



**GEORGES
BRAQUE
PRINTS**

LOS ANGELES COUNTY MUSEUM

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**GEORGES
ROUAULT
PRINTS**

**FROM THE COLLECTION OF
HAROLD P. AND JANE F. ULLMAN**

**NOVEMBER 1-
DECEMBER 17
1961**

LOS ANGELES COUNTY MUSEUM

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FOREWORD

The present exhibition is the third which the Department of Prints and Drawings has organized recently on the basis of collections existing in Los Angeles, the preceding two having been Daumier and Pieter Bruegel the Elder. It is, we feel, both a pleasure and a duty to utilize and publicize the presence of outstanding private graphic collections in our area which is continually developing its interests in this field.

Harold and Jane Ullman came upon a painting at the top of the stairs to a dealer in Paris one night in 1951, and fell in love with the artist whose landscape it was. From that time they became ardent Rouault collectors to the extent of acquiring an almost complete representation of his graphic work. Concerned with breadth, they have achieved scope rather than the specialization of collecting states or prints not used for definite editions. The result of their decade of devotion now makes available to our community the opportunity of viewing a very extensive assemblage of Rouault's graphic achievement. In 1940, the Museum of Modern Art's circulating Rouault print exhibition contained 115 works. The large Rouault Retrospective of 1953, organized by the Cleveland Museum

and the Museum of Modern Art, which came to Los Angeles, included a total of 87 prints. The present collection, whose comprehensiveness is increased by the generous contributions of Mr. and Mrs. Fred Grunwald, the Brooklyn Museum, and the Museum of Modern Art, contains 200 prints, enabling the spectator to see full sets of Rouault's most important series. The picture and sequence of Rouault's graphic work for over almost a quarter of a century becomes fully documented before our eyes.

Our debt to Mr. and Mrs. Ullman for allowing us this opportunity is great; we are also beholden to Mr. and Mrs. Fred Grunwald, Los Angeles; Miss Una E. Johnson of the Brooklyn Museum; and William S. Lieberman of the Museum of Modern Art.

As is known, a catalogue of the prints of Rouault does not exist, and certain questions, not necessarily of great magnitude, regarding them cannot always be answered because of it. Clarification of minor points, such as titles and chronology, states, variations, relation to antecedent works in other media, etc., must await the appearance of a definite catalogue raisonné which we hope will not be long forthcoming. The present attempt, then, to deal with

Rouault's prints should be viewed against the absence of full comprehensiveness in this particular area of the study of this great artist.

EF



82. SELF-PORTRAIT WITH CAP. 13 x 10. In the early years in which she knew Rouault, and saw him at the home of Léon Bloy, Raïssa Maritian describes his face as long and pale like some of the Pierrots in his paintings. Rouault is known to have identified himself with the tragic figure of the clown, a psychological transfer already made in their own cases by Baudelaire and Daumier.

INTRODUCTION

Georges Rouault, the only French tragic artist since the Middle Ages, was born in Paris in 1871, a short time after the termination of the Franco-Prussian War. He died in 1958, at the age of eighty-six. In the course of this long life Rouault came to assume the position of the third giant of modern art. To the great formal innovating movements of Picasso and Matisse, Rouault upheld the equally great tradition of religious subject matter. He thus in a way completed the triumvirate which embodies the history of 20th century art, the break with, and continuance of, the past.

As the present exhibition is devoted wholly to Rouault's prints, we shall limit ourselves generally to this side of his creative endeavor.

Printmaking came as a rather late activity in Rouault's life. He was forty-five in 1916, the period in which he undertook to etch the plates of *Miserere*, and at a point which marked the end of an important phase of his work. After his early paintings of the '90s, devoted to traditional rendering of religious themes, Rouault, on the brink of the 20th century, entered into the new developing modern art movement. However from the first he belonged to no aesthetic group, but in what we call an expressionistic technique portrayed figures and themes from

the lower depths of society in a fierce revelation of his horror at its evils. Degradation of women, corruption of law, bourgeois pusillanimity, injustice, oppression, formed the wellspring of his art. In Rouault the moral conscience of a world laid low by poverty and social ills, the world met in the novels of Zola, took form and expression. In Jacques Maritain's picturesque phrase, Rouault can be said to have portrayed "the Wound of Sin"

Rouault must be viewed not only as a religious artist but as one forged in the rigorous, absolutist Jansenist beliefs of such inspired early 20th century French Catholic writers as Léon Bloy. This influence of modern French literary Catholicism was one which Rouault did not share with his artist contemporaries. "Not happy like Matisse," in the words of Monroe Wheeler, "not arbitrary or arrogant like Picasso," the deeply religious Rouault sought for the resolution of the problems of life in the Catholic doctrine. That he was able, despite this influence and the opposition of Léon Bloy to modern art, to develop into his own social realism and expressionism, makes clear the vehement force and impetus of his inner artistic and spiritual convictions. For the artistic hopes of evangelical thinkers like Bloy called for a type of "Pre-

Raphaelite" art which was the antithesis of Rouault's direction. Sober and tragic as are many of Rouault's images, often mournful and haunted by bitter reflection, his art remains always permeated with romanticism, and its powerful color and emotional intensity inspire reactions which are perhaps more aesthetic than ascetic. As a truly great religious artist, his impact transcends particularity of creed just as it may be said that the artist in him transcended the "monk."

Rouault's undertaking of printmaking and book illustration came about as a result of his relationship with the celebrated dealer and publisher, Ambroise Vollard (1867-1939), who acquired the rights to all of his artistic production at a time when Rouault's fortunes were low. One of the great supporters of modern art, Vollard was a dedicated print lover whose overriding ambition was to become a publisher of great illustrated books. He published first in this line Bonnard's lithographic illustrations to Verlaine and Longus, having already issued a portfolio of that artist's lithographs of Parisian life. His desire to have painters express themselves as engravers, in the age old tradition of Europe, led him to commission albums of prints by most of the renowned names of contemporary

French art. Picasso's etchings on his commission, for example, have come to be known as much as "Vollard Prints" as by their original titles. For the greater part, Vollard selected as texts for illustration the classics (Homer, Hesiod, Petronius, Longus); the Bible; fables (La Fontaine); French poetry and literature (Ronsard, Villon, Mirabeau, Baudelaire, Verlaine, Flaubert, Balzac, Mallarmé); Russian literature (Gogol); English literature and poetry (Thomas à Kempis, Francis Thompson); and his own writings.

Miserere et Guerre was originally conceived by Vollard to be accompanied by a text by André Suarès, but this was never forthcoming, and Rouault engraved the set of plates for the volume of *Miserere* only, without text except for his own foreword and brief legends. As the most monumental suite of prints in contemporary times, they have, since their publication in 1948, over twenty years since first being printed, assumed a classic place in graphic art. The complete and wholly accurate knowledge of the procedure which Rouault used to execute these prints may never be fully known, but they represent one of the most complicated junctions of processes in the history of the etching art. In a revealing letter to Vollard in 1918, while working on the etchings for the *Réincarnations of Pere Ubu*, Rouault wrote, "J'attaque directement le métal..." reminding us that Renoir, too, "always 'attacked' his canvas without the slightest appearance of preparation." (Vollard).

However, in directly cutting into the metal, Rouault was guided by an image of his original design

which had been photoengraved on the plate at the behest of Vollard who wished to facilitate the work of a painter who was just beginning to etch. But Rouault protested, "...quel damné travail me donnerent ces malencontreuses planches... et j'ai été obligé de tout reprendre de bout en bout." ("...that infernal work presented me with these unfortunate plates... and I was obliged to redo everything from the beginning.") In short, Rouault completely reworked these mechanically produced images, using all the resources and tools of the intaglio process which he employed in wholly unorthodox and personal methods. In his complicated labor he invoked the name of Rembrandt who had been able to create his greatest masterpieces with only an etching needle or the drypoint. It has been judged, however, that the deposit of heliogravure on the plates enabled Rouault to incorporate the reproduced plasticity of his original designs to the enrichment of his engraving.

The fifty-eight plates of *Miserere*, with their burden of mournfulness, and the artist's refrain of melancholy comments upon the recurring and resembling themes and images, revolve around the pathos and suffering of the human condition engendered by war, the defects of human nature, the problems of moral and material evil. There are also several landscapes of surpassing poetic and dramatic beauty. The majority of the figures or heads are shown in profile, many in the bowed posture characteristic of the artist who, following the Catholic creed of man's fall and inherent evil, presaged hope for him only within the framework of his redemp-

tion by Christ, his constant image.

On plates, 21 x 18 inches in size, Rouault combined a variety of methods, including etching, aquatint, drypoint, the roulette, plus direct application of acid by brush. The predominance of black and the general tonality, with absence of line, suggest a parallel in effect to mezzotint or drypoint except for more varied areas of depth. The impression created is that the highlights have come out of a black ground. From a distance the effect of the works is of black ink or water color drawings; at closer range becomes visible the juxtaposition, in differing gradations and layers, of charcoal grey and velvet blacks with porous aquatint nets of varying density; these two techniques dominate against a background of bewilderingly variegated texture and structure. The bold, enveloping strokes, sharp, violent, rhythmic, and the richness of surface with its palpable flow and pattern of the acid bite, made prints as had never been seen before. The captions, largely quotations and tag-ends, ranging from Rouault's own writings, the classics, and the Bible, to popular proverbs, form a compelling litany for the dark music of his somber thoughts and visionary outlook. *Miserere* has been called "our own *Disasters of War*..."

In 1928, Rouault completed the etchings, also started ten years earlier, to illustrate Vollard's own volume, *Réincarnations du Père Ubu*. Derived from a musical farce by the poet, Alfred Jarry, Vollard's *Père Ubu* comprises a scathing comedy satire, with amazing implications today, on French colonialism. To this is adjoined an equally

biting satire on the Soviet Union in the form of an interview by Père Ubu with Lenin, and a visit to Moscow. Rouault's illustrations for *Père Ubu* consist of twenty-two etchings, and one hundred and four wood-engravings in the text, including head and tail-pieces, cut upon the block after Rouault's drawings by the master wood-engraver, Georges Aubert, whose arduous work here, and particularly in the later *Passion*, was made possible by the construction for him by Vollard of a special press operated electrically as well as by hand.

The *Père Ubu* etchings were executed in the same preliminary way as *Miserere*, with combined intaglio techniques over a photo-mechanical base. They differ, however, in exhibiting considerable linework, which is rarely seen in Rouault who as a printmaker always maintained a purely painterly approach in his effort to attain values by tone rather than predominantly by line. In smaller format than *Miserere*, the profound satire of the work is reflected in the animalistic qualities of many of the vivid images. Equally remarkable are the strikingly designed and cut wood-engravings integrated with the text, and so expressive of the strong and humorous characterizations intended by author and artist.

Although he had already executed a color lithograph in 1910, Rouault began the serious practice of lithography sometime in 1924. Again self-taught, he pursued this medium with the same unorthodoxy evinced in his etchings. His lithographs were made, respectively, for the publisher, E. Frapier, with whom they became so identified as to be called Frapier prints; for the

Galerie Quatre Chemins which issued his color *Self-Portrait*, and the set of *Petite Banlieue*; for Editions Porteret, which published the rare illustrations for his own poems, *Paysages Legendaires*; and for Vollard. Not all of Rouault's lithographs can be said to be equal in quality of execution and printing. They range from his superb self-portraits, and those of Baudelaire and Verlaine, for example, to less realized and careless stones from among the Frapier prints of circus people, where often greater selectivity would have resulted in smaller sets of more consistent standard. At best, and especially when printed upon smooth Japan, or Arches paper, the impressions yield admirable tones and textures. As yet, the complete number of Frapier lithographs by Rouault is unknown.

Petite Banlieue, consisting of six lithographs, appeared in 1929. It is a spectral set of scenes of existence in *les faubourgs*, the French workingmen's suburbs with their forlorn atmosphere of poverty and abandonment, places which remind one of "the city of dreadful night." Rouault distilled here the very arrestation of life amid the deserted streets of hopelessness, loneliness, and death, at the same time evoking a hushed, mystical note. *Petite Banlieue* is among the very finest of his lithographs. Two sets were colored by him with pastel, an addition which reduced the impact of the black and white. In his *Paysages Legendaires* of the same year, not shown in the exhibition, he tried to vary his somber themes, but remained enthralled, as he says in a poem, by the "fairy Melancholy," with the result that the same stark mood pervades the work.

There is no question but that Rouault was one of the greatest colorists, and technicians with pigment, among 20th century artists, and it was only natural that he should have turned to color prints. Although a few color monotypes and the one color lithograph already were done in 1910, the rest of his color plates belong to the later phase of his printmaking career, from the decade of the 'thirties, and the majority were made as book illustrations, among them two series based on circus life.

The figure of the clown is probably more identified with Rouault than with any other artist in history. No artist before had found such constant inspiration in the visage and world of the circus performer. The appeal and meaning to him of this figure whom he rendered nearly always as melancholy, was complex. But as Monroe Wheeler has written, "...his [Rouault's] various types overlap...the clown weeps and the Salvator Mundi appears lowly as any beggar." James Thrall Soby pointed out that Rouault "...admired clowns for their itinerant detachment from worldly affairs, their status as melancholy witnesses of bourgeois corruption, their intense privacy and specialization of professional life." For a half century, Clown and Pierrot embodied Rouault's disillusionment and protest, his moral indignation, and childlike adoration.

Carl Schniewind indicated in 1945 the difficulty of completely analyzing the technical processes of Rouault's color plates because layers of printed color masked out a good deal of the actual surfaces. The difference between Rouault's two circus sets, in color and technique, is

marked. The eight etchings for the unpublished book by André Saurès, *Le Cirque*, are undoubtedly the earlier since several plates are dated 1930 as compared to the dates 1934 and 1935 incised on those of *Le Cirque de l'Etoile Filante*. The diffused, though gradated, overlay of aquatint in *Le Cirque* gives it an overall smoky tinting as compared to its restricted use for outlines and accents in *Le Cirque de l'Etoile Filante*, where the hues are left uncovered, and a greater range of bright juxtaposed colors create depth and brilliance. *Le Cirque* is loose and brushlike in technique; *Le Cirque de l'Etoile Filante* firmly, clearly articulated. Lift-ground aquatint, whose principle is the use of a ground which lifts from the plate along the drawn lines when it is immersed in acid, was employed as a fundamental process in these so-called mixed color etchings. A great part was played by the master printer, Roger Lacourière who, in overcoming the difficulties in handling two or more colors on one plate (although several color plates were used for a print), was responsible in no small way for the brilliant effects, although at times at the price of dryness and lack of spontaneity.

The great publication, *Passion*, probably represents the climax of Rouault's career as printmaker. With this sympathetic subject by André Saurès, the artist was able again to give vent to those motionless iconic images which are so characteristically his. Executed in 1935-36, *Passion* with its seventeen etchings and eighty-two wood-engravings almost parallels the *Reincarnations of Père Ubu* in extent of illustrations, and affords

a polar contrast to the worldly content of the latter. The etchings of *Passion* are even richer and more varied coloristically than those of *Le Cirque de l'Etoile Filante*; they exhibit a range of pinks not seen before, their blacks are heavier and opaque as compared to other porous aquatint blacks, and their deep overlays of color are astoundingly conceived and printed. In some cases, the outlines and accents are so broken as to suggest a woven tapestry effect, while the flashing contrast of color zones and massive blacks make them among the greatest color prints of Rouault. The wood-engravings, again impeccably cut by Georges Aubert, exceed in clarity and brilliance those of *Père Ubu* with their more satiric, expressionistic character. It is small wonder that Vollard knew this book to be unique.

It may seem curious that Rouault, the so-called "monk" of art, imbued with "...a purity... which could become cruel...", should have been attracted to the illustration of Baudelaire's *Les Fleurs du Mal* which, when they were originally published in 1857, were immediately banned by the police of Paris. The project was commissioned by Vollard who had already issued two editions of the poems with illustrations by Emile Bernard. Rouault prepared a considerable number of preparatory drawings, having planned a suite of at least thirty prints. However, by 1926-27, he had executed only fourteen plates, plus a few lithographs. Ten years later Roger Lacourière printed twelve mixed color aquatints for this same title, the set signed with Rouault's monogram, and dated variously 1936-38.

The twenty-six black ink and

Chinese white drawings by Rouault for *Les Fleurs du Mal*, previously in the collection of Vollard's brother, Lucien, which appeared on the art market (Hammer Galleries) in New York, this year, bore titles of the poems. The prints of the present suite were, like some of his sets, apparently untitled by Rouault, and they do not, with few exceptions, seem to bear much resemblance to the original sketches mentioned above. The head of Christ in profile (no. 133) is a reverse study of the same subject in *Passion*. Our catalogue no. 138 is apparently based on the drawing, *Remords Posthume* (Hammer no. 9), which is in turn drawn from the poem of the same name. Catalogue no. 135 stems from the drawing, *Le Portrait* (Hammer no. 19), which is part IV of Baudelaire's beautiful *Un Fantome*, and begins, "La Maladie et la Mort font des cendres/De tout le feu qui pour nous flamboya." Catalogue no. 141 may derive from the drawing, *Le Possédé* (Hammer no. 26), but appears to be a characteristic head of Christ, similar again to the wood-engraving in *Passion*, except for the lowered eyes. Baudelaire's poem of that name is an expression of his obsession for his mulatto mistress, Jeanne Duval. Rouault's interpretation in this series of the *Fleurs du Mal* was more generalized than in the earlier one, without specific reference to the poet's themes or subjects. He confessed, in his *Souvenirs Intimes*, that he had hesitated before entering the world of Baudelaire with its thought so opposed to his. His earlier *Fleurs du Mal* plates have been lauded as the promise of "a masterpiece of macabre art," and the fact remains that Rouault's work

through the 'twenties was much closer to Baudelaire's own spirit *maladif* than his so-called "serene" paintings from the 'thirties onward.

Rouault was drawn to another poet *maudit*, Paul Verlaine, of whom he made a famous lithograph which exists in several states, and whose head he apparently used for one of his studies for the lithograph, *S. John the Baptist*. The earlier portrait of Verlaine is dated 1926, the later one 1933. In this year Rouault also executed a few large prints on order of Vollard. Among them, based on a painting, *Les Baigneuses*, 1932 (Mr. and Mrs. Alex L. Hillman collection) was *Autumn*, whose full title apparently should be, *Autumn: Women Bathing*. Rouault made a lithograph and, a few years later, a color etching of the subject. The portrait of *Hindenburg* dates from this period as does the final study of the head of *S. John the Baptist*, the earlier trial proof itself going back to 1927. The color etching, *The Bay of Departed Souls*, is in the plate signed and dated 1939.

As has been seen, the greater part of Rouault's graphic work was undertaken as book illustration, that is, as prints illustrating a text, even, originally, those of the greatest size, *Miserere*. In *Souvenirs Intimes*, 1927, Rouault illustrated his own text with portrait lithographs of artists and writers to whom he paid tribute. His *Carnets de Gilbert*, 1931, illustrating the text by Marcel Arland, the romantic journal of a young man, consist of a lithograph frontispiece, and eight color prints whose technique has been disputed. Called facsimiles of gouaches, in the Museum of Modern Art's catalogue (1945), they were recently reinstated as original mixed etch-

ings in Harvard College's *The Artist and the Book: 1860-1960*, on the basis of the colophon of the book. They are there, however, not called *eaux-fortes*, but *gravures en taille-douce*, and they appear to be the result of very complicated and mixed printing.

As book illustrator, Rouault comes immediately after Picasso in productivity. His graphic work does not manifest the many phases of the latter, however. After his powerful, expressionistic period from about 1904-17, which well may be his most eloquent, Rouault's art came gradually to assume a different character. The forcefully emotional, passionate execution of his early works, the style incomprehensibly called "dark," or "ugly," was absorbed into one which might be called "neo-Byzantine" and "neo-Romanesque," with preponderance of iconic type figures rendered in a heavy, rich and glowing impasto, and use of massive black enclosing and articulating strokes and accents, so often likened, with justice, to the leading of stained glass. And as his earlier protest was placated by purely poetic renderings of spiritual themes, we have the Rouault of the last, abstract and transcendental period.

Rouault's printmaking coincided with the inception of this second style, and hence we are deprived of prints which might have reflected his earlier expressionistic tendencies rather than the more contemplative ones of his middle period. In the first decade of his absorption with prints he appears to have done little painting, and it has been said that his graphic activity influenced his painting when he resumed it, for example, in a reflection of the cur-

sive rhythms of *Miserere*, the color harmonies and pictorial forms of the color etchings, and "a new technical fluency." Reciprocally, it can be said that no graphic artist was more painterly in his approach than Rouault. The *Miserere* emerge, in effect, as complete monochromatic "paintings" as well as carefully incised and bitten etchings. The artist transcended all limitations of size, and all the detail of traditional printmaking in this epic set whose visual power and impact are as complete and compelling across a room as its surface values at closer range. Thus, prints and paintings are intimately tied together, in Rouault's case, in style, subject and phase. Unlike Picasso who illustrated books in his classical style while painting in diverse manners, unity of expression underlies Rouault's dual labor in oil and on the copper plate.

Rouault's subject matter was explored relatively early in his career. After World War I he abandoned his largely expressionistic means and realistic themes in favor of an intensely vibrant, impressionistic palette, and subjects, whether religious or otherwise, imbued with the spirit of "moral pathos." This change in the direction of spiritual humility and peace was counterposed, as it were, by the striking unorthodoxy and discovery of his graphic means, not found in Picasso and Matisse. Unlike them, he gave himself over to a great extent to color in prints, and to its most complicated application, in that of etching and aquatint. By his freedom and imagination, his spirit and vision, in the processes of intaglio, there would seem to be no question but that Rouault pioneered in the

liberation of traditional print techniques which led directly to the "new ways of gravure," and ensuing renaissance which has and will continue to enrich modern and contemporary graphic art.

Ebria Feinblatt



Detail from 101. NEGRO WITH UPRAISED ARMS. 12 x 6. Said to have been his first, or trial, plate of the series.



8. QUI NE SE GRIME PAS? (Who does not paint himself a face?)



11. DEMAIN SERA BEAU, DISAIT LE NAUFRAGÉ (Tomorrow will be fine, said the shipwrecked man)



12. LE DUR MÉTIER DE VIVRE . . . (It is hard to live . . .)



19. SON AVOCAT. EN PHRASES CREUSES.
CLAME SA TOTALE INCONSCIENCE... (His
lawyer, in hollow phrases, proclaims his entire
unawareness...)



29. CHANTEZ MATINES, LE JOUR RENAÎT
(Sing Matins, a new day is born)



33. "ET VÉRONIQUE AU TENDRE LIN PASSE
ENCORE SUR LE CHEMIN . . ." (And Veronica
with her delicate linen still goes her way . . .)



38. CHINOIS INVENTA, DIT-ON, LA POUDRE À
CANON, NOUS EN FIT DON (Chinese invented
gunpowder, they say, and made us a gift of it)



44. MON DOUX PAYS. OU ÊTES-VOUS? (My
sweet homeland, what has become of you?)



49. "PLUS LE COEUR EST NOBLE, MOINS LE COL EST ROIDE" ("The nobler the heart, the less stiff the collar")



55. L'AVEUGLE PARFOIS A CONSOLÉ LE VOYANT (Sometimes the blind have comforted those who see)



64. WE SHALL BE GOOD (also called *Ideal*). 4th
state, 19 $\frac{3}{4}$ x 13



65. ACROBAT (also called *Etre Dempsey*). Trial proof, 2nd state, 20 x 13. Despite its titles, the print does not necessarily represent a circus performer, and may have another meaning.



67. THE WRESTLERS (also called *Parade*). Trial proof, 2nd state, 19 $\frac{3}{4}$ x 12 $\frac{3}{4}$



77. THE ANIMAL TRAINER. Trial proof, 1st
state; on Arches, 193 $\frac{3}{4}$ x 13



80. CHRIST ON THE CROSS. 1925. 2nd state. $19\frac{3}{4} \times 12\frac{3}{4}$. The print, according to M. Dormoy, is from the album, *Peintres et Graveurs*, ed. Frapier, and she calls it Rouault's first lithograph. For a later variant, see No. 122. The subject of the dead Christ on the cross was of course one of the artist's most abiding images, and is seen for the first time in his painting of 1918, the *Crucifixion*, in the McIlhenny collection, Philadelphia.



81. BAUDELAIRE, 1927. 2nd state, $19\frac{3}{4} \times 12\frac{5}{8}$. With remarque. In the second edition of *Souvenirs Intimes*, Rouault added this portrait of the poet, but the present print is from a separate issuance. In 1947, Rouault wrote: "Baudelaire received . . . two thousand francs for the translation of the five volumes of Edgar Allan Poe. Once his former debts had been paid off, there remained to him of the sum, one golden *louis*. Yet what must the five volumes . . . have brought to the editor? Knowing this, one can explain better Baudelaire's magnificent and tragic mask, his mouth which looks like a swordcut, and his wild look . . ."



119. SELF-PORTRAIT, 1929. Lithograph in color, 13 $\frac{5}{8}$ x 9 $\frac{7}{8}$. Signed and numbered. Published by Editions Quatre Chemins. Of Rouault's three self-portraits in lithograph (two with cap), the present one is the most celebrated. *Lent by the Brooklyn Museum.*

PRINTS

NOTE:

Dimensions for intaglio prints given in inches to plate-mark; those for lithographs include the full page. Unless otherwise noted, all prints are from the collection of Harold P. and Jane F. Ullman.

- 1.-58. MISERERE, 1916-1927. Fifty-eight prints, predominantly etching and aquatint. Plate size, 21 x 18. Published in 1948 in an edition of four hundred and fifty. Early trial proofs were issued in an unpublished portfolio by Vollard. The present titles are the final ones decided upon by Rouault from earlier variations. The translations are from M. Wheeler, *Miserere*, Museum of Modern Art, 1952.
1. MISERERE MEI, DEUS, SECUNDUM MAGNAM MISERICORDIAM TUAM ("Have mercy upon me, O God, according to Thy loving kindness." *Psalms* 51:1)
 2. JÉSUS HONNI... (Jesus reviled...)
 3. TOUJOURS FLAGELLÉ... (Eternally scourged...)
 4. SE RÉFUGIE EN TON COEUR, VA-NU-PIEDS DE MALHEUR (Take refuge in your heart, miserable vagabond)
 5. SOLITAIRE, EN CETTE VIE D'EMBUCHES ET DE MALICES (Lonely sojourner in this life of pitfalls and malice)
 6. NE SOMMES-NOUS PAS FORÇATS? (Are we not all convicts?)
 7. NOUS CROYANT ROIS (We think ourselves kings)
 - * 8. QUI NE SE GRIME PAS? (Who does not paint himself a face?)
 - * 9. IL ARRIVE PARFOIS QUE LA ROUTE SOIT BELLE... (Sometimes the way is beautiful...)
 10. AU VIEUX FAUBOURG DES LONGUES PEINES (In the old suburb of Long-Suffering)
 - * 11. DEMAIN SERA BEAU, DISAIT LE NAUFRAGÉ (Tomorrow will be fine, said the shipwrecked man)
 - * 12. LE DUR MÉTIER DE VIVRE... (It is hard to live...)
 13. IL SERAIT SI DOUX D'AIMER (It would be sweet to love)
 14. FILLE DITE DE JOIE (Daughter of joy, so-called)
 15. EN BOUCHE QUI FUT FRAÎCHE, GOUT DE FIEL (Mouth that was fresh, bitter as gall)
 16. DAME DU HAUT-QUARTIER CROIT PRENDRE POUR LE CIEL PLACE RÉSERVÉE (The Society Lady fancies she has a reserved seat in heaven)
 17. FEMME AFFRANCHIE, À QUATORZE HEURES, CHANTE A MIDI (Emancipated woman, who has lost her way)
 18. LE CONDAMNÉ S'EN EST ALLÉ... (The condemned is led away...) A later variant of this plate, signed and dated 1930 is also shown.
 - * 19. SON AVOCAT, EN PHRASES CREUSES, CLAME SA TOTALE INCONSCIENCE... (His lawyer, in hollow phrases, proclaims his entire unawareness...)
 20. SOUS UN JÉSUS EN CROIX OUBLIÉ LÀ (Beneath a forgotten crucifix)

21. "IL A ÉTÉ MALTRAITÉ ET OPPRIMÉ ET IL N'A PAS OUVERT LA BOUCHE" ("He was oppressed, and he was afflicted, yet he opened not his mouth." *Isaiah* 53:27)
22. EN TANT D'ORDERES DIVERS, LE BEAU MÉTIER D'ENSEMENCER UNE TERRE HOSTILE (In so many different ways, the noble vocation of sowing in hostile land)
23. RUE DES SOLITAIRES (Street of the Lonely)
24. "HIVER LÈPRE DE LA TERRE" ("Winter, leper of the earth")
25. JEAN-FRANÇOIS JAMAIS NE CHANTE ALLELUIA... (Jean-François never sings alleluia...)
26. AU PAYS DE LA SOIF ET LA PEUR (In the land of thirst and terror)
27. SUNT LACRYMAE RERUM... ("In all things, tears"... *Virgil, Aeneid* I)
28. "CELUI QUI CROIT EN MOI, FUT-IL MORT, VIVRA" ("He that believeth in me, though he were dead, yet shall he live"... *John* 11:25)
- * 29. CHANTEZ MATINES, LE JOUR RENAÎT (Sing Matins, a new day is born)
30. "NOUS... C'EST EN SA MORT QUE NOUS AVONS ÉTÉS BAPTISÉS" ("Know ye not, that so many of us as were baptized into Jesus Christ were baptized into his death?" *Romans* 6:3)
31. "AIMEZ-VOUS LES UNS LES AUTRES" ("That ye love one another"... *John* 13:34)
32. SEIGNEUR, C'EST VOUS, JE VOUS RECONNAIS (Lord it is Thou, I know Thee)
- * 33. "ET VÉRONIQUE AU TENDRE LIN PASSE ENCORE SUR LE CHEMIN..." (And Veronica with her delicate linen still goes her way...)
34. "LES RUINES ELLES-MÊMES ONT PÉRI" ("They have ruined even the ruins," *Lucian: Pharsale* IX, 969)
35. "JÉSUS SERA EN AGONIE JUSQU'À LA FIN DE MONDE..." ("Jesus will be in anguish until the end of the world..." *Pascal: Pensées*)
36. CE SERA LA DERNIÈRE, PETIT PÈRE! (This will be the last time, little father!)
37. HOMO HOMINI LUPUS ("Man is wolf to man" *Plautus: Asinaria* II, 4, 88)
- * 38. CHINOIS INVENTA, DIT-ON, LA POUDRE À CANON, NOUS EN FIT DON (Chinese invented gunpowder, they say, and made us a gift of it)
39. NOUS SOMMES FOUS (We are insane)
40. FACE À FACE (Face to face)
41. AUGURES (Portents)
42. BELLA MATRIBUS DETESTATA ("War, which all mothers hate," *Horace: Odes* I, I, 24-25)
43. "NOUS DEVONS MOURIR, NOUS ET TOUS CE QUI EST NOTRE" ("We must die, we and all we possess," *Horace: Ars Poetica*, 63)
- * 44. MON DOUX PAYS, OU ÊTES-VOUS? (My sweet homeland, what has become of you?)
45. LA MORT L'A PRIS COMME IL SORTAIT DU LIT D'ORTIES (Death took him as he arose from his bed of nettles)
46. "LE JUSTE, COMME LE BOIS DE SANTAL, PARFUME LA HACHE QUI LE FRAPPE" ("The righteous, like sandalwood, perfume the axe that falls on them")
47. "DE PROFUNDIS..." ("Out of the depths [have I cried unto thee, O Lord]" *Psalms* 129:1)
48. AU PRESSEUR, LE RAISIN FUT FOULÉ (In the press, the grapes were trodden)
- * 49. "PLUS LE COEUR EST NOBLE, MOINS LE COL EST ROIDE" ("The nobler the heart, the less stiff the collar")
50. "DES ONGLES ET DU BEC" ("With tooth and nail," *Guillaume de Salluste: 1st week, 2nd day*)
51. LOIN DU SOURIRE DE REIMS (Far from the smile [of the angel] of Rheims)
52. DURA LEX SED LEX (The law is hard, but it is the law)
53. VIERGE AUX SEPT GLAIVES (Virgin of the seven swords)
54. "DEBOUT LES MORTS!" ("Arise, ye dead!")
- * 55. L'AVEUGLE PARFOIS A CONSOLÉ LE VOYANT (Sometimes the blind have comforted those who see)

56. EN CE TEMPS NOIRS DE JACTANCE ET D'INCROYANCE, NOTRE-DAME DE LA FIN DES TERRES VIGILANTES (In these dark times of vainglory and unbelief, Our Lady of Land's End keeps vigil)
57. "OBÉISSANT JUSQU'À LA MORT ET À LA MORT DE LA CROIX" ("Obedient unto death, even the death of the cross," *Philippians* 2:8)
58. "C'EST PAR SES MEURTRISSURES QUE NOUS SOMMES GUÉRIS" ("And with his stripes we are healed" *Isaiah* 53:5)
- 59.-78. THE FRAPIER PRINTS, c.1924-27. The lithographs issued by E. Frapier were apparently all signed by Rouault; they also bear stamps indicating their states. Several of them appeared in books published by Frapier, *Les Peintres-Lithographes de Manet à Matisse* (1925); *Maîtres et Petit-Maîtres d'Aujourd'hui* (1926); and *Souvenirs Intimes* (1926). Two of his main series of Rouault's lithographs were *Démagogie* (also called *Grotesques*), and *Cirque Forain*, but he also published a few individual prints of different subjects.
- 59.-64. DÉMAGOGIE, 1924-26
59. CITIZEN GASPARD: THE FUTURE IS OURS. Trial proof, 1st state; on Arches, 19½ x 13
60. WE WILL BE STRONG (also called *Grotesques*). Second state, 19¾ x 13
61. TWO PROGNOSTICATORS. (Also called *Confidences*) Trial proof, 2nd state, 19¾ x 13
62. M' MOCHE. Trial proof, 2nd state, 19¾ x 13
63. THE ASS: FULL HANDS TO THE INNOCENT. WE SHALL BE WISE (also called *The Charlatan*). 2nd state, 19¾ x 13
- * 64. WE SHALL BE GOOD (also called *Ideal*). 4th state, 19¾ x 13
- 65.-78. CIRQUE FORAIN, 1924-27
- * 65. ACROBAT (also called *Etre Dempsey*). Trial proof, 2nd state, 20 x 13. Despite its titles, the print does not necessarily represent a circus performer, and may have another meaning.
66. THE JUGGLER. Trial proof, 3rd state, 19¾ x 12⅞. A favorite image, recurring several times in Rouault's prints.
- * 67. THE WRESTLERS (also called *Parade*). Trial proof, 2nd state, 19¾ x 12¾
68. ANITA (also called *Belle Etelka*). Trial proof, 1st state, 19⅞ x 12¾
69. THE LITTLE DANCER (also called *Seated Equestrienne*). Trial proof, 2nd state, 19¾ x 12¾
70. THE BOXERS (also called *Boniment des Clown*). 4th state, 19¾ x 12¾
71. FEMALE CLOWN AND ACROBATS (also called *Female Clown*). Trial proof, 3rd state, 19¾ x 12¾
72. TRIO. Trial proof, 2nd state, 19¾ x 12¾
73. PARADE. 3rd state, 19¾ x 12¾. (From the series, *Maîtres et Petit-Maîtres d'Aujourd'hui*)
74. STANDING EQUESTRIENNE. 3rd state, 19¾ x 12¾
75. CLOWN. 2nd state, 19¾ x 12¾
76. CARMENCITA. Trial proof, 2nd state, 19¾ x 12¾
- * 77. THE ANIMAL TRAINER. Trial proof, 1st state; on Arches, 19¾ x 13
78. THE PROSTITUTE. (Also called *Etelka*) 2nd state, 19¾ x 12¾
- 79.-81. SINGLE FRAPIER PRINTS
79. THE BILBOUQUET PLAYER, 1924-27. 4th state; on Arches, 19⅞ x 13. The significance of this staring, empty-faced, mechanical image has not been made clear unless Rouault was trying to satirize the puppet-like character of the game-player.
- * 80. CHRIST ON THE CROSS, 1925. 2nd state, 19¾ x 12¾. The print, according to M. Dormoy, is from the album, *Peintres et Graveurs*, ed. Frapier, and she calls it Rouault's first lithograph. For a later variant, see No. 122. The subject of the dead Christ on the cross was of course one of the artist's most abiding images, and is seen for the first time in his painting of 1918, the *Crucifixion*, in the McIlhenny collection, Philadelphia.

- * 81. BAUDELAIRE, 1927. 2nd state, $19\frac{3}{4} \times 12\frac{5}{8}$. With remarque. In the second edition of *Souvenirs Intimes*, Rouault added this portrait of the poet, but the present print is from a separate issuance. In 1947, Rouault wrote: "Baudelaire received . . . two thousand francs for the translation of the five volumes of Edgar Allan Poe. Once his former debts had been paid off, there remained to him of the sum, one golden louis. Yet what must the five volumes . . . have brought to the editor? Knowing this, one can explain better Baudelaire's magnificent and tragic mask, his mouth which looks like a swordcut, and his wild look . . ."
- 82.-87. SOUVENIRS INTIMES, 1927
- * 82. SELF-PORTRAIT WITH CAP. 13×10 . In the early years in which she knew Rouault, and saw him at the home of Léon Bloy, Raïssa Maritain describes his face as long and pale like some of the Pierrots in his paintings. Rouault is known to have identified himself with the tragic figure of the clown, a psychological transfer already made in their own cases by Baudelaire and Daumier.
- * 83. ANDRÉ SUARÈS (1886-1948). 13×10 . Prolific writer, he was the author of two texts illustrated by Rouault, *Le Cirque* and *Passion*. A close friend of the artist, he was at one time one of the few to know where the secretive Rouault lived in Paris.
84. GUSTAVE MOREAU WITH SMALL HAT. 13×10 . Moreau (1826-1898), for several years director of the Ecole-des-Beaux-Arts, was the first great influence upon Rouault. After his master's death, Rouault became curator of the Gustave Moreau Museum, a post he held for many years.
85. MOREAU WITH WHITE BEARD. 13×10 .
86. LÉON BLOY (1846-1917). 13×10 . Impassioned Catholic writer and novelist, who influenced Rouault spiritually but disagreed violently with his aesthetic. It is believed that Rouault's early watercolors of prostitutes derived from a focus set by Bloy's novels on the subject.
87. J. K. HUYSMANS. 13×10 . The celebrated author of *A Rebours*, who was a friend of Rouault in the early years of the century, after his conversion to Catholicism.
- 88.-90. LES FLEURS DU MAL, 1926-27. First project. The etchings for the first set of *Les Fleurs du Mal* were printed "chez Madame Jacquemin," the wife of the printer of *Miserere*. In power, these heavily black outlined images, with their variegated surfaces, rank with the set of *Miserere*. They, too, were executed on photo-engraved plates, two examples of the unfinished work shown here (nos. 89-90).
- * 88. HEAD, 1926. Etching and aquatint, $14 \times 10\frac{1}{4}$. Signed and dated in the plate. Lent by Mr. and Mrs. Fred Grunwald
89. HEADS, 1926-27. Heliogravure in black, $14\frac{11}{16} \times 7\frac{1}{8}$. Unfinished plate. Unsigned. Lent by the Museum of Modern Art, gift of Patti Garnell Cadby
90. CHERUB, 1926-27. Heliogravure in black, $14\frac{3}{4} \times 10\frac{7}{8}$. Unfinished plate. Unsigned. Lent by the Museum of Modern Art, gift of Patti Garnell Cadby
91. 113. RÉINCARNATIONS DU PÈRE UBU, 1928. The twenty-two etched plates executed for this work by Rouault, were also issued *hors texte* on Arches, Rives, japan *nacré*, and holland papers. The present set belongs to the edition of 25 on japan *nacré*. The large volume itself was published in 1932, although the plates were considered finished and so dated in 1928, after many years of preparation.
91. FRONTISPIECE. $11\frac{3}{4} \times 8$
92. MAN IN PITH HELMET. $12 \times 7\frac{3}{4}$
93. MAN WITH TOP HAT. $11\frac{3}{4} \times 7\frac{1}{2}$
94. MAN WITH MUSTACHE AND GLASSES, SMILING. $11\frac{3}{4} \times 7\frac{1}{2}$
95. MAN IN PROFILE. $10\frac{1}{2} \times 7$
96. PEDAGOGUE. 12×7
97. THE HIDEOUS WOMAN. $11\frac{7}{8} \times 7\frac{3}{4}$
- * 97a. THE HIDEOUS WOMAN, 1916. Early trial proof, $11\frac{3}{4} \times 7\frac{3}{4}$. GR and date lightly etched at right (Cf. gouache and watercolor study, No. 200)

98. NEGRO PORTER. $8\frac{1}{2} \times 12$
99. ADMINISTRATOR. $10\frac{1}{2} \times 6\frac{3}{4}$
100. FRONTISPIECE (another version of no. 91, darkened), $11\frac{3}{4} \times 7\frac{3}{4}$
- * 101. NEGRO WITH UPRAISED ARMS. 12×6 . Said to have been his first, or trial, plate of the series.
102. YOUNG GIRL. $10 \times 6\frac{1}{2}$
- * 103. LANDSCAPE WITH WOMAN CARRYING A PITCHER ON HER HEAD (also called *Landscape with Road*). $11\frac{3}{4} \times 7\frac{1}{2}$
104. NEGRESS IN PROFILE. $12\frac{1}{4} \times 8$
105. THE PRESIDENT OF THE INTERNATIONAL LEAGUE FOR THE RIGHTS OF WOMEN. $11\frac{3}{4} \times 7$
106. FLYING DRAGON. $8\frac{1}{2} \times 12\frac{1}{4}$
- * 107. THE LOVERS. $12\frac{1}{4} \times 8\frac{3}{4}$
- * 108. TWO WOMEN IN PROFILE. $10\frac{3}{4} \times 7\frac{1}{2}$
109. WOMAN WITH NECKLACE. $10 \times 6\frac{1}{2}$
110. MAN WITH MUSTACHE AND GLASSES, SMILING. $12 \times 7\frac{7}{8}$. Variant of No. 94.
111. SEATED FEMALE NUDE. $10 \times 6\frac{3}{4}$
112. FEMALE NUDE, FACING RIGHT. $11\frac{1}{2} \times 8$
- 113.-118. PETITE BANLIEUE, 1929. A series of 6 lithographs in black and white published by Editions Quatre Chemins, Paris. 100 sets were issued, two hand colored by Rouault. They were, as far as is known, untitled.
- * 113. STREET SCENE, $13 \times 8\frac{3}{4}$
114. WORKER AND CHILD. $13 \times 8\frac{3}{4}$. Similar to the painting, *In the Suburbs* (J. Lassaigue, Rouault, Skira, 1951, Pl. I)
115. WAITING. $13 \times 8\frac{3}{4}$
116. FA NIENTE. $13 \times 8\frac{3}{4}$
117. BURIAL OF HOPE. $13 \times 8\frac{3}{4}$. (Also called *Pantin*). A gouache of the same subject, dated 1929, is in the collection of G. David Thompson, Pittsburgh.
118. STREET OF THE FUTURE. $13 \times 8\frac{3}{4}$
- 119.-123. SINGLE PRINTS, 1929-1932.
- * 119. SELF-PORTRAIT, 1929. Lithograph in color, $13\frac{5}{8} \times 9\frac{7}{8}$. Signed and numbered. Published by Editions Quatre Chemins. Of Rouault's three self-portraits in lithograph (two with cap), the present one is the most celebrated. *Lent by the Brooklyn Museum*.
120. THE JUGGLER, 1929. Black and white lithograph, $13 \times 9\frac{3}{4}$. Publisher unknown. Signed and dated in reverse on the plate.
121. THE JUGGLER, 1929. Lithograph in color, $13\frac{5}{8} \times 11$. The same subject as the preceding, but with added color.
122. CHRIST ON THE CROSS, 1932. Black and white lithograph, $19\frac{1}{8} \times 12\frac{3}{4}$. Signed and dated on the plate. Publisher unknown. Cf. No. 80.
123. HEAD OF VERLAINE AS S. JOHN THE BAPTIST. Black and white lithograph, $24 \times 17\frac{3}{4}$. Publisher unknown. Unsigned and undated, the subject was apparently a trial which was relinquished. As an early lithographic sketch for *S. John the Baptist* is dated 1927 (Cat. No. 162) and the final version 1933, this print may fall just before or in between these dates. Undescribed.
- 124.-131. *Le Cirque* (1936-1938?). Eight mixed color etchings on laid paper, illustrating a text by André Suarès, which has remained unpublished. Some confusion reigns in their dating. Johnson (1944) gave 1934-35 as the years for the completion of the prints which were issued, according to her, in [1936]. In the Museum of Modern Art's exhibition (1945), the date of publication was given as 1938; in its Rouault Retrospective (1953), the date was published as 1930. The year which appears on the plate of several of the etchings is 1930. It is interesting to note that in 1927 Chagall had finished nineteen gouaches also for Suarès' unpublished *Le Cirque*.
124. BALLERINA. 12×8 .
- * 125. PARADE. $11\frac{7}{8} \times 10\frac{1}{2}$. (Also called *Clowns and Ballerina*, *Clowns and Clowness*, the subject is essentially the same as No. 73)
126. YELLOW CLOWN WITH DOG, 1930. $13\frac{3}{4} \times 10$
127. CLOWN AND CHILD, 1930. $12\frac{1}{4} \times 8\frac{1}{4}$

128. CLOWN WITH DRUM, 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
- * 129. SEATED CLOWN, 1930. 12 $\frac{3}{4}$ x 9
130. JUGGLER, 1930. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
131. AMAZON, 1930. 11 $\frac{3}{4}$ x 9. (Also called *Equestrienne*)
- 132.-143. LES FLEURS DU MAL (Second set), 1936-37. Twelve etchings with aquatint, printed by Roger Lacourière on Rives laid paper, in an edition of two hundred and fifty in color, and fifty in black alone. The terminal date given from them sometimes varies from 1937 to 1939, but the plates themselves are dated 1936-38.
132. FEMALE BUST, FRONT VIEW, 1937. 12 x 8 $\frac{3}{4}$. (Also called *Old Courtesan*)
133. CHRIST IN PROFILE, 1937. 12 $\frac{1}{2}$ x 8 $\frac{1}{2}$
134. THREE PERSONS, 1938. 12 x 8 $\frac{3}{4}$
135. THE PORTRAIT, 1937. 12 x 8 $\frac{1}{2}$
136. MAN IN 18TH CENTURY DRESS, 1937. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
- * 137. KNEELING NUDE, 1936. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
138. POSTHUMOUS REMORSE, 1936. 11 $\frac{3}{4}$ x 8 $\frac{1}{4}$. (Also called *Tomb of Baudelaire*)
- * 139. THE JUDGES, 1938. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$. (Also called *Face to Face*)
- * 140. PROUD WOMAN, 1938. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$. (Also called *Young Courtesan*)
141. HEAD OF CHRIST (THE POSSESSED?), 1938. 11 $\frac{3}{4}$ x 8 $\frac{1}{2}$
142. LANDSCAPE, 1938. 12 $\frac{1}{2}$ x 8 $\frac{1}{4}$
143. THREE CROSSES, 1938. 12 $\frac{1}{4}$ x 8 $\frac{7}{8}$
- 144.-162. LE CIRQUE DE L'ETOILE FILANTE, 1938. Seventeen mixed color etchings illustrating Rouault's own text. The plates are dated 1934 or 1935. In the reflective pages of this volume in which Rouault reveals his vivid sympathy for the inhabitants of the half-real, half-dreamlike world of the circus, are found many of the expressions which serve as captions for *Miserere*.
144. FRONTISPIECE: PARADE, 1934. 12 x 7 $\frac{3}{4}$.
145. BLACK PIERROT, 1935. 12 x 8 $\frac{1}{4}$
146. AMER CITRON, n.d. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
- * 147. LITTLE DWARF, 1934. 12 x 8 $\frac{1}{4}$
148. JUGGLER, 1934. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
- * 149. LITTLE EQUESTRIENNE, 193(). 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
150. MADAME LEUISON, 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
151. WEARY BONES, 1934. 12 $\frac{1}{4}$ x 8
- * 152. MADAME CARMENCITA, 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
153. YOUNG TROOPER. 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
154. MASTER ARTHUR, 1934. 12 x 8
155. BITTER-SWEET, 1934. 12 $\frac{1}{4}$ x 8
156. LE RENCHÉRI, 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$
157. PIERROT, 1935. 12 x 8 $\frac{1}{2}$
- * 158. THE BALLERINAS, 1934. 12 $\frac{1}{4}$ x 8
159. AUGUSTE, 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
160. SLEEP, MY SWEET, 1935. 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
- 161.-166. SINGLE VOLLARD PRINTS, 1926-39. Vollard is known to have commissioned Rouault to execute individual prints during the decade of the 'thirties. They have not all as yet been fully described, and that the artist already was at work in the 'twenties on some subjects is proved by the existence of proofs from that period.
- * 161. PORTRAIT OF VERLAINE, 1926. Black and white lithograph, 24 $\frac{3}{4}$ x 18 $\frac{1}{4}$. Inscribed by the artist: No. 22—Esquisse Verlaine—Premier tirage à 30 épreuves—G. Rouault, 1926.
162. S. JOHN THE BAPTIST, 1927. Black and white lithograph, 17 $\frac{7}{8}$ x 24. Inscribed by the artist: No. 9 tiré à 30 Épreuves—Esquisse du S. Jean Baptiste 1927—Georges Rouault. *Lent by Mr. and Mrs. Fred Grunwald, Los Angeles.*
163. PORTRAIT OF VERLAINE, 1933. Black and white lithograph, 24 $\frac{5}{8}$ x 19. Inscribed by the artist: Verlaine —2^e tirage 1933—Georges Rouault. According to Johnson 172 there are four known states.
164. S. JOHN THE BAPTIST, 1933. Black and white lithograph, 22 x 28 $\frac{3}{4}$ on laid paper with watermark Ambroise Vollard. Inscribed by the artist: S. Jean Baptiste — 1933 — 2^e tirage — Georges

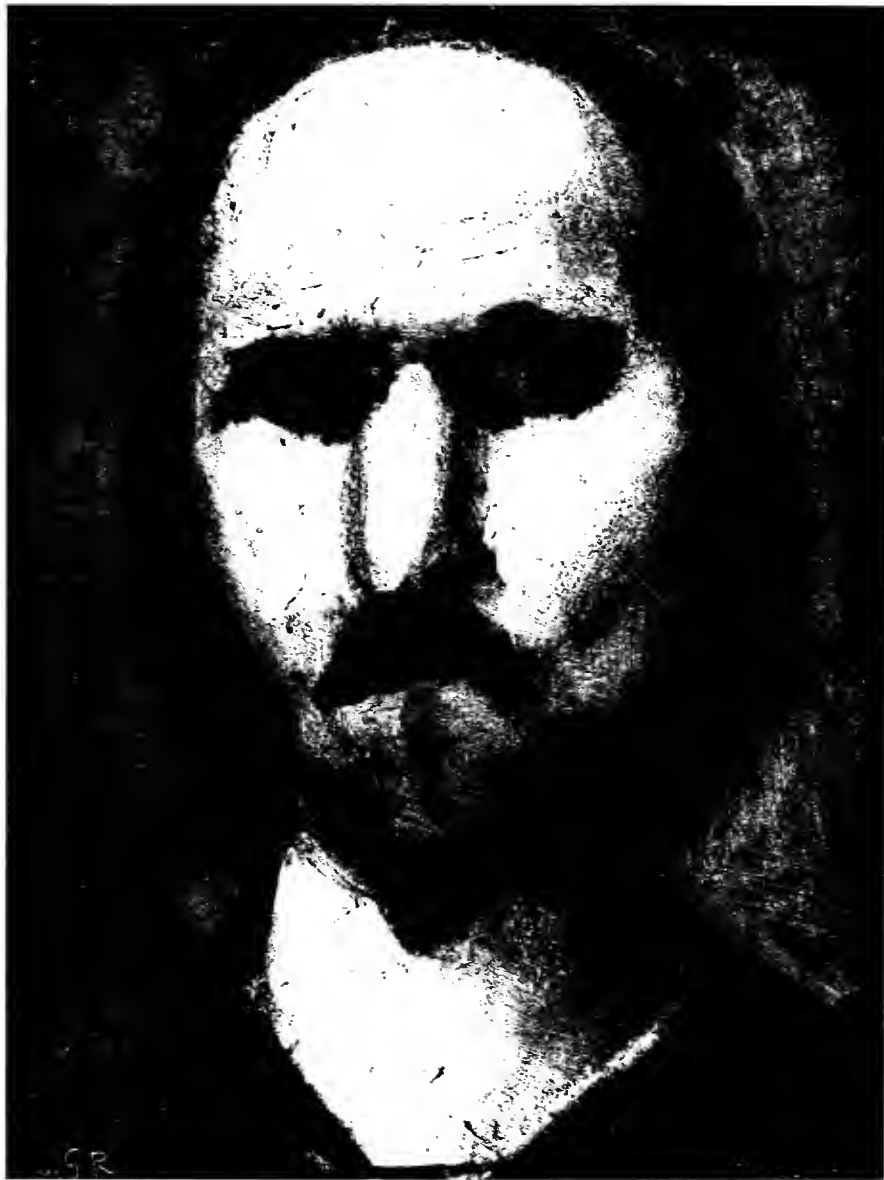
- Rouault. (Johnson 174)
165. PORTRAIT OF VON HINDENBURG, 1933. Black and white lithograph, $25\frac{5}{8} \times 17\frac{3}{4}$. Signed GR in the plate. (Johnson 173)
- * 166. AUTUMN, 1933. Black and white lithograph, 22×29 . Inscribed by the artist: 2^e tirage—Automne—a 60 ex. Georges Rouault 1933. According to Johnson 171, there are seven known states.
167. AUTUMN (1936). Color etching and aquatint, $20 \times 25\frac{3}{4}$. Signed: Georges Rouault in ink at lower right. This and the preceding lithograph show the artist carrying out in two different techniques a subject already executed as a painting (cf. p. 9).
168. THE BAY OF DEPARTED SOULS, 1939. Color etching and aquatint, $24 \times 17\frac{1}{2}$. Signed and dated in the plate. Possibly a subject taken from the artist's text for *Le Cirque de l'Etoile Filante*, p. 10.
- 169.-186. PASSION, 1939. Seventeen mixed color etchings *hors texte*, and eighty-two wood engravings illustrating the text by André Saurès. The etchings date between 1935-36, the wood engravings 1934-36, but the volume was printed in 1939.
169. FRONTISPIECE. $12\frac{1}{4} \times 8\frac{7}{8}$
170. CHRIST OF THE OUTSKIRTS (pl. 1). $12 \times 8\frac{1}{2}$
171. ASSISTANT EXECUTIONER CARRYING PART OF THE CROSS (pl. 2). 12×8
- * 172. TWO MEN, ONE BEING LED (pl. 3). $13\frac{1}{4} \times 9\frac{1}{2}$
173. CHRIST TAKING LEAVE OF HIS MOTHER (pl. 4). $12\frac{1}{2} \times 8\frac{1}{2}$. (Also called *Veronica*.)
- * 174. CHRIST AND THE CHILDREN (pl. 5). $12 \times 8\frac{1}{2}$
175. ECCE HOMO (pl. 6). $12\frac{7}{8} \times 8\frac{1}{4}$
176. ASSISTANT EXECUTIONER CARRYING PART OF THE CROSS (pl. 7). $12\frac{1}{2} \times 9$
177. CHRIST WITH CROWN OF THORNS (pl. 8). $12\frac{1}{4} \times 8\frac{7}{8}$
178. CHRIST IN PROFILE, FACING LEFT (pl. 9). $12\frac{1}{2} \times 8\frac{1}{2}$
179. JUDAS (pl. 10). $12\frac{1}{4} \times 8\frac{1}{2}$
180. STANDING MAN IN PROFILE, reading (pl. 11). $12\frac{1}{4} \times 8\frac{1}{4}$
- 180a. STANDING MAN IN PROFILE, READING. Signed trial proof for the preceding print, $12\frac{3}{4} \times 8\frac{1}{4}$
181. WOMAN IN PROFILE (pl. 12). $12\frac{1}{4} \times 8\frac{1}{2}$
- * 182. CHRIST AND PILGRIMS (pl. 13). $12\frac{1}{4} \times 8\frac{7}{8}$
183. CHRIST AND THE DOCTORS (pl. 14). $12\frac{1}{4} \times 8\frac{1}{2}$
- * 184. CHRIST AND THE DISCIPLES (pl. 15). $12 \times 8\frac{7}{8}$
185. ASSISTANT EXECUTIONER CARRYING PART OF THE CROSS (pl. 16). $12\frac{1}{4} \times 8\frac{1}{2}$
- 186.-199. Fourteen wood engravings from the text, all thru measuring $11\frac{3}{4} \times 7\frac{3}{4}$

DRAWING

- * 200. THE HIDEOUS WOMAN, 1918, Watercolor and gouache, $11\frac{3}{4} \times 7\frac{1}{2}$. Signed at lower right, with the date in different ink. Study for the etching (No. 97/97a, *Réincarnations due Père Ubu*). If the date 1916 is correctly read on No. 97a, the present work may be incorrectly dated. *Los Angeles County Museum, Gift of George Keller.*

BOOKS

201. SOUVENIRS INTIMES, Paris, E. Frapier, 1927. One of 350 copies, with six lithographs in black; signed by Rouault and Frapier on the verso of the half-title; page size $12\frac{5}{8} \times 9\frac{3}{4}$
- * 202. CARNETS DE GILBERT, Paris, N[ouvelle] R[evue] F[rançaise], 1931. One of 180 copies on Arches wove paper, containing lithographed frontispiece in black, and eight mixed prints, three in black, one in sepia, and four in color; page size $11\frac{1}{4} \times 7\frac{1}{2}$
203. RÉINCARNATIONS DU PÈRE UBU, Paris, Ambroise Vollard, 1932. No. XV of the 30 *hors commerce* copies numbered with Roman letters; on Vidalon paper, with one etching (Frontispiece) on Amhroise Vollard, the others on Arches and Rives paper; page size $17\frac{1}{4} \times 13\frac{1}{4}$; and including 104 wood-engravings cut by George Aubert.
204. CIRQUE DE L'ETOILE FILANTE, Paris, Ambroise Vollard, 1938. One of 215 copies on Montval laid paper, containing eighty-two wood-engravings cut by Georges Aubert; page size $17\frac{1}{4} \times 13\frac{1}{4}$; seventeen mixed color etchings *hors texte*.
205. PASSION, Paris, Ambroise Vollard, 1939. One of 245 copies on Montval laid paper, containing seventeen mixed color etchings *hors texte*, printed by Roger Lacourière; and eighty-two wood-engravings cut by Georges Aubert and printed by Henri Jourde. Of this volume Vollard remarked to the author, Snarès, "Such books have never been produced before, and never will be again."



83. ANDRÉ SUARÉS (1886-1948). 13 x 10. Prolific writer, he was the author of two texts illustrated by Rouault. *Le Cirque* and *Passion*. A close friend of the artist, he was at one time one of the few to know where the secretive Rouault lived in Paris.



88. HEAD, 1926. Etching and aquatint. 14 x 10 $\frac{1}{4}$.
Signed and dated in the plate. Lent by Mr. and
Mrs. Fred Grunwald



200. THE HIDEOUS WOMAN, 1918, Watercolor and gouache, $11\frac{3}{4} \times 7\frac{1}{2}$. Signed at lower right, with the date in different ink. Study for the etching (No. 97/97a, *Réincarnations due Père Ubu*). If the date 1916 is correctly read on No. 97a, the present work may be incorrectly dated. *Los Angeles County Museum, Gift of George Keller.*



97a. THE HIDEOUS WOMAN, 1916. Early trial proof, $11\frac{3}{4} \times 7\frac{3}{4}$. GR and date lightly etched at right (Cf. gouache and watercolor study, No. 200)



103. LANDSCAPE WITH WOMAN CARRYING A
PITCHER ON HER HEAD (also called *Land-
scape with Road*). $11\frac{3}{4} \times 7\frac{1}{2}$



107. THE LOVERS. $12\frac{1}{4} \times 8\frac{3}{4}$



108. TWO WOMEN IN PROFILE. $10\frac{3}{4} \times 7\frac{1}{2}$



125. PARADE. $117\frac{7}{8} \times 101\frac{1}{2}$. (Also called *Clowns and Ballerina*, *Clowns and Clowness*, the subject is essentially the same as No. 73)



129. SEATED CLOWN, 1930. $12\frac{3}{4}$ x 9



137. KNEELING NUDE, 1936. $12\frac{1}{4} \times 8\frac{1}{4}$



139. THE JUDGES, 1938. $12\frac{1}{4} \times 8\frac{1}{4}$. (Also called *Face to Face*)



140. PROUD WOMAN, 1938. $12\frac{1}{4} \times 8\frac{1}{4}$. (Also called *Young Courtesan*)



147. LITTLE DWARF, 1934. 12 x 8 $\frac{1}{4}$



149. LITTLE EQUESTRIENNE, 193(). $12\frac{1}{4} \times 8\frac{1}{2}$



158. THE BALLERINAS, 1934. $12\frac{1}{4} \times 8$



152. MADAME CARMENCITA, 1935. $12\frac{1}{4} \times 8\frac{1}{2}$



161. PORTRAIT OF VERLAINE, 1926. Black and white lithograph, $24\frac{3}{4} \times 18\frac{1}{4}$. Inscribed by the artist: No. 22—Esquisse Verlaine—Premier tirage à 30 épreuves—G. Rouault, 1926.



166. AUTUMN, 1933. Black and white lithograph, 22 x 29. Inscribed by the artist: 2^e tirage—Automne—a 60 ex. Georges Rouault 1933. According to Johnson 171, there are seven known states.



172. TWO MEN, ONE BEING LED (pl. 3).
13¼ x 9½



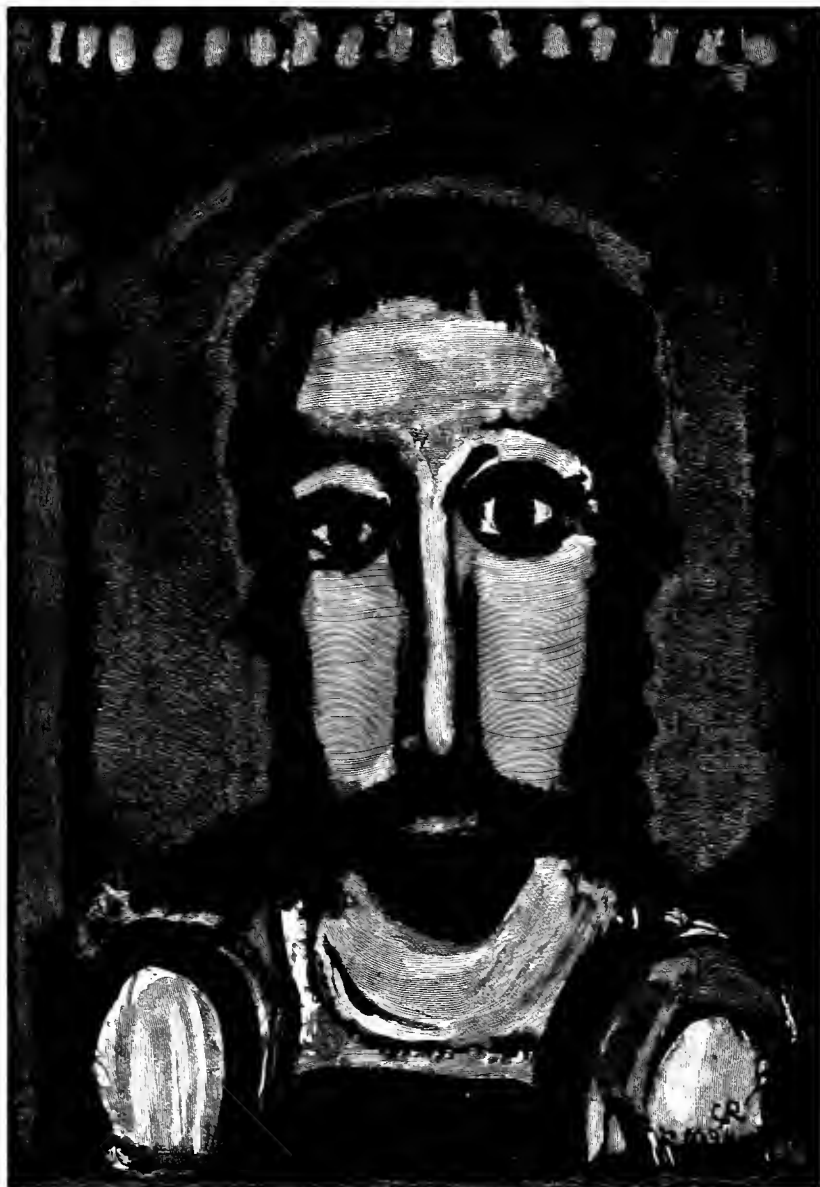
174. CHRIST AND THE CHILDREN 12 x 8½



182. CHRIST AND PILGRIMS 12¼ x 8⅞



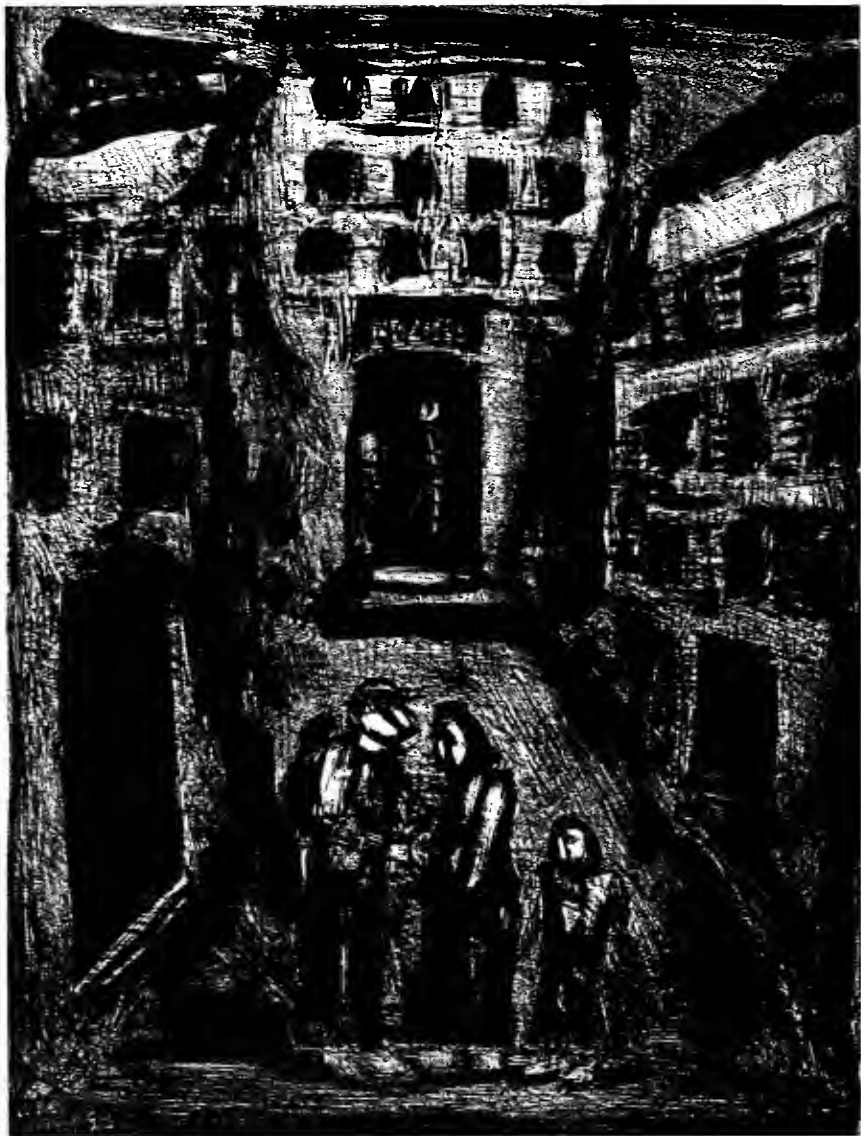
184. CHRIST AND THE DISCIPLES 12 x 8 $\frac{7}{8}$



186. HEAD OF CHRIST (from *Passion*). Wood-
engraving. $11\frac{3}{4} \times 7\frac{3}{4}$



187. S. JOHN THE BAPTIST (from *Passion*). Wood-
engraving, $11\frac{3}{4} \times 7\frac{3}{4}$



113. STREET SCENE. 13 x 8 $\frac{3}{4}$



202. Frontispiece page size $11\frac{1}{4} \times 7\frac{1}{2}$ lithograph CARNETS DE GILBERT, Paris, N[ouvelle] R[evue] F[ranaise]

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NOTE:

The works listed deal primarily or liberally with Rouault's prints.

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