enroute.

As the exhibition has been such a great success at this Museum; to date we have had over 75,000 visitors, we would appreciate it if you will give us permission to send your painting to California. The Museum will continue to insure the picture at the valuation given on our receipt.
If you can arrange to have the insurance on your painting cover the period of transportation and while it is in San Francisco, as well as the Chicago showing, we will be glad to pay the premium. As soon as the itinerary has been arranged we will let you know the exact dates.

Sincerely,

Mr. and Mrs. Joseph Bissett
965 Fifth Avenue
New York, New York

EC:ms

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	MoMA Exhs.	316.4

Chagall
Bissett

cc: Miss Dudley

March 20, 1946

Dear Mrs. Bissett,

In our original letter of February 14th we requested the loan of your Chagall, In the Mountain, for the period April 9-June 16, 1946, for the showing of the Chagall exhibition at the Museum of Modern Art. The duration of our exhibition has been extended on our schedule to June 23rd.

I hope this will not in any way inconvenience you.

Very sincerely yours,

Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

JJS:ja

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	MoMA Exhs.	316.4

Chagall

cc: ~~Miss Dudley~~

Bissett

March 16, 1946

Dear Mr. Bisset,

During our conversation on your visit to the Museum you mentioned a desire to have us return your Chagall painting, In the Mountain, at the termination of the New York exhibition, and to have it picked up again in September. I believe I explained the complications this leads to, but we will be glad to do it if you still wish. However for our records we would appreciate your advice as to whether we should plan to return it to you in June, or hold it as we are doing in the case of other loans.

Thank you for your courtesy.

Very sincerely yours,

Mr. Joseph Bisset
965 Fifth Avenue
New York, N.Y.

JJS:ja

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	MoMA Exhs.	316.4

Chagall
Bissett

cc: Miss Dudley

March 18, 1946

Dear Mrs. Bissett,

This will confirm your telephone conversation today with our Registrar, Miss Dorothy Dudley, very generously giving us permission to pick up your Chagall, In the Mountain, on Tuesday next.

Also, we understand that you would like the painting returned to you at the end of the Museum of Modern Art showing, and that we may pick it up again for shipment to Chicago. Miss Dudley suggests October 1st, or thereabouts, for that pickup. I trust it will be satisfactory.

Thanking you again for your cooperation,

Very sincerely yours,

Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

JJS:ja

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	MoMA Exhs.	316.4

March 15, 1946

Dear Mrs. Bissett:

We are now making arrangements for collecting paintings for our forthcoming exhibition of the work of Marc Chagall. We should like to collect the painting, "In the Mountains", which you have so generously agreed to lend us, on Tuesday, March 19th. Will you be kind enough to phone my office on Monday and let us know if this date is convenient for you.

Very sincerely yours,

Registrar

DHD:aah

Mrs. Joseph Bissett
965 Fifth Avenue
New York 21, New York

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	MoMA Exhs.	316.4

Chagall

Bissett

cc: Miss Dudley

February 14, 1946

Dear Mrs. Bisset,

On behalf of the Trustees of the Museum of Modern Art and the Art Institute of Chicago, I am writing to invite your cooperation in what we plan to make the most important exhibition of Marc Chagall's major works ever held in the United States. Like our Picasso show in 1939 the exhibition is a joint undertaking of this museum and the Art Institute of Chicago and will be shown in both cities. A full length illustrated monograph on Chagall's work and a separate catalog raisonne of his prints will be published to accompany the exhibition.

We should like very much to be able to include your In the Mountain. It is such an excellent example of Chagall's work of the thirties that for the sake of the exhibition I hope you will feel free to lend it.

In the hope that you will be so generous as to assist us with this loan, we are enclosing a lenders form which we will greatly appreciate your filling out and returning for our information in connection with insurance, shipping and the compilation of the book on Chagall which is now in preparation.

The exhibition will be shown at the Museum of Modern Art in New York between April 9-June 16, 1946, and at the Art Institute in Chicago from October 24-December 15, 1946. All expenses of collection, packing and shipping, are, of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance for your courteous consideration.

Very sincerely yours,

Mrs. Joseph Bissett
965 Fifth Avenue
New York, N.Y.

Encl. JJS:ja

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	MoMA Exhs.	316.4

Chagall

Bucher

cc: Miss Dudley
Miss D. Miller

2 Dec. 1945

November 26, 1945

Dear Madame Bucher:

The other evening I had meant to ask you if you knew present whereabouts of the Chagall gouache reproduced in the enclosed photograph. Madame Pierre Chareau suggested that you might know where it is. Mrs. Michael Rapaport, Chagall's daughter Ida, is at present in Paris, and might be able to pick it up for us for our Chagall exhibition which is to take place next spring. Will you be kind enough to return the photograph, as it is from Chagall's scrapbook.

Laura and I were very happy that you could join us. I hope we may see you soon again.

Sincerely yours,

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

Encl.

JJS:ja

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	MoMA Exhs.	316.4

17-7

Bucher

2 Déc. 1945

Cher monsieur Sweeney

Cette gouache, que j'avais achetée chez Chagall, probablement entre 1925-26 a été acquise par Mme Clareau vers 1927, je suppose, mais j'ignore la suite. Je lui ai parlé, elle croit l'avoir donnée en cadeau, mais il s'est passé tant de choses... qu'elle ne sait plus.

Je reste votre dévouée

J. Bucher

162 W. 13ème St.

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	MoMA Exhs.	316.4

Bucher

cc: Miss Dudley
Miss D. Miller

November 26, 1945

Dear Madame Bucher:

The other evening I had meant to ask you if you knew present whereabouts of the Chagall gouache reproduced in the enclosed photograph. Madame Pierre Chareau suggested that you might know where it is. Mrs. Michael Kapaport, Chagall's daughter Ida, is at present in Paris, and might be able to pick it up for us for our Chagall exhibition which is to take place next spring. Will you be kind enough to return the photograph, as it is from Chagall's scrapbook.

Laura and I were very happy that you could join us. I hope we may see you soon again.

Sincerely yours,

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

Encl.

JJS:ja

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	MoMA Exhs.	316.4

Boelen
(Amsterdam)

August 7, 1946

Jacobus Boelen
De Ruyterkade 120
Amsterdam
Holland

Gentlemen,

Many weeks ago you asked us for the addresses of some art dealers who are interested in importing modern paintings. I regret that your request has somehow failed to come to my attention before this time and trust the suggestions that I have to make may still be of some use.

Possibly you might communicate with the firms Neumann and Nierendorf who are well known here in New York. Their addresses follow.

Mr. J. B. Neumann
New Art Circle
41 East 57th Street
New York 22, N.Y.

Mr. Karl Nierendorf
Karl Nierendorf Gallery
53 East 57th Street
New York 22, N.Y.

Very sincerely yours,

James Johnson Sweeney, Director
Department of Painting and Sculpture

JJS:ja

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	MoMA Exhs.	316.4

Chag. BOTKIN

June 20, 1946

Dear Mr. Botkin,

I find in looking over my correspondence file that I have never written to thank you for your generous offer of the Chagall Rabbi in the Gershwin collection for our Chagall exhibition.

At the time Miss Dorothy Miller referred your message to me we had already made up our exhibition list and planned the wall space which due to the large dimensions of certain European pictures was much less than we had hoped to have. For that reason we did not see any possibility to add further paintings to our display.

Nevertheless permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your generous offer of collaboration in our Chagall exhibition.

Very sincerely yours,

Mr. Henry Botkin
56 West 11th Street
New York 11, N.Y.

JJS:ja

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THE MUSEUM OF MODERN ART

cc. Miss Dudley

Date February 7, 1946

To: Mr. Sweeney

Re:

From: Dorothy C. Miller

I had a call from Henry Botkin, the painter, who as you know is a cousin of George Gershwin's. He wanted to offer a Chagall, "Rabbi", in the Gershwin collection for the exhibition. It is at Mrs. Rose Gershwin's apartment at 25 Central Park West and if you want to see it call Botkin at GR 7-3514.

56 W. 11th Dem.
May 11
he borrowed it Long ago.

Authorized by.....

For.... Return from Chagall exhibition....

Office.

Very truly yours,

Registrar

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Chagall
Brugger
Arensberg

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Brugger Transfer and Storage Co.
1128 So. Western Avenue
Los Angeles, California

Date April 30, 1946
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 28000

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

	Unit Price		Total
For unpacking, delivering, and rehanging on wall for Mr. Walter C. Arensberg, 7065 Hillside Avenue, Hollywood, Calif. the following painting: 46.523 Chagall: Half-Past Three, oil on canvas (Framed) Size 6'8"x4'11" - frame Painting to be shipped to you on or about May 10th, Railway Express Prepaid. Confirmation of our ~~xxxxx~~ letter of April 30, 1946			

Ordered by D.H.Dudley, Registrar

Authorized by

For Return from Chagall exhibition

Office.

Very truly yours,

Registrar

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	MoMA Exhs.	316.4

cc Miss Ulrich

April 30, 1946

Brugger Transfer and Storage
1128 So. Western Avenue
Los Angeles 6, California

Dear Sirs:

On or about May 10th, we will ship to you, Railway Express Prepaid, the Chagall painting "Half-Past Three", oil on canvas (Our number 46.923) belonging to Mr. Walter C. Arensberg, 7065 Hillside Avenue, Hollywood, California. Will you please unpack the painting, deliver it and rehang it in Mr. Arensberg's home, billing the Museum for all expenses in connection with the return of the painting. Our order No. 28000 covering this work will be sent to you shortly by our Comptroller's Office.

Very truly yours,

Registrar

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	MoMA Exhs.	316.4

Chag. Bryn Mawr

cc: Miss D. Miller

July 1, 1946

My Dear Miss Woodworth,

I am very grateful to you for the photographs of your two Chagalls for our Library file.

I am also indebted to you for your notes with them. I have never seen any of the series of three 1914 war pictures to which this belongs. It will make an extremely interesting document for our Chagall record.

Again with many thanks,

Sincerely yours,

Miss Mary Katharine Woodworth
Randolph, New Hampshire

JJS:ja

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DEPARTMENT OF ENGLISH
BRYN MAWR COLLEGE
BRYN MAWR, PENNSYLVANIA

as from

The Library
Bryn Mawr College
Bryn Mawr, Pa.
28 June 1946

Dear Mr Sweeney,

This spring, sometime after I wrote you about my having two pictures by Chagall, I got around to having photographs made. On the chance that the library of the Modern Museum might like copies for the Chagall files, I am venturing to send you the two enclosed prints.

Mr Chagall told me recently that the early picture of the wounded soldier is 1914, one of a series of three on war. "The Violinist", he says, took him five years to paint. He remembers having thought long about it and worked with particular care over the technique.

Yours sincerely,
Mary Katharine Woodworth

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cc: Miss Dudley

Bryn Mawr

March 13, 1946

Dear Miss Woodworth,

I am very grateful to you for your letter of March 15th with the information regarding your two Chagalls, Wounded Soldier and Violinist. I am sorry I did not have an opportunity to see them when we were collecting material for the exhibition, but I hope I may have the privilege sometime in the future. I have noted your data in our files.

Gratefully yours,

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

JJS:ja

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	MoMA Exhs.	316.4

Bryn Mawr 3-13

DEPARTMENT OF ENGLISH
BRYN MAWR COLLEGE
BRYN MAWR, PENNSYLVANIA

12 March 1946

Mr James Johnson Sweeney
The Museum of Modern Art, New York

Dear Mr Sweeney,

Mr Dimitri Tselos and Mr Alfred Barr said to me the other day that the Museum might like to record in its files two pictures by Chapall that I happen to have.

One is a "Wounded Soldier", 14 x 19, gouache(?) on cardboard(?), signed, date not visible. c. 1914-18.

The soldier is in a large Russian green coat, his right arm in a white sling, and his face white like a clown. Behind in upper rt. corner are three small figures, possibly drunken soldiers. Colours- green, blue, brown.

The other is a "Violinist", 29 x 36, oil on canvas. signed, 1929.
I got the picture in Paris in the

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	MoMA Exhs.	316.4

mid-thirties. The violinist is a Russian peasant, seated on a bench, playing. The house, flowers, the lady, revolve about him. There is a bird on his knee. Colours - mainly red and blue.

Yours truly,

Mary Katharine Woodworth