

# Marc Chagall on Sholem Schwartzbard

Limoux, 1927

Text in Russian

Marc and Ida Chagall Archive, Paris

Chagall manifiesta al escritor judío Sholem Schwartzbard su alegría por que haya sido absuelto y celebra que en Francia prime la conciencia moral, aunque lamenta no haber estado presente en el juicio

AMIC-2A-0015-060

*I am pleased that Schw. has been absolved. I was not wrong. Ultimately, France is a wonderful country (it's not America), where the forefront of moral consciousness is found. How could it be any other way. I regret not having been present during the process and not seeing him. Have they returned the drawing? How did it go with Achkénazi? Is there anything else to purchase?*

# ***Schwartzbard***

Paris, Pub. Grodzensky, 1927

Leaflet in Yiddish

Musée d'Art et d'Histoire du Judaïsme, Paris

Leaflet in Yiddish on the trial of the writer Sholem Schwartzbard, with a drawing by Marc Chagall on the cover.

# **“Une lettre de Chagall” [“A Letter from Chagall”], *L’Intransigeant***

Paris, May 22<sup>nd</sup> 1933

Press article in French

Marc and Ida Chagall Archive, Paris

Regarding modern art, the *Entartete Kunst* exhibition,  
and Adolf Hitler.

AMIC-1D-0003-045

*Marc Chagall writes to us:*

*“I have found this news article in Beaux-Arts and cannot help but speak to you about it. It is a Hitlerian idea. The curators of German museums have received an order to group works of art acquired in the past years under the democratic regime that are “too” modern in a hall of infamy. War to “Kulturbolchevismus!”*

*Contrary to what one might think, the chosen criteria is not of a confessional type, but purely aesthetic. Beckmann, Paul Klee, Chagall, and Munch are already on the chopping block, and at the foot of each one of their works one can read: “This painting cost so many thousands of marks and was paid with German money.”*

*It is flattering—Chagall proceeds—to be despised by Hitler’s Germans, but what will these brutes do with my paintings? In reference to their German money, I have not received a single pfennig. My paintings were confiscated during the war and it is the Germans who have made money among themselves with my paintings. Could I not have been informed on this matter at least?”*

# **“Un crime contre l’esprit” [“A Crime Against the Spirit”], Cahiers Juifs**

Alexandria/Paris, January 1934

Press article in French

Marc and Ida Chagall Archive, Paris

Regarding Mannheim’s auto-da-fé.

AMIC-1D-0003-056

*In their “new racist concept of culture”, the Nazi hordes have paraded one of the masterpieces of modern art, “The Rabbi” by the Jew Marc Chagall, in a cart through the streets of Mannheim, which they have burned subsequently in a public square.*

*This act itself, which words cannot describe, judges its perpetrators and the civilization they advocate as their own.*

*We reproduce a fragment of a letter written to the artist by the Mayor of Tel Aviv, M. Dizengoff, president of the Tel Aviv Museum:*

*“This auto-da-fé will not impact the spirit of his works in the least, nor his genius: the canvas is burnt, but we still have Chagall as one of the great masters of the present, who with such majesty reflects life, faith, and the hopes of our people.*

*We extend our greatest condolences for what has occurred to his Rabbi, but at the same time we congratulate him for this baptism of fire, which places him among the great Jewish painters who have earned their right to immortality [...]*

*We have reserved a “Chagall room” in our museum in which we will slowly house all the great master’s canvases. Here, at the Tel Aviv Museum, his works will be protected against any sacrilege, and will remain at the service of the ideals of Beauty and Truth as long as the people of Israel and the city of Tel Aviv stand.”*

# Letter from Mier Dizengoff to Marc Chagall

Tel Aviv, September 17<sup>th</sup> 1933

Letter in French

Marc and Ida Chagall Archive, Paris

Learning of the destruction of Marc Chagall's painting *The Rabbi* during an auto-da-fé in Mannheim, Mier Dizengoff, Mayor of Tel Aviv, expresses his sorrow, but also his congratulations for this baptism of fire and refers to the project of the art museum in his city where he will dedicate an entire room to Chagall's works, which will be "protected against any sacrilege".

**Propaganda leaflet inserted into the  
*Entartete Kunst* exhibition guide at  
the Hofgarten in Munich**

1937

Facsimile

The *Entartete Kunst* exhibition at  
the Hofgarten in Munich, room 2:  
Marc Chagall, *Purim* (1916–1920)

1937

Exhibition print

**The *Entartete Kunst* exhibition,  
two works by Marc Chagall:  
*A Pinch of Snuff* (1923–1926) and  
*Winter* (1911–1912)**

Munich, 1937

Exhibition print



# ***Entartete Kunst Ausstellungsführer***

1937

*Degenerate Art* exhibition catalog

Library and Documentation Center.

Museo Nacional Centro de Arte Reina Sofía, Madrid

# ***Gemälde un Plastiken, Moderner Meister aus Deutschen Museen***

Lucerne, Galerie Fischer, June 30<sup>th</sup> 1939

Auction catalog in German

Galerie Kornfeld

Facsimile

**Gotthard Schuh, *La Prisée*  
[*The Auction*] [*A Pinch of Snuff*]  
(1926–1927), by Marc Chagall**

Taken to auction during the “Gemälde und Plastiken, Moderner Meister aus Deutschen Museen” sale, Lucerne, Grand Hotel National, June 30<sup>th</sup> 1939

Galerie Fischer Auktionen AG, Lucerne

Exhibition print