

# Rouault, retrospective exhibition, 1953

Author

Rouault, Georges, 1871-1958

Date

1953

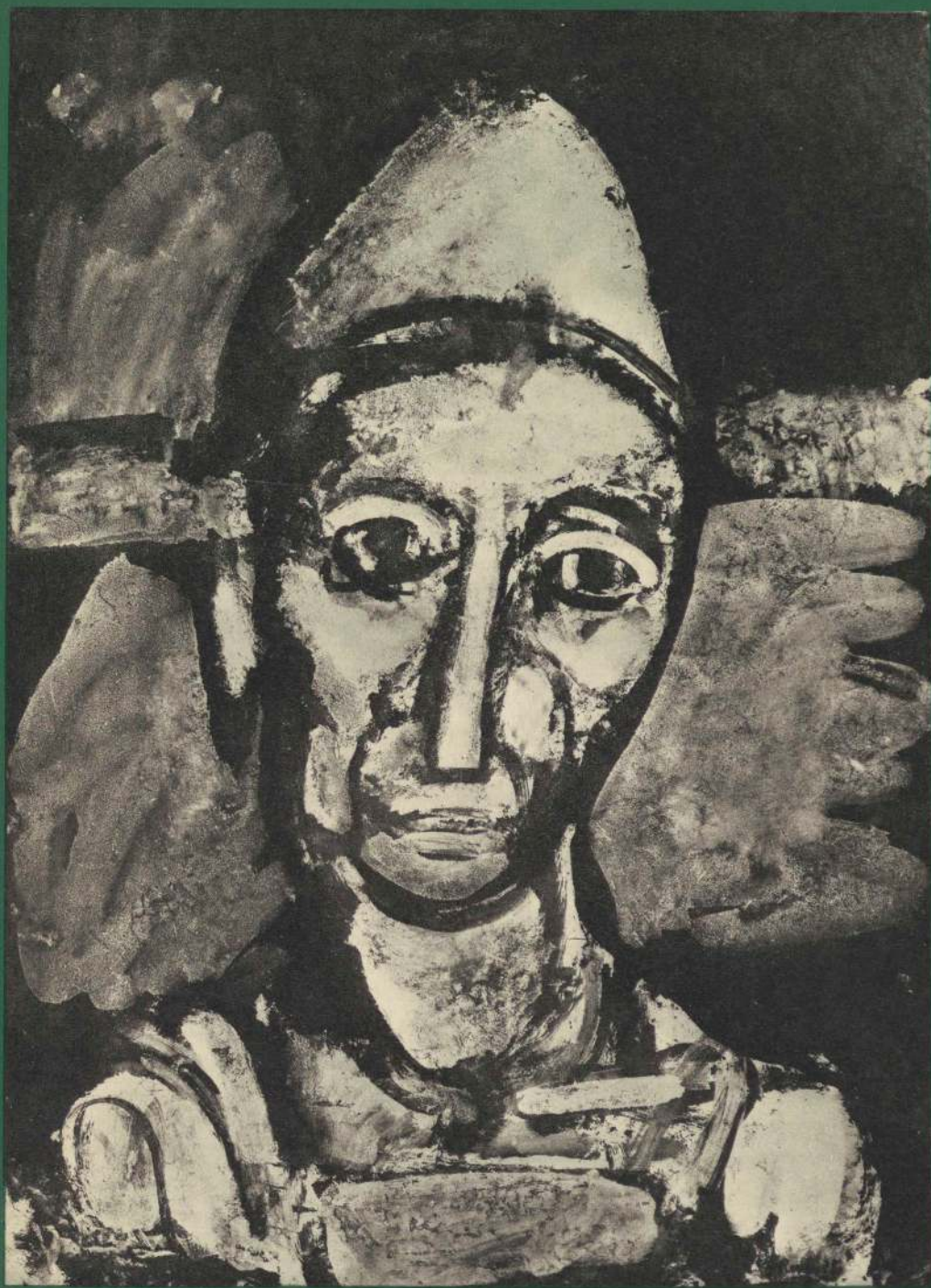
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# ROUAULT

*retrospective exhibition*

1953

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COVER: *The Old Clown*, 1917. Oil on canvas,  $44\frac{1}{2} \times 29\frac{3}{8}$ ". Collection Mr. and Mrs. Edward G. Robinson, Beverly Hills, California

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# ROUAULT

*retrospective exhibition* 1953

THE CLEVELAND MUSEUM OF ART

THE MUSEUM OF MODERN ART NEW YORK

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## ACKNOWLEDGMENTS

Georges Rouault is now in his eighty-second year. He is the most esteemed religious painter in the world today. It is a great honor to have had his personal collaboration in presenting this survey of his prodigious creative life. It is also a privilege to have the artist's achievement interpreted for us so felicitously by the distinguished philosopher, Jacques Maritain, a close friend of the artist's for forty years.

This is the second Rouault retrospective exhibition organized by the Museum of Modern Art. The first, in 1945, was directed by James Thrall Soby, whose book, published at that time and since reissued, is still the most authoritative work on Rouault in English.

The present exhibition seemed essential both because the war prevented the inclusion of certain significant works in the previous showing, and because the late paintings of the artist add new dimensions to his artistic stature.

On behalf of the Trustees of the Museum of Modern Art and the Cleveland Museum of Art, I wish to express my profound gratitude to Mr. Georges Rouault and his family; to the French Government for its official sponsorship through the Association Française d'Action Artistique; to the Hanna Fund; and to the lenders listed on p. 28, without whose sympathetic interest and generosity the exhibition would not have been possible.

I also wish to make special acknowledgment of the gracious assistance of Miss Isabelle Rouault; Mr. Georges Salles, Director General of the Museums of France; Mr. Jean Cassou and Mr. Bernard Dorival, respectively Chief Curator and Curator of the Musée National d'Art Moderne, Paris; Mr. Robert Giron, Director of the Palais des Beaux-Arts, Paris; Mr. W. J. H. B. Sandberg, Director of the Municipal Museums, Amsterdam; Mr. Philippe Erlanger, Director of the Association Française d'Action Artistique, Paris; Mr. André Chamson, Chief Curator, Petit-Palais, Paris; Mr. Martin Hubrecht, Director, Musée des Beaux-Arts, Reims; Mr. William H. Milliken and Mr. Harry S. Francis, respectively Director, and Curator of Painting and Prints, Cleveland Museum of Art; Mr. Gordon Washburn, Director, Carnegie Institute, Pittsburgh; Mr. George Edgell, Director, Museum of Fine Arts, Boston; Mr. Daniel Catton Rich, Director, The Art Institute of Chicago; Mr. Edgar Schenck, Director, Albright Art Gallery, Buffalo; Mr. Marvin Ross, Chief Curator of Art, Los Angeles County Museum; Mr. Willis F. Wood, Director, Norton Gallery of Art, West Palm Beach, Fla.; Mr. Charles E. Buckley, General Curator, Wadsworth Atheneum, Hartford, Conn.; Mr. Duncan Phillips, President and Director, The Phillips Collection, Washington, D.C.; Mr. James Thrall Soby, Mr. Siegfried Rosengart, Mr. George Keller, Mr. Sam Salz, Mr. Theodore Schempp, and the following members of the staff of the Museum of Modern Art: Mr. Alfred H. Barr, Jr., Mr. Andrew C. Ritchie, and Mr. William S. Lieberman, who has assembled the extremely important section of the artist's work in the various graphic media.

MONROE WHEELER  
*Director of the Exhibition*





Rouault. 1952. Photo Gjon Mili

## FOREWORD

Last July I visited Rouault in Paris. We spoke of the old days, and of his present glory; I told him of my joy about the tribute of universal admiration he is now receiving. He did not seem impressed by this glory—rather a little surprised: is it not a matter of anxiety, for an artist as profoundly conscientious as he is, and a man of solitude, to be recognized by the public at large?

Well, the memory of the long years of ordeal and abandonment, during which everybody lamented the obstinacy with which he was spoiling his gifts and plunging into ugliness, may reassure him indeed. His present glory is the purest glory a great painter has ever known in his lifetime.

By means of a number of significant canvases, the 1953 Exhibition in Cleveland and New York enables us to contemplate the steady, patient, unconquerable development both of the artistic and spiritual experience and of the immense work of Georges Rouault. In his very first pictures, as soon as he had set himself free from the masters of his youth, we are already confronted with an astonishing mastery. But what appears in a particularly striking manner is the genuine and vital continuity of his work—like Cézanne's—with great classical painting. While renewing everything, it takes place at the center of the imperishable achievements of art.

Why is it that at the sight of certain works of art we are aware of receiving "an immortal wound"? Rouault's painting is purely painting, totally intent on a passionate research for the requirements of pictorial matter, on the sensitivity of the eye, and on the most refined and shrewd accuracy of technical means. And at the same time it lives on the internal universe of the soul, on the depths of inner vision and poetic intuition,

obscurely grasping in emotion both the subjectivity of the painter and the mystery of the visible world. Here is Rouault's great lesson.

Those who have followed him through the various phases of his untiring effort have not been surprised at seeing this art of unbridled violence, so concerned with the atrocious contours of sin and human ferocity, but also, and more and more, imbued with unspeakable pity, attain at last a summit of religious and hieratic painting, where suffering and peace are expressed together in a new harmony and nobility of form.

No gifts are more precious and more moving than those which a Titian, a Cézanne, a Rouault give us in their old age, when they renew themselves and take new risks once again, in a kind of supreme and extraordinary freedom which is the fruit of untrammelled spiritual experience. Rouault is now over eighty. He works harder than ever; and during the last few years he has completely renewed his manner. We have been sensitized so long to the power of emotion of his plastic violence and the unique richness of his somber, nocturnal colors, that, at first glance, we are surprised by the calm clarity of his latest works, with the exquisite delicacy of their whites, yellows, and greens. Let us look attentively at these subtle and luminous paintings, whose thick matter has the stony solidity of great primitive art: we feel penetrated by a deeper mystery, a transcendent poetry, an absoluteness in liberty and pictorial science which convey to us a kind of burning serenity. These works of recent years are, in my opinion, the most invaluable jewel of the present exhibition.

JACQUES MARITAIN



## CHRONOLOGY

- 1871 Born May 27, Paris, 51 rue de la Villette.
- 1881 Received first art instruction from maternal grandfather who admired Rembrandt, Callot, Daumier, Courbet and Manet.
- 1885 Worked for stained-glass makers; first Tamoni, then Hirsch. Read and was deeply influenced by Léon Bloy's novel *La Pauvre Femme*.
- 1890 Declined invitation from Albert Besnard to execute his designs for windows for the Ecole de Pharmacie, in order to study painting.
- 1891 Enrolled at Ecole des Beaux-Arts under Elie Delaunay.
- 1892 Delaunay succeeded by Gustave Moreau, whose favorite pupil he became. Among fellow-students were Matisse, Marquet, Lehmann, Bussy, Evenspoel, Manguin, Piot and Camoin.
- 1893 Submitted *The Ordeal of Samson* for the Prix de Rome, unsuccessfully.
- 1894 Won Prix Chénard with *The Child Jesus Among the Doctors*.
- 1895-1901 Painted religious and mythological scenes. Exhibited annually (except 1897-98) at the official Salon des Artistes Français. Also painted landscapes from nature.
- 1898 Profoundly affected by death of Moreau. Thereafter became curator of the Musée Gustave Moreau.
- 1901 Met J. K. Huysmans at the Abbey of Liguge.
- 1902-03 Illness. Convalescence in Haute Savoie.  
Returned to Paris. Developed strongly original style in predominantly dark blue watercolors and gouaches of prostitutes, clowns and figures of the Commedia dell'Arte.
- 1902-12 Exhibited annually at Salon des Indépendants.
- 1903 Helped found the Salon d'Automne where he exhibited regularly until 1908.
- 1904 Met Léon Bloy who greatly influenced his view of life.
- 1906-12 Occasional work with the ceramist Metthey at whose studio he met Ambroise Vollard.
- 1908 Married Marthe Le Sidaner, sister of the painter, by whom he had four children: Geneviève, Isabelle, Michel and Agnès.  
Frequented courtrooms, and began painting judges, peasants and workmen.
- 1910 First one-man exhibition, Galerie Druet.
- 1911 Lived in Versailles. Friendship with Jacques and Raïssa Maritain.



- 1913 Ambroise Vollard purchased contents of his studio.
- 1917-30 While continuing to paint, undertook monumental series of prints for Vollard (p. 30).  
Paintings in oil, with richer palette, of clowns and religious subjects, chiefly the Passion of Christ.
- 1919 First painting entered a museum: *The Child Jesus Among the Doctors* in the Musée des Unterlinden, Colmar. (Purchased by the French Government in 1917.)
- 1921 First book on his work, by Michel Puy.
- 1924 Large retrospective exhibition, Galerie Druet.
- 1929 Ballet designs for Prokofieff's *The Prodigal Son* commissioned by Diaghilev.
- 1930 First foreign exhibitions: London, St. George Gallery; Munich, J. B. Neumann Gallery; New York, Brummer Gallery; Chicago, The Arts Club.
- 1930-39 Larger paintings in brilliant and varied colors, of clowns, pierrots, judges and religious subjects. Large color aquatints printed by Roger Lacourière (1936-39).
- 1933 Designed tapestries for Mme Marie Cuttoli.  
First painting acquired by Luxembourg Museum, Paris; gift of Mrs. Chester Dale.
- 1938 First comprehensive exhibition of prints, The Museum of Modern Art, New York.
- 1940 Publication of *Georges Rouault*, by Lionello Venturi.
- 1940-48 Serener paintings in heavy impasto with blue prevailing.
- 1945 Retrospective exhibition, The Museum of Modern Art, New York.  
Designed five windows for Church at Plateau d'Assy, France.
- 1947 Won suit against heirs of Ambroise Vollard (who died in 1939) for recovery of nearly 800 unfinished paintings, of which 119 were missing. Of those returned, Rouault burned 315, before witnesses, on November 5, 1948.
- 1948 Exhibition of paintings and prints at the Venice Biennale.  
Retrospective exhibition at Kunsthau, Zurich.  
Publication of *Miserere*, completed 1922-27.
- 1948-52 Change of palette to predominant yellow, green and red.
- 1951 Named Commander of the Legion of Honor. Eightieth birthday celebration at Palais de Chaillot, Paris, with participation of government officials and first showing of Abbé Morel's film of *Miserere*.
- 1952 Retrospective exhibitions: Brussels, Palais des Beaux-Arts; Amsterdam, Municipal Museum; Paris, Musée National d'Art Moderne.
- 1953 Retrospective exhibitions: The Cleveland Museum of Art; The Museum of Modern Art, New York; The County Museum of Los Angeles.



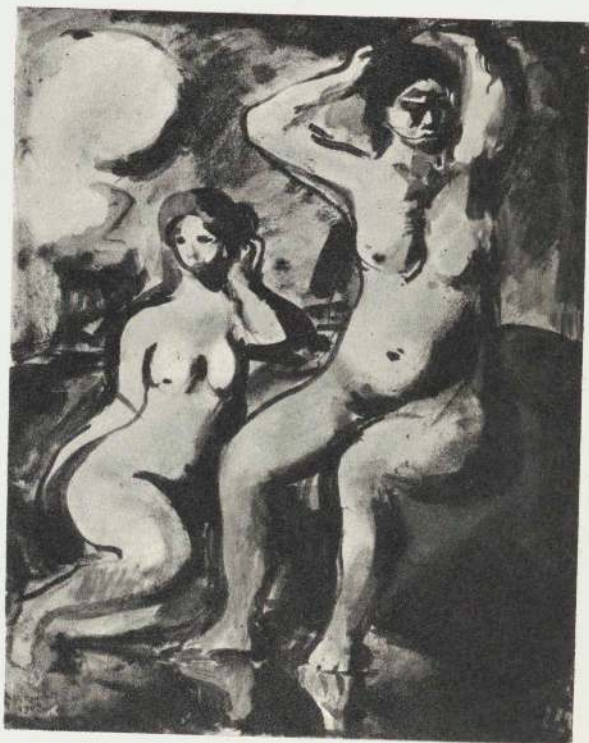


*The Child Jesus Among the Doctors.* 1893. Oil on canvas,  $64\frac{1}{2} \times 51$ ". Lent by the French Government (Musée des Unterlinden, Colmar)

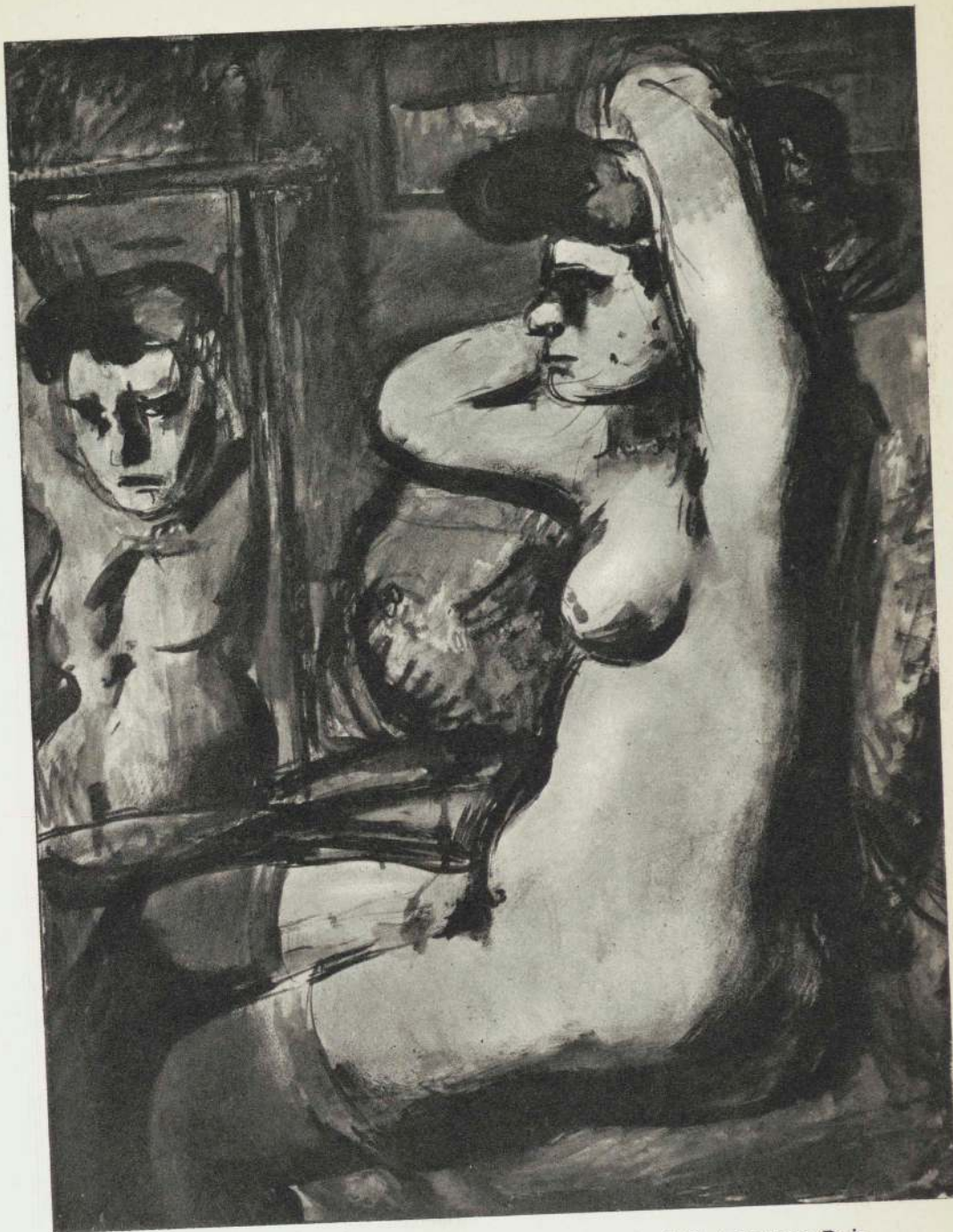




ABOVE: *In the Salon*. 1906. Watercolor on paper,  $28\frac{1}{2} \times 21\frac{1}{4}$ ". Collection Baron Lambert, Brussels



RIGHT: *Women Bathing*. 1903. Watercolor on paper,  $17\frac{1}{4} \times 13$ ". Private collection, Paris



*The Mirror*. 1906. Watercolor on cardboard,  $28\frac{1}{2} \times 21\frac{3}{4}$ ". Musée National d'Art Moderne, Paris





*Parade*. 1907. Gouache and pastel on paper, 26 × 38". Private collection, Montreux, Switzerland





*Head of a Clown*. c. 1908. Watercolor and oil on paper,  $23\frac{3}{8} \times 18\frac{1}{2}$ ". The Dumbarton Oaks Research Library and Collection, Harvard University, Washington, D.C.





*The Court*. c. 1909. Oil on composition board, 30½ × 42". Collection Mr. and Mrs. Donald S. Stralem, New York



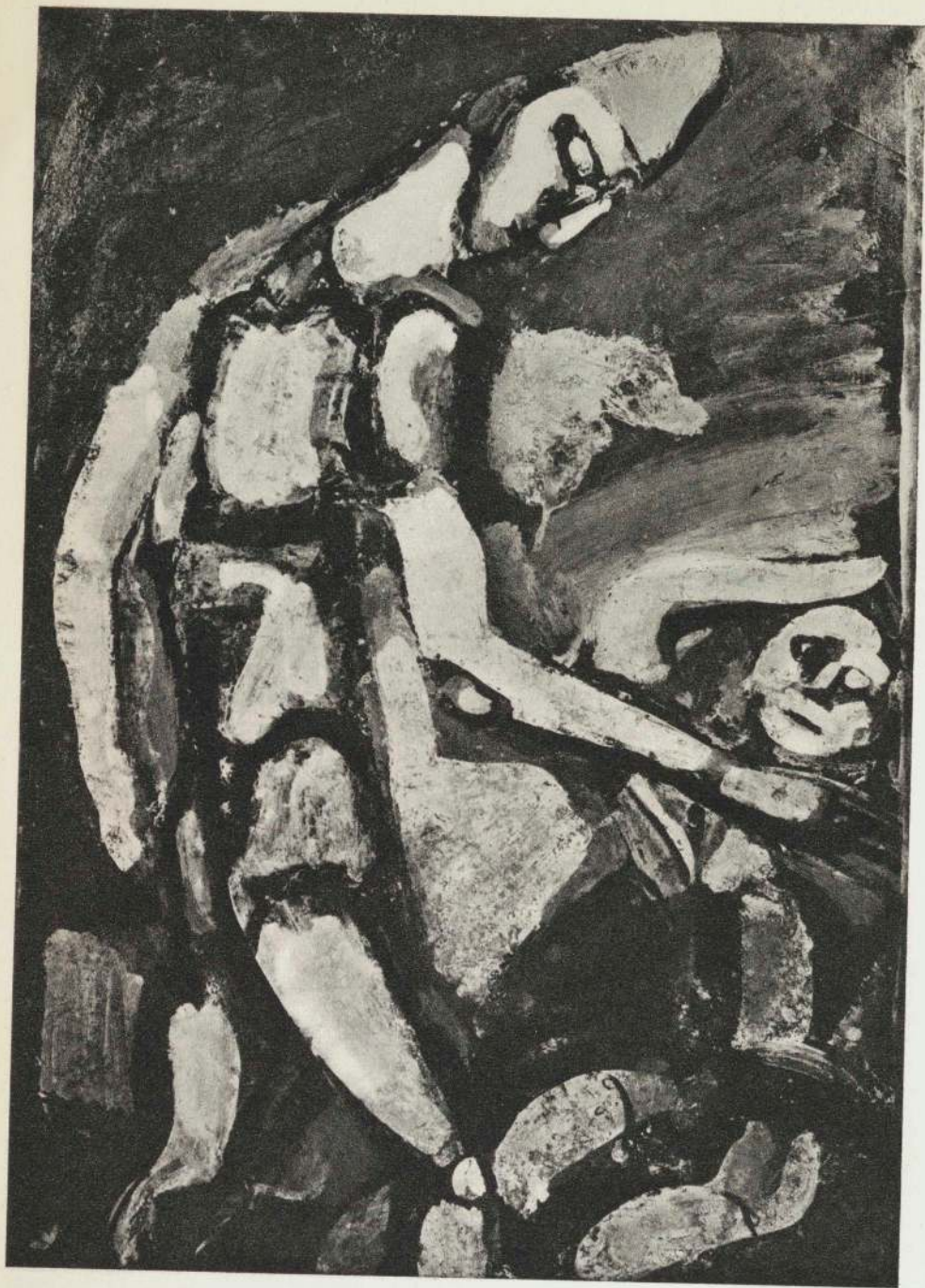




*The Old King*. 1916–36. Oil on canvas,  $30\frac{1}{4} \times 21\frac{1}{4}$ ". The Carnegie Institute, Pittsburgh

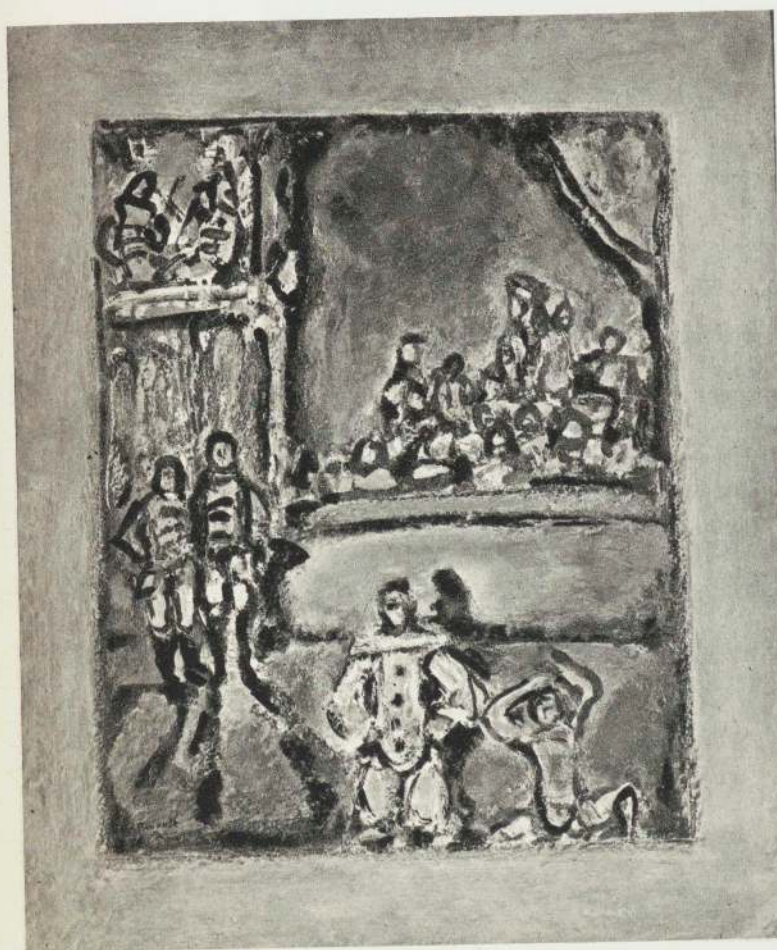
OPPOSITE: *Three Judges*. 1913. Gouache and oil on cardboard,  $29\frac{7}{8} \times 41\frac{5}{8}$ ". The Museum of Modern Art, Bequest of Sam A. Lewisohn





*Clownerie*. c. 1917. Oil and gouache on paper, 40 × 28½". Collection Wright Ludington, Santa Barbara, Calif.





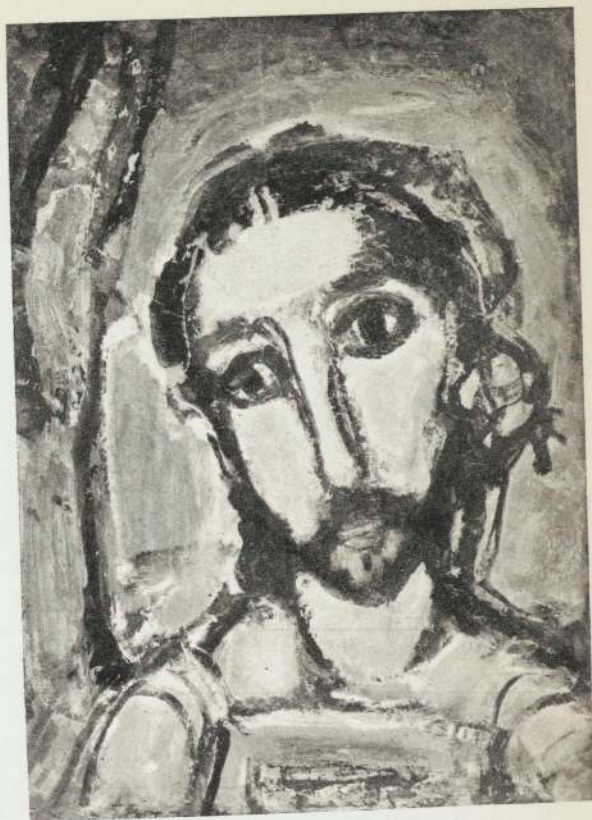
ABOVE: *The Old Suburb*. 1920–35. Oil on canvas, 21½ × 27½". Carstairs Gallery, New York

LEFT: *Circus*. 1916–36. Oil on composition board, 35½ × 29½". Collection Mr. and Mrs. Sydney F. Brody, Los Angeles





*Clown*. c. 1925. Oil on canvas,  $39\frac{1}{4} \times 28\frac{1}{2}$ ". Collection Pierre A. Regnault, Laren, the Netherlands



ABOVE: *Head of Christ*. c. 1937. Oil on paper,  $41\frac{1}{2} \times 29\frac{1}{2}$ ". The Cleveland Museum of Art, gift of Hanna Fund

LEFT: *Bouquet*. 1928-30. Oil on canvas,  $21\frac{1}{2} \times 17\frac{3}{4}$ ". Collection Mrs. Albert D. Lasker, New York





ABOVE: *The Humane Landscape*. 1928. Oil on canvas,  $25\frac{1}{2} \times 39$ ". Collection Mr. and Mrs. Nate B. Spingold, New York

RIGHT: *Portrait of Verlaine*. c. 1938. Oil on paper,  $39\frac{1}{4} \times 29\frac{1}{8}$ ". The Phillips Collection, Washington, D.C.







*Christ and the Apostles*. c. 1925. Oil on canvas,  $25\frac{1}{4} \times 39$ ". Collection Mr. and Mrs. Jacques Gelman, Mexico, D.F.





ABOVE: *Twilight*. 1952. Oil on canvas, 23½ × 39½". Private collection, Paris

RIGHT: *The Flight into Egypt*. 1948. Oil on canvas, 14½ × 13". Private collection, France







*Head of a Clown.* 1940–48. Oil on wood,  $25\frac{1}{2} \times 18\frac{1}{2}$ ". The Museum of Fine Arts, Boston





*Miserere: We think ourselves kings.* 1923. Aquatint, drypoint and roulette over heliogravure,  $24 \times 17\frac{7}{16}$ ".  
The Museum of Modern Art, gift of Victor S. Riesenfeld





ABOVE: *Miserere: Beneath a forgotten crucifix*. 1926. Aquatint and drypoint over heliogravure,  $22\frac{3}{8} \times 16\frac{7}{8}$ ". The Museum of Modern Art, gift of the artist

LEFT: *Miserere: Dead men, arise!* 1927. Aquatint, drypoint and roulette over heliogravure,  $23\frac{1}{2} \times 17\frac{1}{2}$ ". The Museum of Modern Art, gift of the artist





*Miserere* (unpublished plate): *Portrait of a Man*. (1927?) Aquatint over heliogravure, 24 × 17 $\frac{1}{8}$ ". The Museum of Modern Art, Purchase Fund





ABOVE: *Le Cirque: Seated Clown*. 1930. Color aquatint,  $12\frac{13}{16} \times 9"$ .  
The Museum of Modern Art, gift of the artist

LEFT: *Les Réincarnations du Père Ubu: Man with Top Hat*. 1928.  
Aquatint, etching and roulette over heliogravure,  $11\frac{3}{4} \times 7\frac{9}{16}"$ .  
The Museum of Modern Art, gift of the artist





*Les Fleurs du Mal: Man's Head.* 1926. Aquatint over heliogravure,  $13\frac{1}{8} \times 10$ ". Lent by Nelson A. Rockefeller, New York





ABOVE: *Les Fleurs du Mal: Bride and Groom*. 1926. Aquatint, drypoint and roulette over heliogravure printed in red,  $12\frac{1}{8} \times 9\frac{1}{4}$ ". The Museum of Modern Art, Purchase Fund

RIGHT: *Démagogie: The Ass*. (1924–26.) Lithograph, trial proof, second state,  $12\frac{1}{2} \times 8\frac{1}{8}$ ". The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.





## CATALOG OF THE EXHIBITION

### LENDERS

Mr. and Mrs. Lee A. Ault, New York; Dr. and Mrs. Harry Bakwin, New York; Mme Marcelle Bourdon, Paris; Mr. and Mrs. Sydney F. Brody, Los Angeles; Mr. and Mrs. Ralph M. Coe, Cleveland; Mr. and Mrs. Ralph F. Colin, New York; Mme Marie Cuttoli, Paris; Mr. and Mrs. Jacques Gelman, Mexico, D.F.; Mr. and Mrs. Nathan V. Hammer, King's Point, N.Y.; Mr. and Mrs. Alex Hillman, New York; Mrs. H. Harris Jonas, New York; Baron Lambert, Brussels; Mrs. Albert D. Lasker, New York; Wright Ludington, Santa Barbara, Calif.; Henry P. McIlhenny, Philadelphia; Pierre A. Regnault, Laren, the Netherlands; James William Reid, New York; Mr. and Mrs. Edward G. Robinson, Beverly Hills, Calif.; Nelson A. Rockefeller, New York; Norbert Schimmel, Great Neck, N.Y.; Mme Henry Simon, Paris; Mr. and Mrs. Nate B. Spingold, New York; Jerome H. Stone, Glencoe, Ill.; Mr. and Mrs. Donald S. Stralem, New York; Keith Warner, Norwich, Vt.;

John Hay Whitney, New York; Mr. and Mrs. Charles Zadok, Milwaukee.

Museum of Fine Arts, Boston; Albright Art Gallery, Buffalo; The Art Institute of Chicago; The Cleveland Museum of Art; Musée des Unterlinden, Colmar, France; Wadsworth Atheneum, Hartford, Conn.; The Los Angeles County Museum; Ecole Nationale Supérieure des Beaux-Arts, Paris; Musée National d'Art Moderne, Paris; Carnegie Institute, Pittsburgh; Musée des Beaux-Arts, Reims; Santa Barbara Museum of Art, Santa Barbara, Calif.; Dumbarton Oaks Research Library and Collection, Harvard University, Washington, D.C.; The Phillips Collection, Washington, D.C.; Norton Gallery and School of Art, West Palm Beach, Fla.

Carstairs Gallery, New York; Pierre Matisse Gallery, New York; Curt Valentin Gallery, New York.

### CATALOG

*Items marked with an asterisk are illustrated. In dimensions, height precedes width.*

#### PAINTINGS

*The Way to Calvary.* 1891. Oil on canvas, 16×26". Lent by the Wadsworth Atheneum, Hartford, Conn. Gift of Alfred Jaretski

*The Ordeal of Samson.* 1893. Oil on canvas, 57½×44½". Lent by the Los Angeles County Museum

*Coriolanus in the House of Tullius.* 1893. Oil on canvas, 18×15". Lent by Ecole Nationale Supérieure des Beaux-Arts, Paris

\**The Child Jesus Among the Doctors.* 1893. Oil on canvas, 64½×51". Lent by the French Government (Musée des Unterlinden, Colmar). *Ill. p. 7*

*The Quarry.* 1897. Gouache and pastel, 25½×34½". Lent by Mme Henry Simon, Paris

\**Women Bathing.* 1903. Watercolor on paper, 17½×13". Private collection, Paris. *Ill. p. 8*

\**The Mirror.* 1906. Watercolor on cardboard, 28½×21½". Lent by Musée National d'Art Moderne, Paris. *Ill. p. 9*

\**In the Salon.* 1906. Watercolor on paper, 28½×21½". Lent by Baron Lambert, Brussels. *Ill. p. 8*

*Mother and Child* (sketch). 1906. Watercolor, 8½×6½". Lent by John Hay Whitney, New York

*Odalisque.* 1907. Gouache and pastel on paper, 25×38½". Private collection, Montreux, Switzerland

\**Parade.* 1907. Gouache and pastel on paper, 26×38". Private collection, Montreux, Switzerland. *Ill. p. 10*

\**Head of a Clown.* c. 1908. Watercolor and oil on paper, 23½×18½". Lent by the Dumbarton Oaks Research Library and Collection, Harvard University, Washington, D.C. *Ill. p. 11*

*The Red-haired Woman.* 1908. Gouache and watercolor, 27×19½". Lent by Mr. and Mrs. Lee A. Ault, New York

\**The Court.* c. 1909. Oil on composition board, 30½×42". Lent by Mr. and Mrs. Donald S. Stralem, New York. *Ill. p. 12*

*Group of Rustics.* 1911. Gouache and pastel, 21½×17½". Lent by the Norton Gallery, West Palm Beach, Fla.

*Mr. X.* 1911. Oil on paper, 30½×22½". Lent by the Albright Art Gallery, Buffalo, Room of Contemporary Art

*The Wrestler.* c. 1913. Gouache and oil on paper, 40½×28½". Lent by the Pierre Matisse Gallery, New York.

\**Three Judges.* 1913. Gouache and oil on cardboard, 29½×41½". The Museum of Modern Art, Bequest of Sam A. Lewisohn. *Ill. p. 12*

*The Palace of Ubu Roi.* 1916. Gouache, 29½×42". Lent by Mr. and Mrs. Ralph M. Coe, Cleveland

*Still Life.* c. 1916. Oil and gouache on canvas, 32×25½". Lent by Musée des Beaux-Arts, Reims

*Portrait of Henri Lebasque.* 1917. Oil on canvas, 36½×28½". The Museum of Modern Art, Purchase Fund

\**The Old Clown.* 1917. Oil on canvas, 44½×29½". Lent by Mr. and Mrs. Edward G. Robinson, Beverly Hills, Calif. *Ill. on cover*

\**Clownerie.* c. 1917. Oil and gouache on paper, 40×28½". Lent by Wright Ludington, Santa Barbara, Calif. *Ill. p. 14*



- Crucifixion*. c. 1918. Oil and gouache on paper,  $41\frac{1}{4} \times 29\frac{5}{8}$ ". Lent by Henry P. McIlhenny, Philadelphia (New York only)
- Legendary Landscape*. 1920–21. Oil on canvas,  $41 \times 29$ ". Lent by Mrs. H. Harris Jonas, New York (New York only)
- \**Christ and the Apostles*. c. 1925. Oil on canvas,  $25\frac{1}{2} \times 39$ ". Lent by Mr. and Mrs. Jacques Gelman, Mexico, D.F. *Ill. p. 19*
- \**Clown*. c. 1925. Oil on canvas,  $39\frac{1}{4} \times 28\frac{1}{4}$ ". Lent by Pierre A. Regnault, Laren, the Netherlands. *Ill. p. 16*
- Clownesse*. c. 1927. Oil on paper,  $24\frac{1}{4} \times 18\frac{3}{4}$ ". Lent by Jerome H. Stone, Glencoe, Ill.
- Veronica's Veil*. 1928. Oil on canvas,  $30 \times 24$ ". Lent by Mr. and Mrs. Nathan V. Hammer, King's Point, New York
- \**The Humane Landscape*. 1928. Oil on canvas,  $25\frac{1}{2} \times 39$ ". Lent by Mr. and Mrs. Nate B. Spingold, New York. *Ill. p. 18*
- Self Portrait*. 1929. Gouache and pastel,  $20 \times 14\frac{1}{4}$ ". Lent by Mr. and Mrs. Lee A. Ault, New York
- \**Bouquet*. 1928–30. Oil on canvas,  $21\frac{1}{2} \times 17\frac{3}{4}$ ". Lent by Mrs. Albert D. Lasker, New York. *Ill. p. 17*
- Afterglow, Galilee*. c. 1930. Oil on canvas,  $19\frac{3}{4} \times 25\frac{5}{8}$ ". Lent by the Phillips Collection, Washington, D.C.
- The Funeral*. 1930. Gouache and pastel,  $11\frac{1}{2} \times 19\frac{3}{4}$ ". The Museum of Modern Art, given anonymously
- Christ in Profile*. 1930 (?). Oil on canvas,  $28\frac{1}{4} \times 23\frac{1}{4}$ ". Private collection, Ohio
- Christ Mocked by Soldiers*. 1932. Oil on canvas,  $36\frac{1}{4} \times 28\frac{1}{4}$ ". The Museum of Modern Art, given anonymously
- \**The Old Suburb*. 1920–35. Oil on canvas,  $21\frac{1}{2} \times 27\frac{1}{4}$ ". Lent by the Carstairs Gallery, New York. *Ill. p. 15*
- \**Circus*. 1916–36. Oil on composition board,  $35\frac{1}{2} \times 29\frac{3}{8}$ ". Lent by Mr. and Mrs. Sydney F. Brody, Los Angeles. *Ill. p. 15*
- \**The Old King*. 1916–36. Oil on canvas,  $30\frac{1}{4} \times 21\frac{1}{4}$ ". Lent by the Carnegie Institute, Pittsburgh. *Ill. p. 13*
- The Dwarf*. c. 1936. Oil on canvas,  $27\frac{1}{8} \times 19\frac{3}{4}$ ". Lent by the Art Institute of Chicago
- \**Head of Christ*. c. 1937. Oil on paper,  $41\frac{1}{4} \times 29\frac{1}{2}$ ". The Cleveland Museum of Art, gift of Hanna Fund. *Ill. p. 17*
- Head of Christ*. c. 1937. Oil on canvas,  $26\frac{1}{4} \times 19$ ". Lent by Mme Marcelle Bourdon, Paris
- The Last Romantic*. c. 1937. Oil on canvas,  $26\frac{3}{4} \times 19\frac{3}{4}$ ". Lent by Dr. and Mrs. Harry Bakwin, New York
- Bouquet*. c. 1938. Oil on paper,  $35 \times 23\frac{3}{4}$ ". Lent by Mr. and Mrs. Ralph F. Colin, New York
- \**Portrait of Verlaine*. c. 1938. Oil on paper,  $39\frac{3}{4} \times 29\frac{1}{8}$ ". Lent by the Phillips Collection, Washington, D.C. *Ill. p. 18*
- The Lady with the Flowered Hat*. c. 1938. Oil on paper,  $22\frac{3}{8} \times 17$ ". Lent by Mr. and Mrs. Charles Zadok, Milwaukee
- Nocturne*. 1939. Oil on canvas,  $28\frac{3}{8} \times 39\frac{3}{8}$ ". Private collection, Ohio
- The Wounded Clown*. 1939. Oil on composition board,  $71\frac{5}{8} \times 46\frac{3}{8}$ ". Lent by Keith Warner, Norwich, Vt.
- Man is a Wolf to Man*. 1940–44. Oil on canvas,  $25\frac{1}{2} \times 15\frac{1}{4}$ ". Lent by Musée National d'Art Moderne, Paris
- The Wise Pierrot*. 1945. Oil on canvas,  $29\frac{1}{2} \times 22$ ". Lent by Mr. and Mrs. Alex Hillman, New York
- The Flight into Egypt*. 1940–48. Oil on canvas,  $24 \times 18\frac{1}{2}$ ". Private collection, France.
- Christian Intimacy*. 1940–48. Oil on canvas,  $18\frac{1}{2} \times 25\frac{5}{8}$ ". Private collection, Paris
- The Holy Face*. c. 1940–48. Oil on canvas,  $20 \times 14\frac{3}{4}$ ". Private collection, Paris
- Veronica*. 1940–48. Oil on canvas,  $29\frac{5}{8} \times 14\frac{1}{4}$ ". Private collection, Paris
- Stella Vespertina*. 1940–48. Oil on canvas,  $18\frac{3}{4} \times 14$ ". Private collection, Paris
- \**Head of a Clown*. 1940–48. Oil on wood,  $25\frac{1}{2} \times 18\frac{1}{2}$ ". Lent by the Museum of Fine Arts, Boston. *Ill. p. 21*
- Autumn*. 1948. Oil on canvas,  $26\frac{3}{4} \times 41\frac{1}{4}$ ". Private collection, France
- Notre Jeanne*. 1948. Oil on canvas,  $26\frac{1}{2} \times 18\frac{7}{8}$ ". Private collection, Paris
- \**The Flight into Egypt*. 1948. Oil on canvas,  $14\frac{1}{2} \times 13$ ". Private collection, France. *Ill. p. 20*
- Bitter Sweet*. 1948–52. Oil on canvas,  $15 \times 9\frac{3}{4}$ ". Private collection, France
- The Dreamer*. 1948–52. Oil on canvas,  $22\frac{1}{2} \times 15$ ". Private collection, France
- Yoko*. 1948–52. Oil on canvas,  $17\frac{1}{2} \times 13$ ". Private collection, France
- The Bewildered*. 1948–52. Oil on canvas,  $14 \times 9\frac{1}{2}$ ". Private collection, France
- End of Autumn, No. 3*. 1948–52. Oil on canvas,  $41 \times 29\frac{1}{8}$ ". Private collection, France
- End of Autumn, No. 5*. 1948–52. Oil on canvas,  $24\frac{3}{4} \times 35\frac{1}{4}$ ". Private collection, Paris
- \**Twilight*. 1952. Oil on canvas,  $23\frac{1}{4} \times 39\frac{3}{8}$ ". Private collection, Paris. *Ill. p. 20*
- Ecce Homo*. 1952. Oil on canvas,  $19\frac{5}{8} \times 17\frac{3}{4}$ ". Private collection, France

## PRINTS

Georges Rouault has been one of the most prolific printmakers of the 20th century. His first etchings, lithographs and monotypes are dated 1910. A decade later these were followed by the great *Miserere*, completed between 1922 and 1927 but not published until 1948.

Originally intended as two portfolios of 50 plates each *Miserere* and *Guerre* were based on texts by the French author André Suarès. The project so departed from the original plan as envisioned by the artist and his publisher, Ambroise Vollard, that only about 65 large plates were finished of which 58 appear in the definitive edition of 1948. Four plates not included in the published edition and two plates from a subsequent printing are included in the present exhibition.

In 1928 Rouault completed illustrations (begun as early as 1918) for Vollard's text *Les Réincarnations de Père Ubu*. During 1926 and 1927 Rouault also worked on a series of illustrations for Baudelaire's *Les Fleurs du Mal* which, like so many projects commissioned by Vollard, remains unpublished.



The complex graphic techniques of *Miserere*, *Père Ubu* and *Les Fleurs du Mal* offered the artist a great variety of graphic expression. Heliogravure plates were first mechanically made after paintings, gouaches and wash drawings by Rouault. These reproductions then served as the copper plates on which the artist composed his designs. Rouault re-worked the plates with etching, aquatint, drypoint, roulette—indeed almost every intaglio technique except direct burin engraving.

The decade of the 1920s marked Rouault's greatest activity as a printmaker. In addition to the illustrations for Vollard, Rouault also made many lithographs for the French publisher E. Frapier. The lithographs for two series *Démagogie* and *Cirque Forain* were issued as separate prints between 1924 and 1927. *Souvenirs Intimes*, six lithographs accompanying a book of recollections by the artist, was published by E. Frapier in 1926. Notable among other lithographs of the 1920s are the series *Petite Banlieue* and a large self portrait in color, both issued in 1929 by the Editions Quatre Chemins.

During the 1930s Rouault illustrated four books for Vollard: *Le Cirque* (1930, unpublished), *Le Cirque de l'Etoile Filante* (1934–35, published 1938), *Passion* (1935–36, published 1939) and a second *Les Fleurs du Mal* (1936–38, unpublished). The illustrations for each book consisted of several color etchings and aquatints as well as many wood engravings in black and white. The color etchings were made by the master printer, Roger Lacourrière after gouaches by Rouault. The artist carefully supervised the production of the color plates Lacourrière worked on the red, yellow and blue separations; the artist himself on the key black separation. The wood engravings by Georges Aubert meticulously reproduce Rouault's original designs.

At the same time Rouault completed several large lithographs such as the portrait of Paul Verlaine. Lacourrière also etched a few large color plates after paintings by Rouault which the artist himself signed.

WILLIAM S. LIEBERMAN

*Titles given in italics are actual, if in quotation marks merely descriptive. For MISERERE additional titles enclosed in parentheses are the artist's original captions and differ from those of the published edition.*

*Dates given appear on the prints unless enclosed in parentheses.*

#### SINGLE PRINTS. 1910–33

Unless otherwise listed, collection Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

*Seated Nude* (menu design for a dinner to commemorate the Atelier Gustave Moreau). 1910. Two etchings,  $5\frac{1}{8} \times 3\frac{1}{2}$ " each. The Museum of Modern Art, Purchase Fund

*Clown with Monkey*. 1910. Monotype,  $22\frac{1}{4} \times 15$ ". Gift of Mrs. Sam A. Lewisohn, New York

*Laborers*. (c. 1910.) Monotype,  $32\frac{1}{8} \times 23\frac{1}{4}$ ". Lent by Paul A. Regnault, Laren, the Netherlands

*The Horseman*. 1910. Color lithograph,  $13\frac{1}{8} \times 17\frac{1}{2}$ ". Private collection, Paris

*Acrobat*. (1924–27.) Lithograph, trial proof, first state,  $12\frac{1}{2} \times 9\frac{1}{4}$ ".

*Charles Baudelaire* (with remarque). (1924–26.) Lithograph,  $10\frac{7}{8} \times 6\frac{1}{2}$ "

*The Bilboquet Player*. (1924–27.) Lithograph, first state,  $12\frac{5}{8} \times 9\frac{3}{8}$ "

*The Bilboquet Player*. (1924–27.) Lithograph, fourth and final state,  $12\frac{5}{8} \times 8\frac{1}{8}$ "

*Self Portrait*. 1929. Color lithograph,  $13\frac{5}{8} \times 9\frac{7}{8}$ ".

*Paul Verlaine*. 1933. Lithograph,  $16\frac{1}{2} \times 12\frac{1}{8}$ ". The Museum of Modern Art, gift of the artist

#### MISERERE. 1922–27

58 etchings and aquatints. Commissioned by Ambroise Vollard, published by l'Etoile Filante, Paris, 1948. Collection Museum of Modern Art.

Title page for *Miserere*: Have mercy upon me, O God, according to Thy loving kindness. 1923. Trial proof (pl. 1)

Title page for *Guerre*: They have ruined even the ruins. 1926. Trial proof (pl. 34)

*Jesus Mocked*. 1930. State after published edition (pl. 2)

\**We think ourselves kings*. 1923. Trial proof (pl. 7). Gift of Victor S. Riesenfeld. Ill. p. 22

*Who does not paint himself a face?* 1922 (pl. 8). Gift of the artist

*In the old suburb of long-suffering*. 1923. Published state (pl. 10)

*The society lady fancies she has a reserved seat in heaven*. 1922. Trial proof (pl. 16). Gift of the artist

*The emancipated woman who has lost her way*. 1923. Published state (pl. 17)

\**Beneath a forgotten crucifix (Love ye one another)*. 1926. Trial proof touched with pen and ink (pl. 20). Gift of the artist. Ill. p. 23

*Lonely Street*. 1922. Trial proof after published state (pl. 23). Lent by James William Reid, New York

*Jean François never sings hallelujah (Jean Marie Terreneuvus, Jean Marie does not belong to the Academy)*. 1923. Trial proof touched with pen and ink (pl. 25). Gift of the artist

*In the land of thirst and terror*. 1923. Trial proof (pl. 26). Gift of Victor S. Riesenfeld

*In all things, tears (Eurydice! Eurydice!)*. 1926. Trial proof touched with pen and ink (pl. 27). Gift of the artist

*He that believeth in me, though he were dead, yet shall he live*. 1923. Published state (pl. 28)

*This will be the last time, little father!* 1927. Trial proof (pl. 36). Gift of the artist

*Man is wolf to man (Dig your grave, my boy, and rest)*. 1926. Trial proof touched with pen and ink (pl. 37). Gift of the artist

*The Chinese invented gunpowder, they say, and gave it to us*. 1926. Published state (pl. 38)

*We are mad*. 1922. Published state (pl. 39)

*Face to face*. 1922. Trial proof (pl. 40). Gift of the artist

*War which all mothers hate (War is horrible for mothers)*. 1927. Trial proof touched with pen and ink (pl. 42). Gift of the artist



*My homeland dear, what has become of you? (Man is wolf to man).* 1927. Trial proof touched with pen and ink (pl. 44). Gift of the artist

*The righteous, like sandalwood, perfume the axe that strikes them.* 1926. Published state (pl. 46)

*Out of the depths have I cried to Thee, O Lord.* 1927. Trial proof (pl. 47). Gift of the artist

*In the press, the grapes were trodden.* 1922. Trial proof (pl. 48). Gift of the artist

*The nobler the heart, the less stiff the collar (With neither life nor joy).* 1926. Trial proof, touched with pen and ink (pl. 49). Gift of the artist

*The law is hard, but it is the law.* 1926. Trial proof (pl. 52). Gift of the artist

\**Dead men, arise! (The very dead are risen).* 1927. Trial proof (pl. 54). Gift of the artist. Ill. p. 23

*Sometimes the blind have comforted those who see (The blind will long be led by the halt).* 1926. Trial proof touched with pen and ink (pl. 55). Gift of the artist

*And with his wounds we are healed.* 1922. Published state (pl. 58)

"*Benediction.*" (1927?) Trial proof of an unpublished plate

"*A Lady.*" (1927?) Trial proof of an unpublished plate

\*"*Portrait of a Man.*" (1927?) Trial proof of an unpublished plate. Ill. p. 24

"*Old Woman.*" (1927.) Trial proof of an unpublished plate

#### DÉMAGOGIE. 1924-26

A series of about 12 lithographs. Published as separate prints by E. Frapier, Paris, 1924-26. Unless otherwise listed, collection Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

\**The Ass: Full hands to the innocents. We shall all be wise.* (1924-26.) Trial proof, second state. Ill. p. 27

*Citizen Gaspard: The future belongs to us.* (1924-26.) Trial proof, first state

*Two Prognosticators.* (1924-26.) Trial proof, first state. The Museum of Modern Art, given anonymously

*Flotsam.* (1924-26.) Trial proof, first state

*The Speaker.* (1924-26.) Fourth state

*We will be strong.* (1924-26.) Trial proof, second state

#### CIRQUE FORAIN. 1924-27

A series of about 12 lithographs. Published as separate prints by E. Frapier, Paris, 1924-27. Collection Museum of Modern Art, given anonymously

*Parade.* (1924-27.) Second stone, fourth state

*Clown and Acrobats (The Strong Man).* (1924-27.) Third state

#### SOUVENIRS INTIMES. 1926

Text by the artist, illustrated with 6 lithographs. Published by E. Frapier, Paris, 1926

*Self Portrait with Cap.* 1926. The Museum of Modern Art, given anonymously

*Gustave Moreau with a White Beard.* 1926. The Museum of Modern Art, given anonymously

*Gustave Moreau with Small Hat.* 1926. The Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

*J. K. Huysmans.* 1926. The Museum of Modern Art, gift of Mrs. Edith Gregor Halpert

*André Suarès.* 1926. The Museum of Modern Art, gift of Mrs. Edith Gregor Halpert

*Léon Bloy.* 1926. The Museum of Modern Art, gift of Mrs. Edith Gregor Halpert

#### LES FLEURS DU MAL (first project). 1926-27

A series of etchings and aquatints to illustrate Baudelaire's poems. Commissioned by Ambroise Vollard, unpublished. Unless otherwise listed, collection Nelson A. Rockefeller, New York.

"*Grimacing Man.*" 1926

\*"*Man's Head.*" 1926. Ill. p. 26

\*"*Bride and Groom.*" 1926. The Museum of Modern Art, Purchase Fund. Ill. p. 27

"*Female Skeleton.*" 1927

#### LES RÉINCARNATIONS DU PÈRE UBU. 1928

Text by Ambroise Vollard, illustrated with 22 etchings and aquatints and 104 wood engravings (engraved by Georges Aubert). Published by Ambroise Vollard, Paris, 1932. Illustrations exhibited, collection Museum of Modern Art, gift of the artist.

"*A Man in Pith Helmet*" (pl. 2). 1928

\*"*Man with Top Hat*" (pl. 3). 1928. Ill. p. 25

"*Negro Porter*" (pl. 8). 1928

"*Negro with Upraised Arms*" (pl. 11). 1928

"*Floating Dragon*" (pl. 16). 1928

#### PETITE BANLIEUE. 1929

A series of 6 lithographs. Published by Editions Quatre Chemins, Paris, 1929. Collection Museum of Modern Art, given anonymously.

*The Burial of Hope* (pl. 5). 1929

*The Street of the Future* (pl. 6). 1929

#### LE CIRQUE. 1930

Text by André Suarès, illustrated with 7 color etchings and aquatints and 82 wood engravings (engraved by Georges Aubert). Commissioned by Ambroise Vollard, unpublished. Illustrations exhibited, collection Museum of Modern Art, gift of the artist.

"*Equestrienne*" (pl. 5). 1930

\*"*Seated Clown*" (pl. 6). 1930. Ill. p. 25

#### LE CIRQUE DE L'ETOILE FILANTE. 1934-35

Text by the artist, illustrated with 17 color etchings and aquatints and 90 wood engravings (engraved by Georges Aubert).



Published by Ambroise Vollard, Paris, 1938. Illustrations exhibited, collection Museum of Modern Art, gift of the artist.

*Juggler* (pl. 5). 1934

*Weary Bones* (pl. 8). 1934

*Master Arthur* (pl. 11). 1934

*Miss Bitter Sweet* (pl. 12, black separation only). 1934. Lent by Curt Valentin Gallery, New York

*Miss Bitter Sweet* (pl. 12). 1934

#### PASSION. 1935-36

Text by André Suarès, illustrated with 17 color etchings and aquatints and 82 wood engravings (engraved by Georges Aubert). Published by Ambroise Vollard, Paris, 1939. Unless otherwise listed, collection Museum of Modern Art, gift of the artist.

*Christ of the Outskirts* (pl. 1). 1935

*Assistant Executioner Carrying a Part of the Cross* (pl. 2). 1935

*The Children* (pl. 5). 1935

*Christ* (pl. 6). 1936

*Assistant Executioner Carrying a Part of the Cross* (pl. 16). 1935

#### LES FLEURS DU MAL (second project). 1936-38

Baudelaire's poems, illustrated with 12 color etchings and aquatints. Commissioned by Ambroise Vollard, unpublished. Collection the Santa Barbara Museum of Art, gift in memory of Mr. and Mrs. Rollin Saltus by their son R. S. Saltus

*Tombstone*. 1936

#### BOOKS ON ROUAULT

SOBY, JAMES THRALL. Georges Rouault: painting and prints. 3rd ed., New York, Museum of Modern Art, 1947, 141 pp., 131 illus. (4 col.).

First issued in 1945 for exhibition of Rouault's work held at the Museum. Includes extensive bibliography.

VENTURI, LIONELLO. Georges Rouault, Paris, Skira, 1948, 116 pp. plus 185 plates (12 col.).

Revised and enlarged edition, in French, of volume published by E. Weyhe, 1940. Includes extensive bibliography.

MARITAIN, JACQUES. Georges Rouault, New York, Abrams, 1952, 22 pp., 24 illus. (9 col.). (The Library of Great Painters. Portfolio edition.)

*Man in 18th-Century Costume*. 1937

*A Lady*. 1937

*Tower*. 1938

*Two Men*. 1938

#### ENAMELS

*Into the Desert*. c. 1950. Enamel on copper,  $8\frac{1}{4} \times 8$ ". Private collection, Paris

*Rainbow Circus*. c. 1950. Enamel on copper,  $10\frac{1}{8} \times 8$ ". Lent by Musée National d'Art Moderne, Paris

#### CERAMICS

*Clowns and Circus*. 1907.  $23\frac{1}{2} \times 17\frac{1}{4}$ ". Lent by Mr. and Mrs. Alex Hillman, New York

*Pierrot*. c. 1911. Diameter  $17\frac{3}{8}$ ". Lent by Norbert Schimmel, Great Neck, New York

#### TAPESTRIES

*The Flowers of Evil*. c. 1932. Silk and wool,  $43 \times 29\frac{3}{8}$ ". Lent by Mme Marie Cuttoli, Paris

*Satan*. c. 1933. Silk and wool,  $29\frac{1}{4} \times 45$ ". Lent by Mme Marie Cuttoli, Paris

#### BALLET DESIGNS

Decor for *The Prodigal Son*. 1929. Watercolor and pastel,  $20\frac{1}{4} \times 28\frac{3}{4}$ ". Lent by the Wadsworth Atheneum, Hartford, Conn. The Ella Gallup Sumner and Mary Catlin Sumner Collection.

ROUAULT, GEORGES. *Miserere*. With a preface by the artist, and an introduction by Monroe Wheeler, New York, Museum of Modern Art, 1952, 13 pp. plus 63 plates.

The plates were first published in 1948 in a limited edition of 450 copies by L'Etoile Filante, Paris.

MUSÉE NATIONAL D'ART MODERNE, PARIS. Georges Rouault, Paris, Editions des Musées Nationaux, 1952, 40 pp. plus 20 plates.

Exhibition catalog with essays by Georges Salles and Lionello Venturi. Similar catalogs issued by the Stedelijk Museum, Amsterdam and the Palais des Beaux-Arts, Brussels.



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