

**La Colección Orozco de Libros de Artista e ilustrados/  
The Orozco Collection of Artist & Illustrated Books/  
La Collection Orozco de Livres d'Artiste et illustrés**

**Catalogue raisonné**

**Volume VII**

***Marc Chagall, Raoul Dufy***

**“We believe in the power of art to ignite the imagination, stimulate thought, and provide enjoyment.”**

**The Toledo Museum of Art Mission Statement**

MARC  
CHAGALL

*El catálogo razonado de la Colección Orozco se compone de los siguientes volúmenes :*

*Le catalogue raisonné de la Collection Orozco se compose des suivants volumes :*

*The Orozco Collection catalogue raisonné consists of the following volumes :*

- Volume I** Picasso
- Volume II** Joan Miró
- Volume III** Juan Gris, Antoni Clavé, Manuel Ortiz de Zárate, Francisco Borés, Ortega, Redondela
- Volume IV** Georges Braque
- Volume V** Collective works
- Volume VI** Henri Matisse, Edouard Pignon, Fernand Léger
- Volume VII** Marc Chagall, Raoul Dufy
- Volume VIII** Jacques Villon, André Beaudin, Georges Rouault, André Marchand, André Derain, Dunoyer de Segonzac, André Dignimont, Philippe Bonnet, Jules Pascin, Maurice Brianchon, Robert Delaunay, Maurice Estève, Bazaine, Charles Lapicque, Garache
- Volume IX** Dada & surrealists: Jean Arp, Jean Cocteau, André Masson, Max Ernst, Roger Van de Wouwer, Magritte, Paul Delvaux, Dalí, Wilfredo Lam, Jorge Castillo
- Volume X** Francis Bacon, Giacometti, Henry Moore, Kandinsky, Marino Marini, Masereel
- Volume XI** Antoni Tàpies, François Fiedler, Eduardo Chillida, Antonio Saura
- Volume XII** Palazuelo, Calder, Victor Vasarely, Eduardo Arroyo, Equipo Crónica, Manolo Valdés, Adami, Joan Gardy Artigas
- Volume XIII** Abstract expressionists & others I / Expresionistas abstractos y otros I (Karel Appel, Asger Jorn, Pierre Alechinsky, Andy Warhol, Roy Lichtenstein, Mel Ramos, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Antonio Saura, Alfred Jensen, Allan Kaprow, Alfred Leslie, Joan Mitchell, Kiki O.K., Claes Oldenburg, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Kimber Smith, K.R.H., Sonderberg, Walasse Ting, Bram Van Velde, Bengt Lindström, Rebeyrolle, Bata Mihailovitch & Tom Wesselmann)
- Volume XIV** Abstract expressionists & others II / Expresionistas abstractos y otros II - Revue Noise: (Miquel Barceló, Javier Mariscal, Gilbert & George, Antonio Saura, Edouard Pignon, Karel Appel, Sol Lewitt, Jose Maria Sicilia, Pierre Alechinsky, Sam Francis, Marco del Re, Sean Scully, Aki Kuroda, G. Garouste, J. Immendorff, P. Antoniuccu, O. Gagnere, G. Penone, R. Combas, P. Skira, Broto, V. Bioules, Markus Lüpertz, E. Allington, V. Novarina, S. Merlino, M. Kaminsky, G. Barthelemy, W. Alberti, Christian Boltanski, F. Martin, G. Da Gioz, E. Garouste, M. Bonetti, P. Moignard, B. Flanagan, W. Buttner, M. Paszko, V. Corpet, H. Delprat, I. Champion-Metadier, Sixtus, D. Labauvie, F. Lamore, G. Traquandi, D. Diao, P. Dusapin, G. Gasiorowsky, P. Nivollet, P. Buraglio, G. Jeanclos, W. Dahn, H.-P. Adamsky, E. Bach, S. Szczesny, R. Fetting, J. G. Dokoupil, P. Bokanowski, A. Messenger, C. Viallat, E. Montrelay, D. Tremblett, M. Neumann, J. Beuys, P. Raynaud, Ph. Favier, R. Thomas, N. Prangenberg, O. Oudiette, C. Boutin, A. Leonov, S. Ristelhueber, Y. Bresson, D. Orlopp, A. Merz, P. Faucher, R. Barry, M. Henich)
- Volume XV** Abstract expressionists & others III / Expresionistas abstractos y otros III. Derriere le Miroir: (Collective issues, Hans Hofmann, Adam, Raoul Ubac, Pierre Tal Coat, Alain le Yaouanc, Pol Bury, Edward Kienholz, Gérard Titus-Carmel, Shusaku Arakawa, Saül Steinberg, Kienholz, Lindner, Télémaque)

## Marc Chagall

**Título/Title/Titre:** *Drawings for the Bible*

**N° Inventario/ Object No / N° Inventaire:** CO-VERVE-37-38-1960 CHAGALL BIBLE

**Autor/Author/Auteur:** Text by Gaston Bachelard

**Editor/Publisher/Editeur:** Harcourt, Brace and Company, New York / Editions de la Revue Verve, Paris (1960)

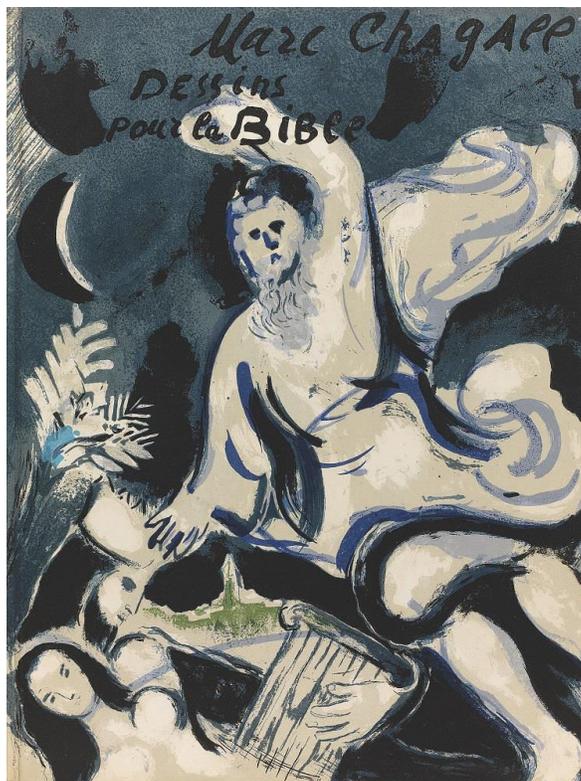
**Impresor/Printer/Imprimeur:** Mourlot Frères, Paris (lithographs), Draeger Frères, Paris (reproductions in heliogravure)

**Formato/Format:** Folio (14 x 10 3/8 inches; 355 x 262 mm)

**Ilustraciones/Illustrations:** 49 litografías originales de Chagall en papel de Vitela, de las cuales 26 en colores (Mourlot 230-254) y 23 en negro (Mourlot 255-277) / 49 original lithographs by Chagall on wove paper (26 in colour –Mourlot 230-254 + 23 in black –Mourlot 255-277) / 49 lithographies originales sur Velin dont 26 en couleurs couverture comprise, tirées par Mourlot ; 23 lithographies originales en noir, outre 96 reproductions /

The original lithographs included are:

a) **In colour** (All the colour lithographs were also issued in an edition with wider margins on Arches Paper (52.4 cm x 37.8 cm) of 50 copies, numbered and signed by Chagall) :  
Mourlot 230a Drawings for the Bible (front cover)



Mourlot 230b Drawings for the Bible (rear cover)

Mourlot 231 Le Visage d'Israel - The Face of Israel

Mourlot 232 Paradise

Mourlot 233 Paradise

Mourlot 234 Creation

Mourlot 235 Adam et Eve et le fruit défendu

Mourlot 236 God and Eve

Mourlot 237 Adam and Eve expelled from Paradise

Mourlot 238 Cain and Abel

Mourlot 239 Sara and Abimelech

Mourlot 240 Sara et Les Angels (Sarah and The Angels)

Mourlot 241 Hagar and Ishmael in the Desert

Mourlot 242 Rachel hides her father's household gods

Mourlot 243 Tamar, Judah's daughter-in-law

Mourlot 244 Rahab sheltering Joshua's spies in Jericho

Mourlot 245 Noémie et ses Belles-Filles (Naomi and her Daughters-in-Law)

Mourlot 246 Ruth gleaning

Mourlot 247 Rencontre de Ruth et de Booz

Mourlot 248 Ruth aux pieds de Booz



Mourlot 249 Boaz wakes up and sees Ruth at his feet  
 Mourlot 250 Michal saves David from Saul  
 Mourlot 251 Ahasuerus sends Vashti away  
 Mourlot 252 Esther  
 Mourlot 253 Job Praying  
 Mourlot 254 Job désespérée  
 b) In black & White :  
 Mourlot 255 Back of M. 232  
 Mourlot 256 Back of M. 233  
 Mourlot 257 Back of M. 234  
 Mourlot 258 Back of M. 235  
 Mourlot 259 Back of M. 236  
 Mourlot 260 Back of M. 237  
 Mourlot 261 Back of M. 238  
 Mourlot 262 Back of M. 239  
 Mourlot 263 Back of M. 240  
 Mourlot 264 Back of M. 241  
 Mourlot 265 Back of M. 242  
 Mourlot 266 Back of M. 243  
 Mourlot 267 Back of M. 244  
 Mourlot 268 Back of M. 245  
 Mourlot 269 Back of M. 246  
 Mourlot 270 Back of M. 247  
 Mourlot 271 Back of M. 248  
 Mourlot 272 Back of M. 249  
 Mourlot 273 Back of M. 250  
 Mourlot 274 Back of M. 251  
 Mourlot 275 Back of M. 252  
 Mourlot 276 Back of M. 253



Mourlot 277 Back of M. 254

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**The Museum of Modern Art (MoMA), New York:**

MoMA Manhattan Special Collections PER Verve;

**Metropolitan Museum of Art, New York:** Special

Collections - 100.52 V612 Q OCLC: 01516493

**Art Institute of Chicago:** Library location: ff Special

K 705 V57a

**J. Paul Getty Museum, Los Angeles:** Special

Collections Arntz Library Gloria de Herrera Papers

Acc.No: 86-S586

**Baltimore Museum of Art, Baltimore, MD:**

**Brooklyn Museum** Brooklyn, NY: Brooklyn

Oversize N200 C34 B12

**Museum of Contemporary MCA Chicago IL:**

**Museum of Fine Arts, Boston, MA :** MassArt

Special Collections Call Number: [SpCol]

NC1135.C48 B33 1960

**Museum of Fine Arts, Houston, TX:** Hirsch

Oversize Call Number: NC1135.C48 B33

**Worcester Art Museum** Worcester, MA:

**Tate Gallery, London:** Complete Verve collection under Special Collections  
**Victoria and Albert Museum, London:** National Art Library Special Collections: Periodicals -- France 1937-1960  
**Musée national d'art moderne-Centre Pompidou, Paris:** Bibliothèque Kandinsky. Complete Verve collection:  
**Museo Nacional Centro de Arte Reina Sofía, Madrid:** Fondos: REVIA 1126, 1937-1960, n. 1-37/38; CDB.  
 115341 REVIA 126 N° Reg. 115341

**Bibliothèque nationale de France BnF : English edition :** Vol. 1, n° 1 (Dec. 1937)-vol. 10, n° 37/38 (1960)

**Institut National d'Histoire de l'Art, Paris :** Collections Jacques Doucet: ISBN/ISSN 1145-8739 INHA –

**Zentralinstitut für Kunstgeschichte, München :** BZI: 4° Per G 2/146(37-38 R

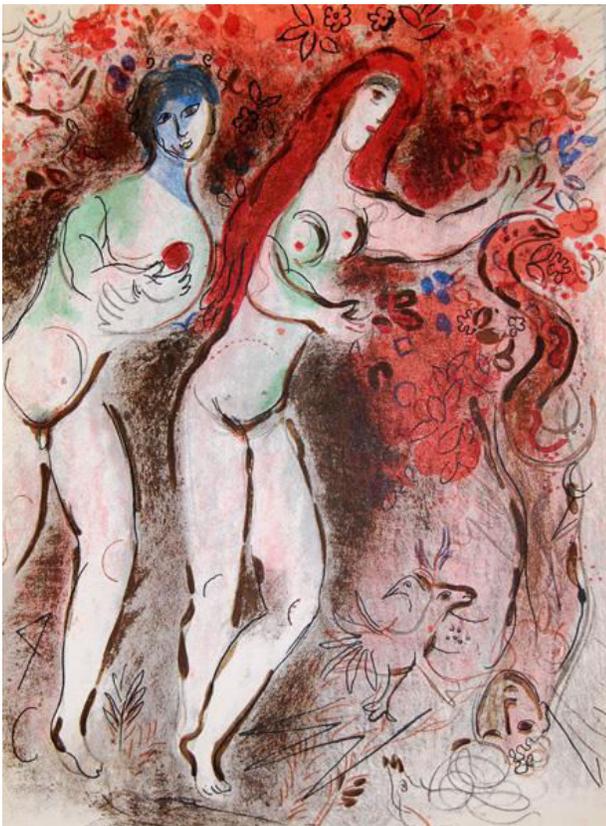
**Catálogos razonados/Catalogues raisonnés:** Murlot, Chagall Lithograph II, 230-279. - Gauss, Marc Chagall. Die Lithographien. La Collection Sorlier, 230-279. Cramer 42

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**Christie's:**

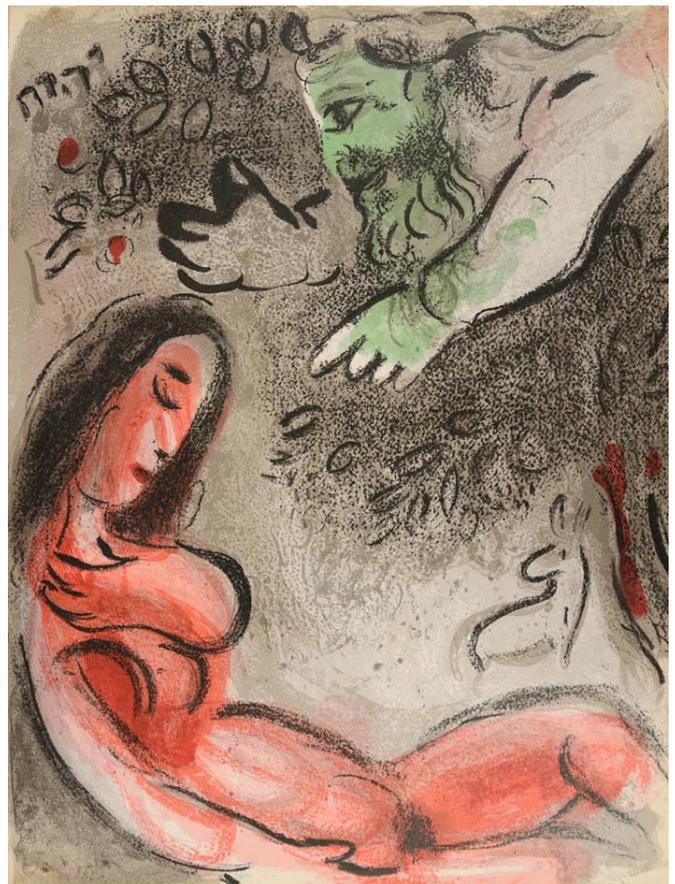
- Sale 8405 *19th & 20th Century and Contemporary Prints and Multiples* 28 April 2000, New York, East Lot 43 Marc Chagall Drawings for the Bible, Vol. X, Nos. 37-38, Paris, Editions de la Revue, Verve 1960 (see C., books 42) Price realised USD 5,640 Estimate USD 2,500 - USD 3,500 Drawings for the Bible, Vol. X, Nos. 37-38, Paris, Editions de la

Revue, Verve 1960 (see C., books 42) the complete set of 24 unsigned lithographs in colors including the cover, 1960, on wove paper, title, text and reproductive plates, on smooth wove paper, in-texte,



from the unnumbered edition, the full sheets, bound (as issued), in very good condition, original paper boards (spine with wear). 362 x 270 mm.

- Sale 2361 *Old Master, Modern and Contemporary Prints including Property from the Estate of Ernst Beyeler* 20 September 2011, London, South Kensington Lot 58 Marc Chagall (1887-1985) Drawings for the Bible, Editions de la



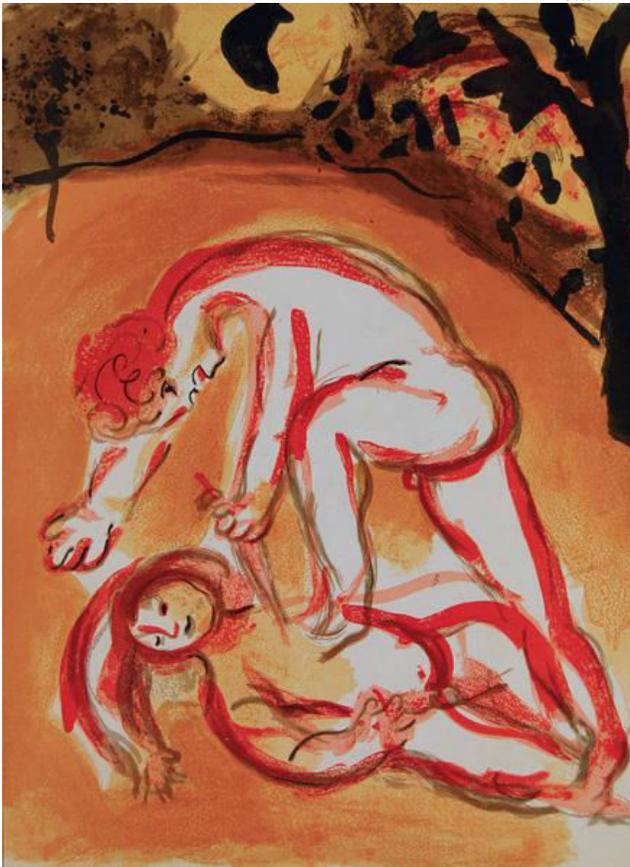
Revue Verve, Vol. X, Nos. 37-38, Paris, 1960 (Cramer books 42) Price realised GBP 2,750 Drawings for the Bible, Editions de la Revue Verve, Vol. X, Nos. 37-38, Paris, 1960 (Cramer books 42). The complete book, including 96 reproductions in black and white and 24 lithographs in colours, on wove paper, hors texte, title, text in English, the full sheets, bound (as issued), in good condition 360 x 270 (overall)



- Sale 1830 Prints and Multiples 1 - 2 May 2007, New York Lot 136 Marc Chagall Creation, from Drawings for the Bible (M. 234) Price realised USD 6,600 Estimate USD 4,000 - USD 6,000 Creation, from Drawings for the Bible (M. 234) lithograph in colors, 1960, on Arches, signed in pencil, numbered 31/50, with full margins, light-, mat and time staining, surface soiling, pale scattered foxing, soft rubbing in places in the margins, old tape and hinge remains in places along the reverse of the margin edges (some with associated rubbing), otherwise in good condition, framed L. 14 1/4 x 10 1/2 in. (362 x 266 mm.) S. 20 1/2 x 14 15/16 in. (520 x 379 mm.)

- Sale 2044 Prints and Multiples 28 - 29 October 2008, New York Lot 73 Marc Chagall Naomi and Her Daughters-in-Law, from Drawings for the Bible, (M. 245; see C. books 42) Price realised USD 3,250 Estimate USD 4,000 - USD 6,000 Naomi and Her Daughters-in-Law, from Drawings for the Bible, (M. 245; see C. books 42) lithograph in colors, 1958-59, on Arches, signed in pencil, numbered 10/50, published by Tériade, Paris, 1960, for Verve (Vol. X, no. 38) with full margins, pale mat and time staining, pale

ve remains in at the sheet edges (with associated discoloration), g on the reverse, otherwise in good condition, framed 13 7/8 x 10 1/2 in. (359 x 267 mm.) S. 20 5/8 x 14 3/4 in. (524 mm.)



**Sotheby's:**

- Old Master, Modern And Contemporary Prints, Including Henri Matisse: Master Printmaker, Works From A Private European Collection And Andy Warhol & The Pop Generation 01 April 2008 London Lot 259 Marc Chagall

Drawings For The Bible: Tamar Daughter-In-Law Of Judah (M. 243) Estimate 3,000 — 4,000 GBP Lithograph printed in colours, 1960, signed in pencil, numbered 24/50, aside from the unnumbered book edition (there were also ten artist's proofs), published by Verve, on Arches wove paper, with wide margins, in good condition apart from slight mount- and light-staining. Image: 357 by 270mm; 13 7/8 by 10 5/8 in Sheet: 522 by 378mm; 20 1/2 by 14 7/8 in

- Fine Books & Manuscripts, Including Americana 03 June 2014 | New York Lot 161 Chagall, Marc Dessins pour la bible. Paris, Editions de la revue Verve, VOL. X. N° 37-38, 1960 Estimate 1,500 — 2,000 USD

Lot Sold. 1,875 USD (Hammer Price with Buyer's Premium) Folio (14 x 10 1/4 in; 355 x 260 mm), 96 reproductions in black and white, and 24 lithographs

in colours hors-texte, on wove paper, bound as issued; spine lightly worn and faded.

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

I. From: OH 7e CIEL (Lausanne, Switzerland) Price: US\$ 9,125.46 (EUR 7.774,52) Bible - Dessins pour la Bible \* Chagall Marc : Published by Verve, Paris [10.9.1956-29.7.1960] (1960) Description: Verve, Paris

[10.9.1956-29.7.1960], 1960. Reliés 36 x 27, couvertures illustrées couleurs. Tout petit manque en pied du dos pour le premier tome de ce duo, menus accrocs et traces de manipulation aux deux. 30 lithographies originales, dont 18 en couleur couverture comprise puis 47 lithographies originales dont 25 en couleurs couverture comprise, tirées par Mourlot, outre 105 puis 96 reproductions. Copieux duo biblique à la puissante iconographie. Introductions de Meyer Shapiro et Jean Wahl au premier volume puis de Gaston Bachelard pour le second. Pas si fréquent complet. [Cramer 25 & 42] Éditions originales. L'un des 6'500 exemplaires pour le premier, tirage inconnu du second. Bookseller Inventory # YG15829

2. From: Peter Grosell, Antiquarian Bookseller (Copenhagen, Denmark) Price: US\$ 8,122.74 (EUR 6.920,25) Dessins pour la Bible. Chagall, Marc: Published by 1960 (1960) Description: 1960, 1960. Verve Nos 37-38. Paris 1960. Rigt illustr. i s/h og med 24 orig. farvelitografier. 4to. Orig. kart. Richly illustr. in black/white and with 24 orig. lithographs in colour. Publisher's pictorial boards. Bookseller Inventory # 130496

3. From: Libreria Antiquaria Prandi (Reggio Emilia, RE, Italy) Price: US\$ 7,072.52 (EUR 5.850,00) Chagall Marc. Drawings for the Bible. Dessins pour la Bible., Verve n. 37-38. Text by Gaston Bachelard. Description: Verve, Paris, 1960. 4° gr.; pp. non num 178 su carta pesante con 48 litografie originali di cui 24 a colori a piena pagina; 96 riproduzioni a heliogravure. Numero speciale della rivista Verve dedicato ai disegni di tema Biblico del Maestro; questa è l'edizione con testo inglese distribuito in Gran Bretagna da A.Zwemmer London. Ril. cartone edit. illustrato da litografia originale a colori, titoli al dorso e al piatto. Bell'esemplare ottimamente conservato. Cfr. Cramer-Chagall n.°42; Mourlot-Chagall Lithographe n.°230-280.(vedi riproduz.) Num. catalogo: 249. Bookseller Inventory # 22781

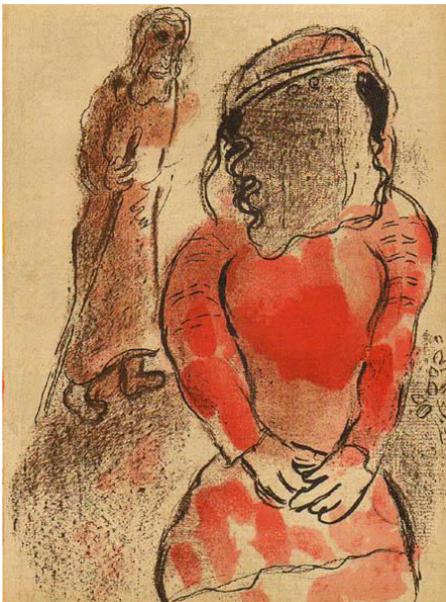
4. From: Gerhard Zähringer Antiquariat & Galerie



(Zürich, ZH, Switzerland) Price: US\$ 6,740.40 (EUR 5.742,55) Dessins pour la Bible. Verve, Vol. X - Nos 37-38 / Drawings for the Bible by Marc Chagall. Text by Gaston Bachelard. Description: Paris, Verve (Distr. by A.Zwemmer London), 1960. 36 : 26,8 cm. (XVIII), 96, (16) S., 24 Original-Farblithographien, 23 s/w Lithographien verso u. 1 Orig.-Farblithographie über beide Deckel und Rücken. Orig.-Pappband. Mourlot, Chagall Lithograph II, 230-277. - Gauss, Marc Chagall. Die Lithographien. La Collection Sorlier, 230-277. - This double number of Verve contains the drawings made by Chagall in 1958 and 1959 on biblical themes which in general he had not dealt with in his illustrations for the Bible reproduced in Verve 33/34. The present work comprises 96 reproductions in black and white and 24 lithographs in color, as well

as a cover specially designed for this volume. Lithography in color by Mourlot Frères, Paris. - Ecken und Kapitale minimal berieben sonst tadelloses Exemplar der englischen Ausgabe.  
 Sprache: en. Bookseller Inventory # 19273

5. From: Gerhard Zähringer Antiquariat & Galerie (Zürich, ZH, Switzerland) Price: US\$ 6,740.40 (EUR 5.742,55) Dessins pour la Bible. Verve, Vol. X - Nos 37-38. Text de Gaston Bachelard. Chagall, Marc.  
 Description: Paris, Verve 1960. 36 : 26,8 cm. (XVIII), 96, (16) S., 24 Original-Farblithographien, 23 s/w Lithographien verso u. 1 Orig.-Farblithographie über beide Deckel und Rücken. Orig.-Pappband. Mourlot, Chagall Lithograph II, 230-277. - Gauss, Marc Chagall. Die Lithographien. La Collection Sorlier, 230-277. - Ce double numéro de Verve comprend les dessins que Marc Chagall a exécutés en 1958 et 1959 sur les thèmes bibliques qu'il n'avait en général pas traités dans son illustration pour la Bible, gravée à l'eau-forte et qui fut reproduite dans le numéro 33/34 de Verve. Cet ouvrage comporte 96 reproductions en noir et 24 lithographies en couleurs ainsi que la couverture qui ont été spécialement réalisées pour le présent ouvrages. Lithographie en couleurs par Mourlot Frères, Paris. - Tadelloses Exemplar der französischen Originalausgabe.  
 Sprache: fr. Bookseller Inventory # 20103 6. From: Gerhard Zähringer Antiquariat & Galerie (Zürich, ZH,



Switzerland) Price: US\$ 6,740.40 (EUR 5.742,55) Dessins pour la Bible. Verve, Vol. X - Nos 37-38 / Drawings for the Bible by Marc Chagall. Text by Gaston Bachelard Description: Paris, Verve (Distr. by A.Zwemmer London), 1960. 36 : 26,8 cm. (XVIII), 96, (16) S., 24 Original-Farblithographien, 23 s/w Lithographien verso u. 1 Orig.-Farblithographie über beide Deckel und Rücken. Orig.-Pappband. Mourlot, Chagall Lithograph II, 230-277. - Gauss, Marc Chagall. Die Lithographien. La Collection Sorlier, 230-277. - This double number of Verve contains the drawings made by Chagall in 1958 and 1959 on biblical themes which in general he had not dealt with in his illustrations for the Bible reproduced in Verve 33/34. The present work comprises 96 reproductions in black and white and 24 lithographs in color, as well as a cover specially designed for this volume. Lithography in color by Mourlot Frères, Paris. - Ecken und Kapitale minimal berieben sonst tadelloses Exemplar der englischen Ausgabe.  
 Sprache: en. Bookseller Inventory # 19273  
 7. From: L'Estampe Originale ABAA/ILAB-LILA (Saratoga, CA, U.S.A.) Price: US\$ 6,200.00 (EUR 5.282,15) Drawings for the bible.

Chagall) Chagall, Marc. (1887-1976). Description: 1960. Verve Vol. X, no. 37/38. Text by Gaston Bachelard. Folio. With 24 original lithographs in color including the cover by Chagall and 96 reproductions in black and white. Complete as issued.

Bookseller Inventory # 475

**Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017**

At **Masterworks Fine Art**. 13470 Campus Drive, Oakland Hills, California:

- Marc Chagall, Noémie et ses Belles-Filles (Naomi and her Daughters-in-Law) Drawings from the Bible Series, 1960 Original

ARTIST: Marc Chagall (1887 - 1985)

TITLE: Noémie et ses Belles-Filles (Naomi and her Daughters-in-Law) Drawings from the Bible Series, 1960 REFERENCE: Mourlot 245

MEDIUM: Color Lithograph on Arches Paper IMAGE SIZE: 13 15/16 in x 10 7/16 in (35.4 cm x 26.5)

SHEET SIZE: 20 5/8 in x 14 7/8 in (52.4 cm x 37.8 cm)

FRAMED SIZE: 34 in x 30 1/2 in (86.36 cm x 77.47 cm) EDITION: Numbered from the edition of 50 in pencil in the lower left margin

SERIES: Bible Series SIGNATURE: This work is hand signed by Marc Chagall's

(Vitebsk, 1887 – Saint-Paul, 1985) in the lower right margin.

- Signed Marc Chagall lithograph, Sara et Les Angels (Sarah and The Angels) 1960 from Drawings from the Bible

ARTIST: Marc Chagall (1887 - 1985)



TITLE: Sara et Les Angels (Sarah and The Angels) 1960 from Drawings from the Bible REFERENCE: Mourlot 240 MEDIUM: Color Lithograph on Arches Paper

IMAGE SIZE: 13 15/16 in x 10 7/16 in (35.4 cm x 26.5) SHEET SIZE: 20 5/8 in x 14 7/8 in (52.4 cm x 37.8 cm) FRAMED SIZE: 34 in x 30 1/2 in (86.36 cm x 77.47 cm) EDITION: Numbered from the edition of 50 in pencil in the lower left margin

SERIES: Bible Series SIGNATURE: This work is hand signed by Marc Chagall's (Vitebsk, 1887 – Saint-Paul, 1985) in the lower right margin.

At **Spaightwood Galleries, Inc.** 120 Main Street, Upton MA:

- Job in despair (M. 254). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions. Ours is an impression from the unsigned Verve edition with a complimentary signature. Image size: 356x253mm. Price: \$3,900. Also available without signature. Price: \$1800.

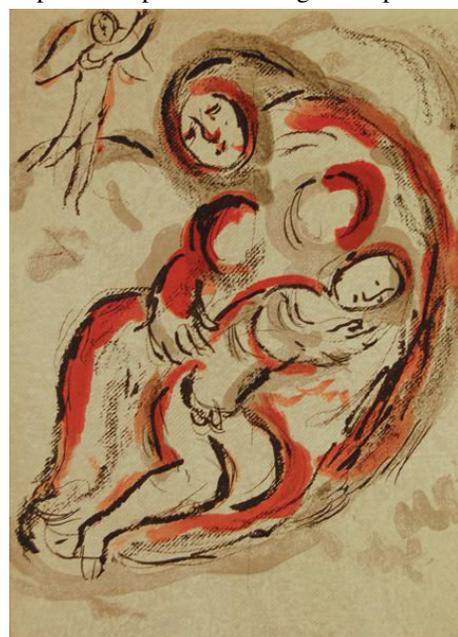
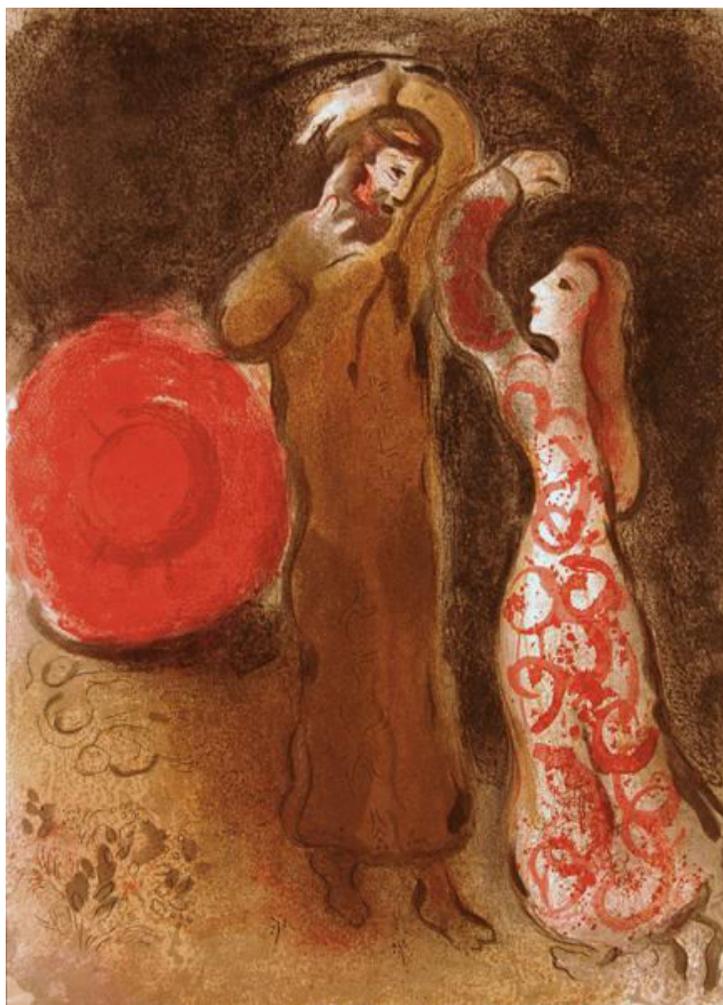
- Ruth at the feet of Boaz (M. 248). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions. Ours is an impression from the unsigned Verve edition with a complementary signature. Image size: 356x253mm. Price: \$3,900. Also available without signature. Price: \$1800.

- Paradise (M. 233). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve. Ours is a very fresh proof before trimming to fit into the bound volume. Outside the margins are the marks to the printers indicating where the page is to be trimmed. Needless to say, when matted, these marks do not show. Image size: 370x270mm. Price: \$2750.

- Paradise (M. 233). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$2250.

- Paradise (M. 232). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve. Ours is a very fresh proof before trimming to fit into the bound volume. Outside the margins are the marks to the printers indicating where the page is to be trimmed. Needless to say, when matted, these marks do not show. Early commentators suggested that before the Fall, Adam and Eve were truly one flesh, separate but joined. Image size: 370x270mm. Price: \$2500.

- God and Eve (M. 236). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions



for Verve (of which ours is one). The image focuses on Eve's grief and God's compassionate rebuke. Image size: 356x253mm. Price: \$2000.

- Adam and Eve expelled from Paradise (M. 237). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve(of which ours is one). Image size: 356x253mm. Price: \$1800

- Paradise (M. 235). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve(of which ours is one). Image size: 356x253mm. Price: \$1800.

- Sara and Abimelech (M. 239). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1800.

- Sarah and the angels (M. 240). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1800.

- The Face of Israel (M. 231). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1800.

- Naomi and her daughters-in-law (M. 245). Original color lithograph, 1960. Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours

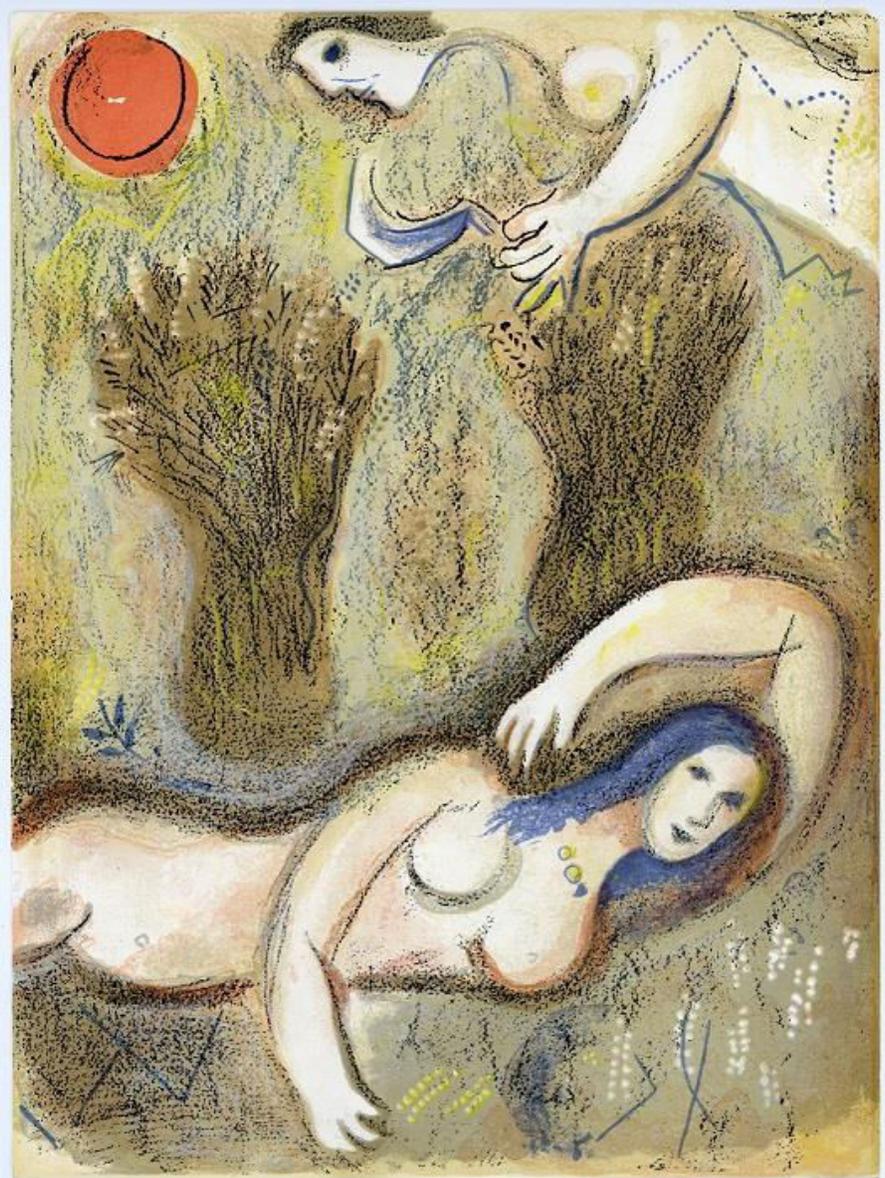
is one). Image size: 356x253mm.  
Price: \$1800.

- Ruth gleaning (M. 246). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1800.

- Job Praying (M. 253). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1800.

- Hagar and Ishmael in the Desert (M. 241). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Sarah thrust Abraham on Hagar when she believed that she was unable to give him an heir; as soon as Sarah gave birth to Isaac, she demanded that Abraham put Hagar away. Hagar and Ishmael were dying in the desert when the Lord sent an angel to rescue them. Herman Melville's *Moby Dick* begins with the command, "Call me Ishmael," suggesting perhaps that we are lost in our own deserts until rescued by the angel of the Lord. Image size: 356x253mm. Price: \$1600.

- Rachel hides her father's household gods (M. 242). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500



unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1600.

- Tamar, Judah's daughter-in-law (M. 243). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1600.

- Rahab sheltering Joshua's spies in Jericho (M. 244). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1600.

- Michal saves David from Saul (M. 250). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1600.

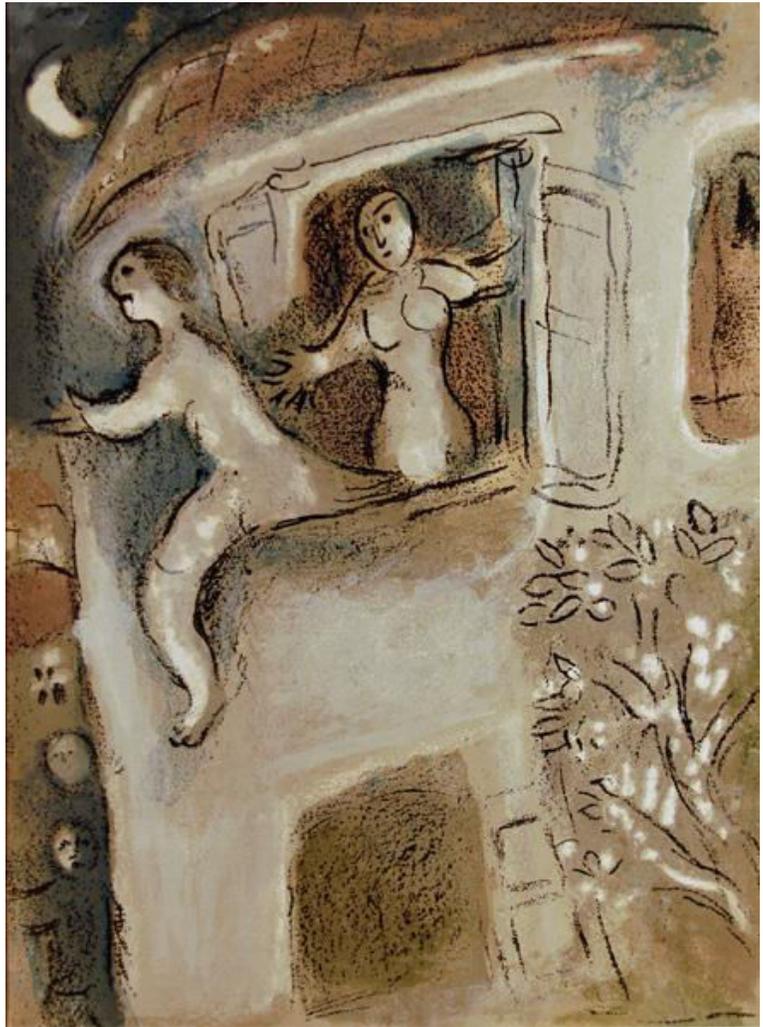
- Ahasuerus sends Vashti away (M. 251). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for

Verve (of which ours is one). Vashti is the wife of King Ahaseurus of Assyria; her only function in the Bible is to be dismissed for refusing to come at her husband's command and to make a place for Esther to succeed her as the Queen in order that she might save Israel from destruction at the hand of Haman. Image size: 356x253mm. Price: \$1600.

- Cain and Abel (M. 238). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm. Price: \$1,575.

- Drawings for the Bible (M. 230a). Original color lithograph, 1960. c. 6500 unsigned impressions. This lithograph served as the front cover for a special number of Verve. It shows David, Bathsheba, and God. There is a double-size signed and numbered lithograph containing both the front and rear covers without lettering. The top inch of the cover has various tears and paper losses including tears between the "a" and the "l" in Chagall top right and crease and paper loss top left. A beautiful image in poor condition. Image size: 356x253mm. Price: \$650.

- Drawings for the Bible (M. 230b). Original color lithograph, 1960. c. 6500 unsigned impressions. This lithograph served as the rear cover for a special number of Verve. It shows a dove flying over a landscape whose dominant figures are a little goat at right, a frequent symbol Chagall uses for himself, and an abstract space into which a



pilgrimage of abstract figures are moving, a symbol, perhaps, for the call of Israel back to a spiritual Jerusalem. There is a double-size signed and numbered lithograph containing both the front and rear covers without lettering. The top 1/4 inch of the cover shows some wear and a small tear just above the wing of the dove at the top of the page. A beautiful image in poor condition. Image size: 356x253mm. Price: \$650.

- Ruth and Boaz meet (M. 248). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions. Ours is an impression from the unsigned Verve edition. Image size: 356x253mm. Price:

Boaz wakes up and sees Ruth at his feet (M. 249). Original color lithograph, 1960. 50 signed and numbered impressions plus 6500 unsigned impressions for Verve (of which ours is one). Image size: 356x253mm.

## Foreword / Préface

“Since early youth, I have been captivated by the Bible. It seemed and still seems to me the greatest source of poetry of all time. Since then, I have sought out its reflection in life and in art. The Bible as it were resonates in nature, and it is this secret I try to convey.”

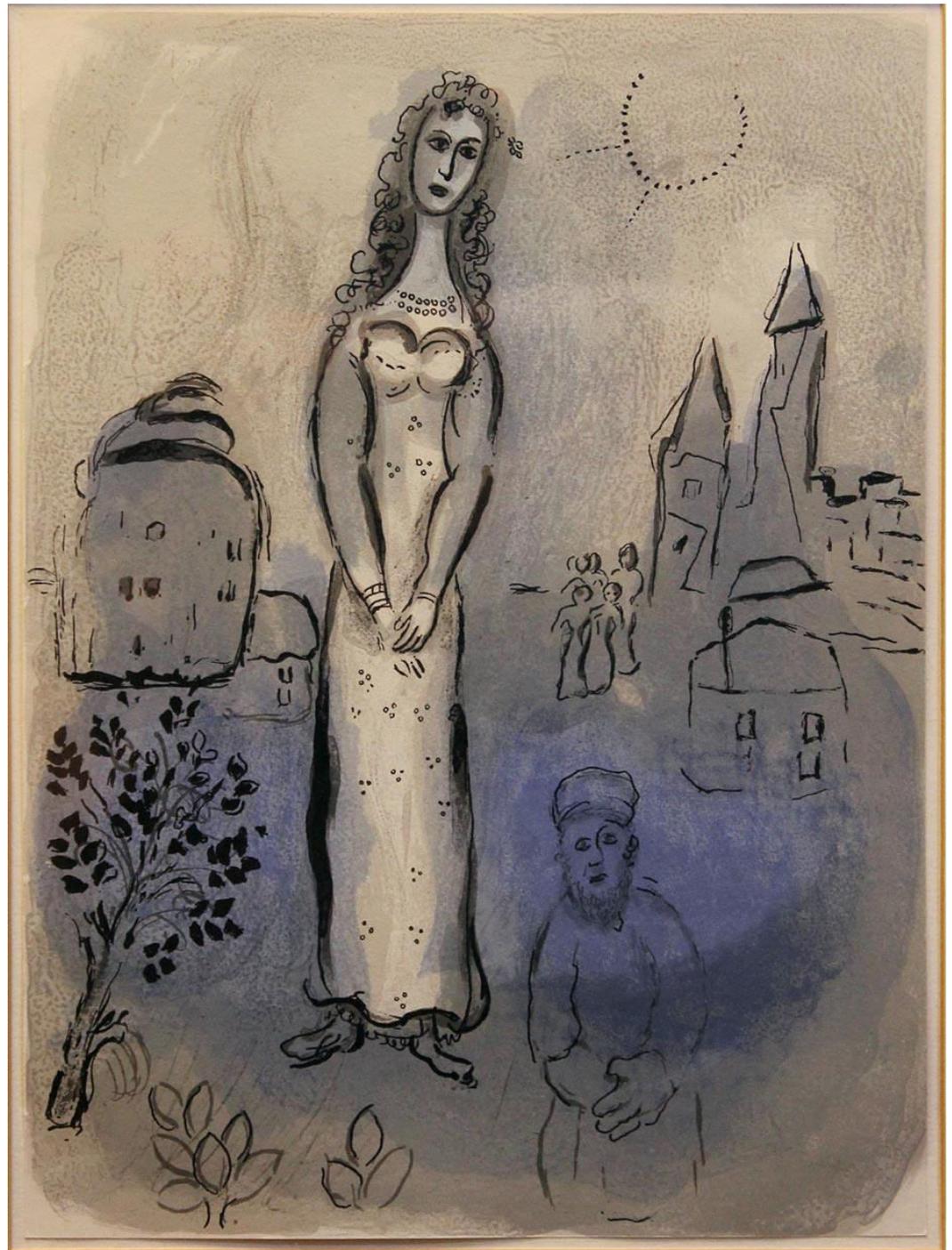
Thus spoke Marc Chagall in a speech at the opening of the Musée National Message Biblique Marc Chagall in Nice in

1973. And it cannot be denied that a substantial proportion of the artist’s work was inspired by Biblical texts. A new study focuses on these very works; here we have briefly illuminated some of the findings (Chang Young Park: *La Bible illustrée par Chagall (1887–1985): un dialogue interculturel et son évolution*. Diss Paris 2008, cf. *Dessins pour la Bible: une Bible différente ou complémentaire*, pp. 240–255).

Two well-known publishers of books by painters, Ambroise Vollard and Tériade, played a significant role also by commissioning and advising Chagall with regard to the original cycles of drawings illustrating the books of the Old Testament.

It was at the request of Ambroise Vollard, the great art dealer and publisher of artist books, that Marc Chagall composed his first cycle of illustrations for the Bible. On his death in 1939 Vollard—who in 1900 had brought out Paul Verlaine’s *Parallèlement* with 109 original lithographs by Paul Bonnard (a splendid volume today regarded as the first modern

artist book and which signaled a turning-point in the history of illustrated book publishing)—left a vast number of projects for volumes that were realized only years later by several other publishers. These projects included a number of works by Chagall. Having been requested by Vollard to prepare a cycle of pictures for a book, Chagall first proposed illustrating Gogol’s *Dead Souls* and etched a series of plates between 1924 and 1925. After this work (only published in 1948 by Tériade), Chagall painted a number of gouaches illustrating Jean de La Fontaine’s *Fables* for Vollard, though once again



the book with Chagall's etchings was actually brought out by Tériade much later, in 1952.

Various letters testify that Biblical themes were of great interest for Marc Chagall from 1925/26 onward, in other words several years before he started working on Vollard's Bible, and even before 1931, when the artist went on a journey to "see Palestine ... to touch the land". The Bible was also realized and published by Tériade for Verve editions in 1956. Sixty-six of the 105 etchings were engraved in the studio of Maurice Potin from 1931 to 1939, with a further thirty-nine gravures being reworked and completed by the artist in the studio of Raymond Haasen, who collaborated on the work and pulled them from 1952 to 1956. This masterpiece was issued in two volumes, including 275

numbered copies and 20 copies not

for trade and all signed by the artist. Moreover, one hundred albums on Arches paper were pulled containing the 105 plates

of the work, hand-painted, signed and numbered by the artist. The Old Testament verses are all quoted from the translation

of the original Hebrew texts by the Pastors and Professors of the Reformed Church of Geneva and printed in 1638 in

that city. The same translation is used for the Dessins pour la Bible. In 1956, these Bible

engravings were reproduced in photogravure and issued in numbers 33 and 34 of the

eighth volume of Verve, *Revue artistique et littéraire*, founded by

Tériade in 1937. For this work, the artist especially composed sixteen color and twelve

black-ink lithographs, as well as

a cover and title page. The gravures are preceded by a short text by art historian and critic

Meyer Schapiro translated by

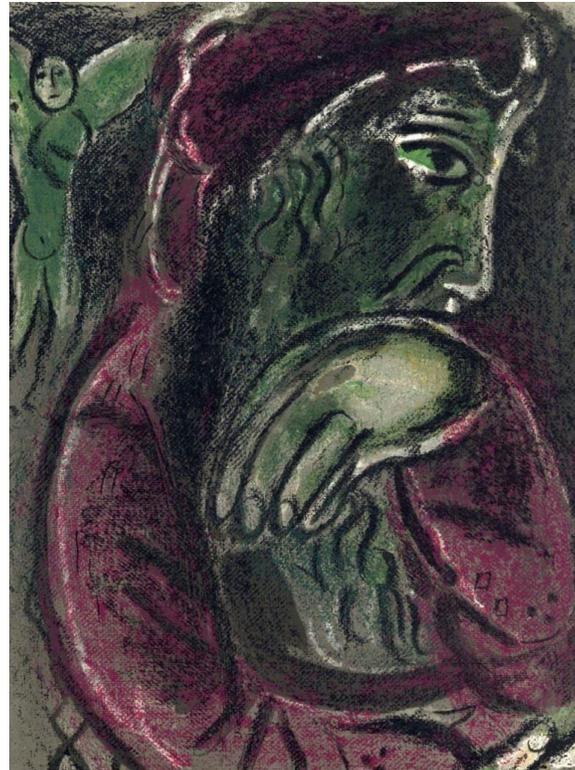
J. Laganne and a poem by philosopher and poet Jean Wahl, *L'écriture est gravure*. Tériade once again published the Bible in 1958 with 105 watercolor etchings, Chagall highlighting certain details on the plates in watercolor.

Of the three sections (the Torah, the Nevi'im and the Ketuvim) that compose the Tanakh (that is, the Hebrew Bible), Marc Chagall's illustrations are primarily concerned with the Torah and part of the Nevi'im. From the Torah

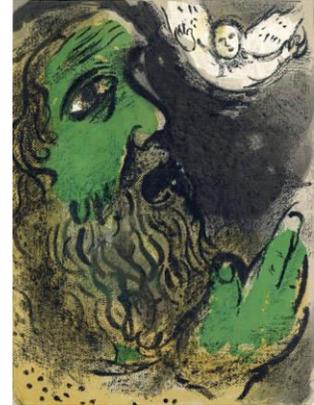
(also known as the Pentateuch) the artist chose the books of Genesis (25 etchings), Exodus (14), Leviticus (1), and

Deuteronomy (2), leaving out Numbers; from the Nevi'im, the books of Joshua (9 etchings), Judges (6), Samuel (17),

Kings (15), Isaiah (10), Jeremiah (3), and Ezekiel (2). Chagall devoted only one etching to the Ketuvim (the Book of Lamentations).



(8), but added a drawing for the book of Numbers



In 1958 and 1959 Chagall produced a series of drawings on Biblical themes that he had essentially not dealt with in illustrations for his Bible. These Dessins pour la Bible appeared in 1960 in numbers 37 and 38 of the tenth volume of the

review Verve. In addition to 96 reproductions of the drawings in black ink, the work comprises 24 color lithographs, as well as a cover especially conceived for the volume and a further 23 ink lithographs. Completed on July 29, 1960, printing

was undertaken by Draeger Frères for the mono chrome photogravure and by Mourlot Frères as regards the color lithography.

The run was 6,500 copies, together with 50 numbered and signed copies on Arches paper and 10 artist proofs not

for circulation. The pictures are accompanied by a text by the philosopher and specialist in epistemology Gaston Bachelard: an Introduction to the Bible of Chagall.

The color lithographs, like the drawings, are concerned with Biblical themes, whereas the black ink lithographs show

mainly plant and animal motifs. In illustrating the Biblical text, the artist's interest focused principally on books from the

Nevi'im he had not illustrated in the Bible, and on others from the Ketuvim. As regards books already treated in the

Bible and which he illustrated here again, preference was given to previously omitted episodes. Of 96 drawings reproduced,

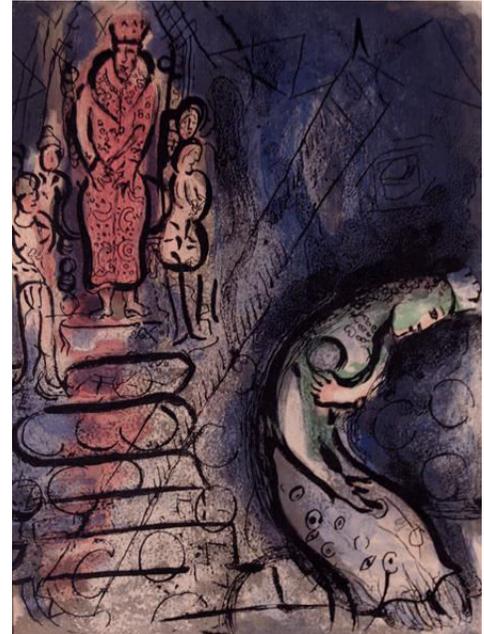
46 were dedicated to books of the Old Testament already present in the Bible. With respect to the Torah, Chagall

once again turned to the books of Genesis (28 drawings) and Exodus

that he had passed over in the earlier Bible. He returned to the books of Joshua (1 drawing), Judges (6), and Samuel (6), but the selection from the Nevi'im centred primarily on twelve books of "Minor Prophets", devoting 20 drawings to eight of them: Joel (3 drawings), Amos (3), Obadiah (1), Jonah (6), Micah (1), Habakkuk (1), Zachariah (3) and Malachi (1). Finally, some 29 drawings feature the Ketuvim, more precisely the books of Ruth (3), Ezra (1), Nehemiah (1), Esther (7), Job (2), the Psalms (2), Ecclesiastes (2), the Song of Songs (8) and Daniel (3).

One of the chief differences characterizing the Drawings, as distinct from the illustrations for the Bible, is the almost constant presence of women in both the drawings and lithographs, as Gaston Bachelard already notes in his introduction: "So, before coming to the Prophets, I wanted to share the rapture Chagall feels in drawing the women of the Bible." (see p. 19) He further comments how "a whole suite of drawings speaks of this blossoming of female powers." (see p. 19)

Twenty plates illustrate the chief female protagonists in Genesis: Sarah and Hagar, Rebekah, Rachel and Leah—together with their handmaidens, as Bachelard remarks: "In those happy times, beautiful women possessed beautiful maidservants." (see p. 22) Lot's wife and Dinah are also present, while the newly treated books, such as Ruth, Esther, and the Song of Songs, where "Chagall ... again depicts ...] a world embellished by women" (see p. 24), provide ample opportunity for the artist to lavish attention on female figures. In fact, women appear in no less than forty drawings—that is, in almost half. Be they wives, mothers or patriots, through them Chagall strives to depict the specific virtues of womanhood. In this sense the drawings differ from the etchings of the Bible, which tend to revolve around the great male characters of the Old Testament: patriarchs, kings and prophets, such as Noah, Abraham, Jacob, Joseph, Moses, Joshua, Samson, David, Solomon, Elijah, Isaiah, Jeremiah and Ezekiel. The color lithographs also teem with female protagonists: the Virgin of Israel on the frontispiece, but also Eve, Sarah, Hagar, Tamar, Rahab, Naomi and her daughters-in-law, and Ruth. Hence the drawings here, in showing other figures and other aspects of the Old Testament text, form as it were a counterpart to the engravings for the Bible.



Stylistically, the works by Chagall in this double number of Verve show more homogeneity than those for the Bible, similarly published in a double number of Verve some four years earlier, and in which plates etched in the 1930s rub shoulders with others made in the 1950s. Furthermore Chagall's drawings and lithographs differ widely from the prints he made for his Bible published in 1956. The drawings were produced with various materials and on various supports. Without a second thought, it seems, in the scenes shown here Chagall deployed ink, charcoal, pencil, or wash on a range of more or less grainy papers of varying textures, to generate a broad spectrum of effects. The artist appears to be able to work even more intuitively, more freely. The line is more fluid, curving, almost wavy; the figures often look as though they are dancing across the page. These differences flow essentially from the techniques employed. The plates for the Bible were etchings engraved on copper. The illustrations for the Dessins pour la Bible are drawn directly on the paper or, for the lithographs, on stone, affording Chagall greater freedom, greater ease, and greater spontaneity. The technique was far from unknown to Chagall, as he had learned it in Berlin in 1922. He only started composing color lithographs much later, however, in New York, where he had taken refuge in 1941. There he created an extensive series of color lithographs illustrating Four Tales from the Arabian Nights in 1945/46, the book being published in 1948 by Pantheon Books, New York. After his return to France, in the early 1950s the artist turned his hand to mastering the intricacies of this printing technique in Paris, in the workshop of the famous printer and lithographer Fernand Mourlot, whom he had met in 1950. Soon lithography became one of Chagall's favorite modes of expression. Drawing and lithography both accentuate the sensuality of what are often naked or half-naked female bodies. The tendency extends also to certain male figures. As Bachelard observed regarding the appearance of man and woman in Paradise: "A dream of androgyny runs through several plates in the book." (see p. 15) Images of great poetry, they are enlivened at intervals by pliant bodies, all in curves, with wonderfully gentle and supple movements.

Marc Chagall once again took inspiration from the Bible in composing a cycle of color lithographs to illustrate the book of Exodus (issued in 1966), as well as a series of color etchings and aquatints for the Psalms of David (published in 1979).

**Béatrice Hernad**

**Título/Title/Titre:** *Visions de Paris*

**N° Inventario/ Object No / N° Inventaire:** CO-VERVE-27-28 CHAGALL 1-8(1952)

**Impresor/Printer/Imprimeur:** Mourlot

**Ilustraciones/Illustrations:** 9 litografías originales de Chagall. The lithographs were also commercialized in short print-runs (75 copies) numbered and signed by Chagall.

**Catálogos razonados/Catalogues raisonnés:**

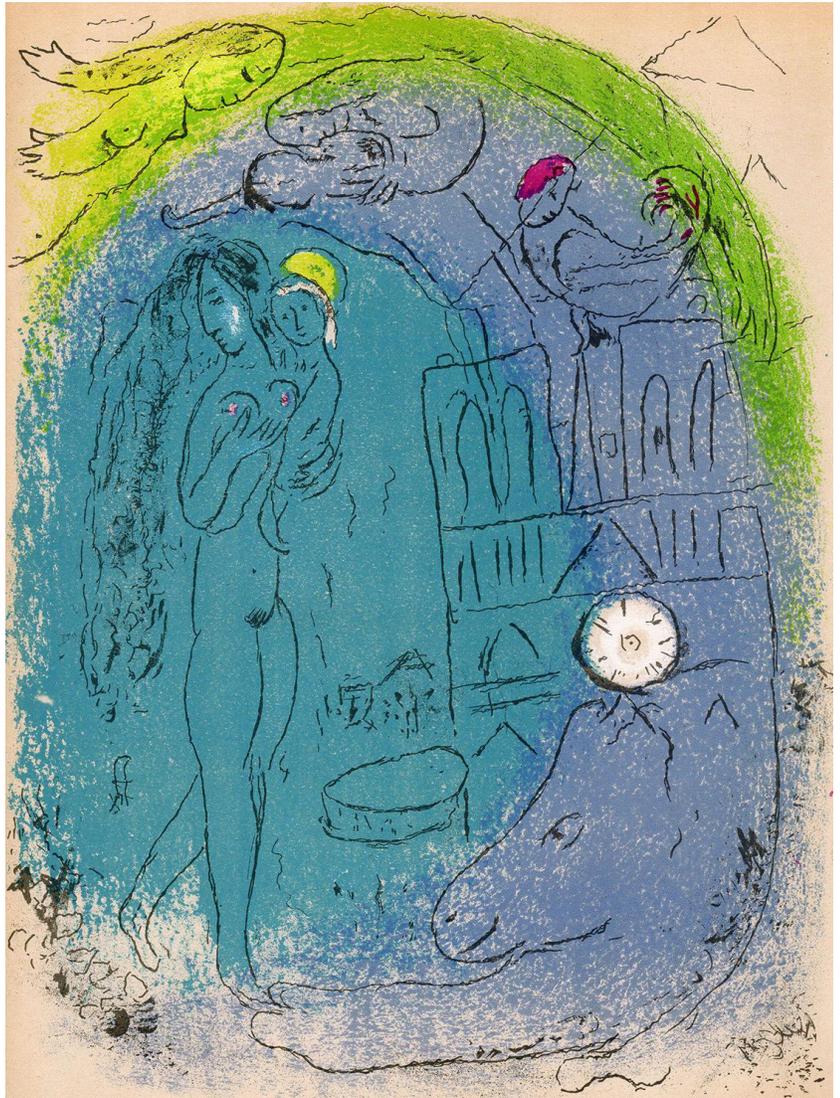
**Chagall:** Cramer 23, Mourlot 80-87. **Miró:** Cramer 25; Mourlot 121.

**Exposiciones/Exhibitions/Expositions:**

*Chagall : L'oeuvre gravé*, Bibliothèque nationale, Paris 1957 Catalogue exposition réd. par Jean Adhémar et Jean Vallery-Radot (Cat n° 198-207)

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Montreal Books (Westmount, QC, Canada) Price: US\$ 3,000.00 (EUR 2.539,40) Verve 27 & 28 - Moods and Movements in Art -Description: Reynal & Company, New York, 1959. Hardcover. Book Condition: Very Good. No Jacket. George Braque, Henri Matisse, Henri Laurens, Alberto Giacometti, Andre Masson, Fernand Leger, Bores, Juan Miro, Gromaire, Marc Chagall (illustrator). 1st Edition. Originally published in France as issues 27 & 28 of Verve. Text in French with English translation booklet by Serge Hughes in pocket affixed to front pastedown. All lithographs present. Lithographs by



George Braque (2pp), Henri Matisse (4pp), Henri Laurens (2pp), Alberto Giacometti (2 pp), Andre Masson (4 pp), Fernand Leger (4 pp), Bores (2 pp), Juan Miro (4 pp), Gromaire (2 pp), and Marc Chagall (9 pp). (Note, the table of contents states that there are 8 pp of lithograph by Chagall; however, we count 9 pp.) Cover is a lithograph by Braque. Sunning to spine of cover; pages and lithographs in fine condition. First edition in English. Size: 4to - over 9¾ - 12" tall. Book. Bookseller Inventory # 504108

2. From: RPBooks (Rouses Point, NY, U.S.A.) Price: US\$ 3,000.00 (EUR 2.539,40) Verve 27 & 28 - Moods and Movements in Art - Published by Reynal & Company, New York (1959) Description: Reynal & Company, New York,

1959. Hardcover. Book Condition: Very Good. No Jacket. George Braque, Henri Matisse, Henri Laurens, Alberto

Giacometti, Andre Masson, Fernand Leger, Bores, Juan Miro, Gromaire, Marc Chagall (illustrator). 1st Edition.



Originally published in France as issues 27 & 28 of Verve. Text in French with English translation booklet by Serge Hughes in pocket affixed to front pastedown. All lithographs present. Lithographs by George Braque (2pp), Henri Matisse (4pp), Henri Laurens (2pp), Alberto Giacometti (2 pp), Andre Masson (4 pp), Fernand Leger (4 pp), Bores (2 pp), Juan Miro (4 pp), Gromaire (2 pp), and Marc Chagall (9 pp). (Note, the table of contents states that there are 8 pp of lithograph by Chagall; however, we count 9 pp.) Cover is a lithograph by Braque. Sunning to spine of cover; pages and lithographs in fine condition. First edition in English. Size: 4to - over 9¾ - 12" tall. Book. Bookseller Inventory # 504108

3. From: Gerry Kleier Rare Books (Martinez, CA, U.S.A.) Price: US\$ 2,500.00 (EUR 2.116,17) Verve. Vol. VII. Nos. 27 & 28. Item Description: Editions De La Revue Verve., Paris, 1953. Hardcover. Book Condition: Near Fine. Dust Jacket Condition: No Dust Jacket. First Edition. The Paris edition. Modest cover wear, else a clean copy. No Jacket. 1st Edition. All lithographs present and clean.

Lithographs by George Braque (2pp) , Henri Matisse (4pp) , Henri Laurens (2pp) , Alberto Giacometti (2 pp) , Andre Masson (4 pp) , Fernand Leger (4 pp) , Bores (2 pp) , Juan Miro (4 pp) , Gromaire (2 pp) , and Marc Chagall (9 pp). (Note, the table of contents states that there are 8 pp of lithograph by Chagall; however, we count 9 pp. ) Cover is a lithograph by Braque. Bookseller Inventory # 285685

### Chagall's Visions of Paris:

Chagall's earliest lithographs were created in black and white. In 1952 he attempted his first lithographs in colours; three compositions for the lithographic set, Visions de Paris and a single lithograph entitled, Bonjour sur Paris. Mother and Child in front of Notre Dame hails from the Visions de Paris set. Consisting of three colour and four black and white lithographs Visions de Paris marks an important cornerstone in Chagall's career. Executed shortly after the end of the



Second World War, these lithographs commemorate both Chagall's return to his beloved city and the resumption of peace. Many of the famous images and symbols which are synonymous with Chagall's art are introduced here. Most important, however, is his rich and textured introduction of colours. These most important prints thus set the stage for the famous colour lithographs the artist created from 1952 to 1985.

The seven original lithographs for *Visions de Paris* were commissioned by the Paris publisher, Verve, and were bound into their 1952 double number volume on pages 127 to 134. (At the same time these lithographs were individually issued in a small, pencil signed edition of 75 impressions.) Both sides of the sturdy, wove paper were used for printing and therefore a black and white lithograph appears on the verso of this original colour lithograph. The black and white lithograph on the verso of *Mother and Child in front of Notre Dame* is a view of the Seine from Chagall's studio. He has written these lines within the stone under this image, "Visions de Paris qui sont peut-etre les memes et qui ne sont pas les memes Paris reflet de mon coeur. Je voudrais m'y fondre, ne point etre seul avec moi - meme Marc Chagall, 1952"

Consisting of three colour and four black and white lithographs *Visions de Paris* marks an important cornerstone in Marc Chagall's career. Executed shortly after the end of the Second World War, these lithographs commemorate both Chagall's return to his beloved city and the resumption of peace. Many of the famous images and symbols which are now synonymous with Chagall's art are introduced here. Most important, however, is his rich and textured introduction of colours. These most important prints thus set the stage for the famous colour lithographs the artist created from 1952 to 1985.

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As the large Vision de Paris was printed on a double sheet of paper it contains two black and white Chagall lithographs on the verso. One image depicts the Arc de Triumph while the other is a fantasy scene portraying recumbent lovers in front of the Paris Obelisk. As Vision de Paris is a double page lithograph it contains the vertical fold and slight pin prick holes for binding. With its lush colours and rich imagery it is undoubtedly one of Marc Chagall's most important early colour lithographs.

**Litografias en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017**

**At Spaightwood Galleries, Inc.** 120 Main Street, Upton MA:

- Vision of Paris (M. 81). Original color lithograph, 1952. 75 signed & numbered + 6000 unsigned impressions (of which ours is one). Published in a special issue of the deluxe art review Verve dedicated to Chagall's vision of Paris. One of Chagall's earliest color lithographs, with the usual off-center centerfold, several millimeters are covered by the mat. Image size: 353x528mm. Price: \$3250.

- Mother and Child at the Eiffel Tower (M. 94). Original color lithograph, 1954. 75 signed and numbered impressions plus 2500 impressions signed in the plate. Published in a special number of the deluxe art review Derriere le Miroir dedicated to Chagall's vision of Paris. Image size: 310x260mm. Price: \$775.

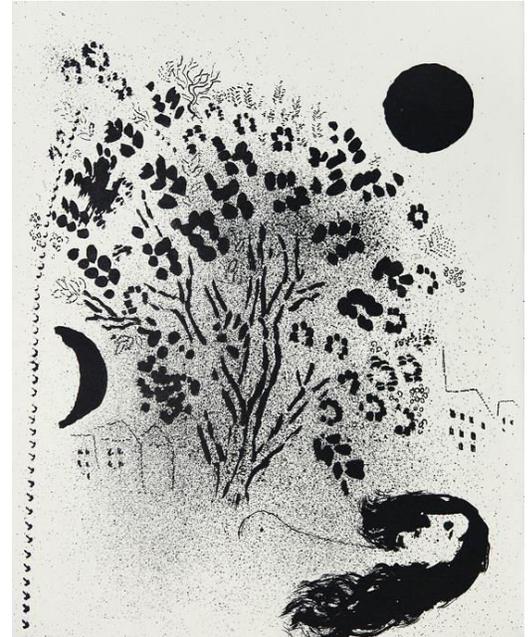
- Place de la Concorde (M. 83). Original color lithograph, 1952. 75 signed & numbered + 6000 unsigned impressions. Published in a special issue of the deluxe art review Verve dedicated to



Chagall's vision of Paris. One of Chagall's earliest color lithographs. Image size: 353x264mm. Price: \$2500.

- Mother & child in front of Notre Dame. (M. 82). Original color lithograph, 1952. 75 signed & numbered + 6000 unsigned impressions (of which ours is one). Published in a special issue of the deluxe art review Verve dedicated to Chagall's vision of Paris. One of Chagall's earliest color lithographs. Image size: 353x264mm. Price: \$2000.

- Vision of Paris: Evening (M. 86). Original lithograph, 1952. 75 signed & numbered + 6000 unsigned impressions (of which ours is one). Published in a special issue of the deluxe art review, Verve dedicated to Chagall's vision of Paris. Image size: 353x264mm. Price: \$750.



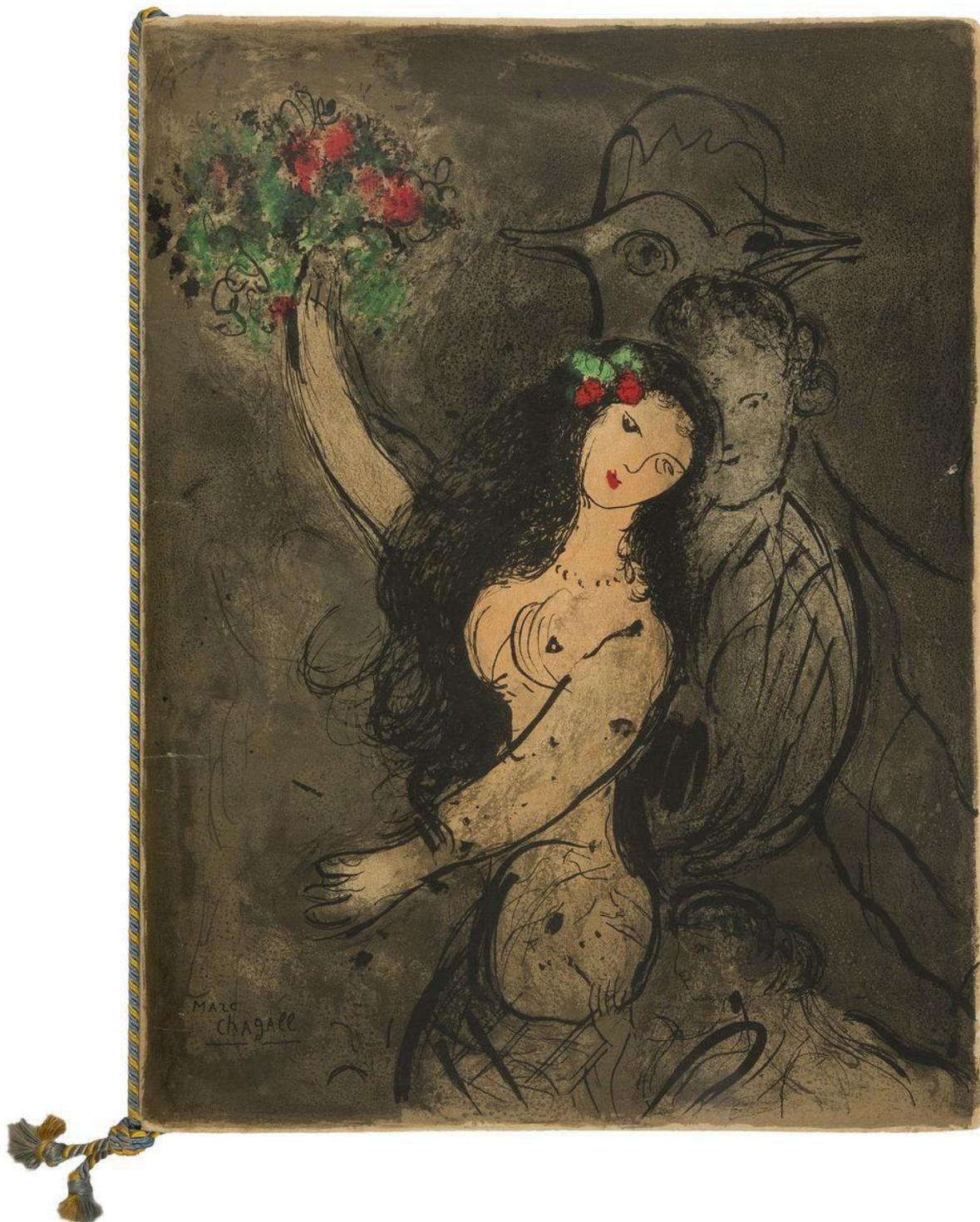
**Título/Title/Titre:** *Couverture de programme de la soirée organisée pour le roi et la reine de Suède*

**N° Inventario/ Object No / N° Inventaire:** CO-CHAGALL-1963-PROGRAMME

**Editor/Publisher/Editeur:** Ministère de la Culture, París, 1963

**Impresor/Printer/Imprimeur:** Imprimerie nationale (programa) y Mourlot (litografía)

**Formato/Format:** 37.5x28 cm En hojas sueltas sujetas por un cordón con los colores de la bandera de Suecia. / En feuilles tenues par un cordonnet, sous couverture rempliée



**Ilustraciones/Illustrations:** Una litografía original de Chagall (*Soiree*) de 37.5x28 cm / Une lithographie originale de Chagall

**Tirada/Print run/Tirage:** 600 ejemplares sin firmar. Se editaron aparte 15 pruebas de la litografía a grandes márgenes (54 x 44 cm) firmados y numerados por el artista / 600 ex non-signées (arches) 15 ex a grandes marges (55x44 cm) sign. + num. en chiffres romains, réservés à l'artiste. \ 600 copies unsigned. There were also 15 copies printed with wide margins, numbered I-XV and signed by the artist.

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Bibliothèque nationale de France**, Paris : Notice n° : FRBNF39856625 12148/cb39856625g Richelieu - Estampes et photographie CA-111 (9)-FOL

**Catálogos razonados de libros de artista:**

Chagall lithographe. 1957-1985 / Fernand Mourlot et Charles Sorlier. 383 Cramer 54, Sorlier 383 Couverture de programme, Paris 1961 (Sic, realmente 1963)

**Presencia en Subastas/Art Sales/ Ventas aux enchères:**

**Ader Nordmann**. Paris. Livres illustres modernes. Editions numérotées. Mardi 5 juillet 2016 à 14h30 Salle des ventes Favart, 3 rue Favart 75002 Paris. Détails du lot n°13 : Estimation : 500 / 600 Résultat : 1 500 € chagall-marc-soiree-offerte-au-theatre-louis-xv-par-le-general-de-gaulle-president-de-la-republique-francaise-en-l'honneur-de-leurs-majestes-le-roi-et-la-reine-de-suede-le-jeudi-30-mai-1963-paris-imprimerie-nationale-1963—13 CHAGALL (Marc). Soirée offerte au Théâtre Louis XV par le général de Gaulle président de la République française en l'honneur de Leurs Majestés le roi et la reine de Suède le jeudi 30 mai 1963. [Paris : Imprimerie nationale], 1963. — Plaquette in-folio, 373 x 279 : (4 ff.), couverture illustrée. En feuilles tenues par un cordonnet, sous couverture rempliée. Rare programme de la soirée donnée au château de Versailles le 30 mai 1963 en l'honneur du roi et de la reine de Suède. Imprimé par l'Imprimerie nationale à l'aide des caractères dits « Romains du roi », il ne fut tiré qu'à 529 exemplaires numérotés sur vélin d'Arches. La couverture est illustrée d'une lithographie originale de MARC CHAGALL (1887-1985). Exemplaire complet de la brochure in-4 consacrée à l'histoire du théâtre Louis XV imprimée en caractères gravés au XVIIIe siècle.

**Artcurial**, Paris : *Estampes et Livres Illustrés* 6 Décembre 2012 Lot 345 - Soirée offerte au Théâtre Louis XV par le général de Gaulle président de la République française en l'honneur de Leurs Majestés le roi et la reine de Suède le jeudi 30 mai 1963. Programme d'une soirée au Château de Versailles en l'honneur du Roi et de la Reine de Suède reçus par le Général de Gaulle. In-2° (380 x 285), sous couverture d'Arches rempliée illustrée de la lithographie originale ; cordon de soie aux couleurs suédoises. Rare programme de la soirée donnée au château de Versailles le 30 mai 1963 en l'honneur du roi et de la reine de Suède. Imprimé par l'Imprimerie nationale à l'aide des caractères dits « Romains du roi », il ne fut tiré qu'à 529 exemplaires numérotés sur vélin d'Arches. La couverture est illustrée d'une lithographie originale de MARC CHAGALL (1887-1985). Exemplaire complet de la brochure in-4 consacrée à l'histoire du théâtre Louis XV imprimée en caractères gravés au XVIIIe siècle. Rare programme de la soirée donnée au château de Versailles le 30 mai 1963 en l'honneur du roi et de la reine de Suède. Imprimé par l'Imprimerie nationale à l'aide des caractères dits « Romains du roi », il ne fut tiré qu'à 529 exemplaires numérotés sur vélin d'Arches.

**MutualArt** c/o Art Trading Services Limited, 22-23 James Street, London WC2E 8NS UK: Marc Chagall Couverture de Programme , 1961 Lithograph printed in colours 15 x 11 in edition of 500 <https://www.mutualart.com/Artwork/Couverture-de-Programme/5E264551F4E19087>

**Artnet Sale Date: March 27, 2014** Artist: Marc Chagall (French/Russian, 1887–1985) Title: Couverture de Programme , 1961–1963 Medium: color lithograph Size: 38 x 28 cm. (15 x 11 in.)

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**Georgetown Frame Shoppe**, 2902½ M Street, N.W. Washington DC: Marc Chagall Soiree. Artist: Marc Chagall Medium: Original lithograph Title: Soiree Year: 1963 Edition: 500 Sheet Size: 15" x 11 1/4" Reference: Cramer 54 Signed: Unsigned Call for Value

**Gallery Iris & Schriek**, Nieuwe Spiegelstraat 11a, Amsterdam, NL: [https://www.iris-schriek.com/#iLightbox\[gallery-rw-1\]/4](https://www.iris-schriek.com/#iLightbox[gallery-rw-1]/4) Contact for pricing: Email: info@iris-schriek.com

**Título/Title/Titre:** *The Ceiling of the Paris Opera / Le Plafond de L'Opera de Paris par Marc Chagall*

**N° Inventario/ Object No / N° Inventaire:** CO-CHAGALL-1966--CEILING

**Autor/Author/Auteur:** Jacques Lassaigne

**Editor/Publisher/Editeur:** André Sauret Éditeur  
1965 (version française) and Frederick A. Praeger,  
1966 (English edition)

**Impresor/Printer/Imprimeur:** Fernand Mourlot  
(lithografías) Imprimerie du Lion, Paris (text and  
photos)

**Formato/Format:** In quarto 33,5 x 25,2 cm

**Ilustraciones/Illustrations:** Un total de 19  
litografías de Chagall, todas impresas por Fernand  
Mourlot: 1 litografía original (M. 434, 32,7 x 24.5  
cm) en frontispicio; 18 litografías de interpretación  
realizadas en las prensas de Mourlot por Charles  
Sorlier, cromista y *factotum* de Chagall, de las cuales  
seis a todo color (dos a doble página –8-9 y 40-41–  
de 32,7 x 49 cm y 4 a toda página –19, 22, 27y 33–  
de 32,7 x 24,5 cm) y 13 a dos colores, incluidas en  
las páginas 24, 25, 35, 38, 47, 51, 62, 66, 70, 74 y 78,  
además de una maqueta final plegada del fresco  
litografiada a dos colores de 61,3 x 47,5 cm (el  
reverso es una cuadrícromía del fresco terminado). /  
Un total de 19 lithographies: en frontispice une  
lithographie originale en couleurs (M. 434) de 32,7 x  
24.5 cm; 6 lithographies d'interprétation de Charles  
Sorlier, chromiste et *factotum* de Chagall, en  
couleurs, tirées chez Fernand Mourlot de 32,7 x 49  
cm (deux) et 32,7 x 24,5 cm (quatre); et 13  
lithographies d'interprétation de Sorlier en deux  
couleurs une de 61,3 x 47,5 cm (la maquette finale  
dépliante) / A total of 19 Chagall lithographs: an  
original lithograph in colours as frontispice (M.  
434) and 18 lithographs after Chagall put on the



stone  
by

Charles Sorlier, Chagall's master-printer and factotum. Of these 18, six are in full colors (two 32,7 x 49 cm and four 32,7 x 24,5 cm) and 13 are in two colors, most of them full page size and one sized 61,3 x 47,5 cm: the Folding design of the ceiling included in rear pocket.

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Museum of Modern Art (MoMA), New York:** MoMA Queens Oversize  
ND699.C5 L323 1966

**Metropolitan Museum of Art, New York:** Offsite 190C34 L332 OCLC  
00369008

**National Gallery of Art, Washington, DC:** Folio Call Number:  
N44.C433/ND L323

**Cleveland Museum of Art:** ID 000186352 OCLC Number 369008ND699.C5  
L323 1966

**Toledo Museum of Art, Toledo, OH:**

**Indianapolis Museum of Art, Indianapolis, IN**

**J. Paul Getty Museum, Los Angeles, CA:** General Collections (ND699.C5  
L323 )

**Museum of Fine Arts, Houston:** Hirsch General Collection Call Number: ND699.C5 L323  
**Fine Arts Museums of San Francisco :**  
**The Frick Collection, New York, NY:** Art Reference Library Stacks 954 C34L33 WorldCat no.43015872  
**Musée national d'art moderne-Centre Pompidou, Paris:** Bibliothèque Kandinsky Réserve Cote : RLQ 5389  
**Bibliothèque nationale de France Paris :**  
**Institut national d'histoire de l'art. Collections Jacques Doucet Paris :** INHA 6e étage - Consultable dans l'espace Jacques Doucet 4 Res 740  
**Victoria and Albert Museum, London:** National Art Library Crypt Store 13.GG.59 -467385NAL



**Tate Gallery, London:** Main Library Collection 7 CHAG LAS 00269  
 0230236

**Kunstmuseum Basel:**

**National Library of Israel, Jerusalem:** נדירים 142 ספרים נדירים TUA R נדירים  
 היכנס לחשבון משתמש

**Catálogos razonados de libros de artista:** Mourlot 434, Sorlier  
 Catalogue number : 250

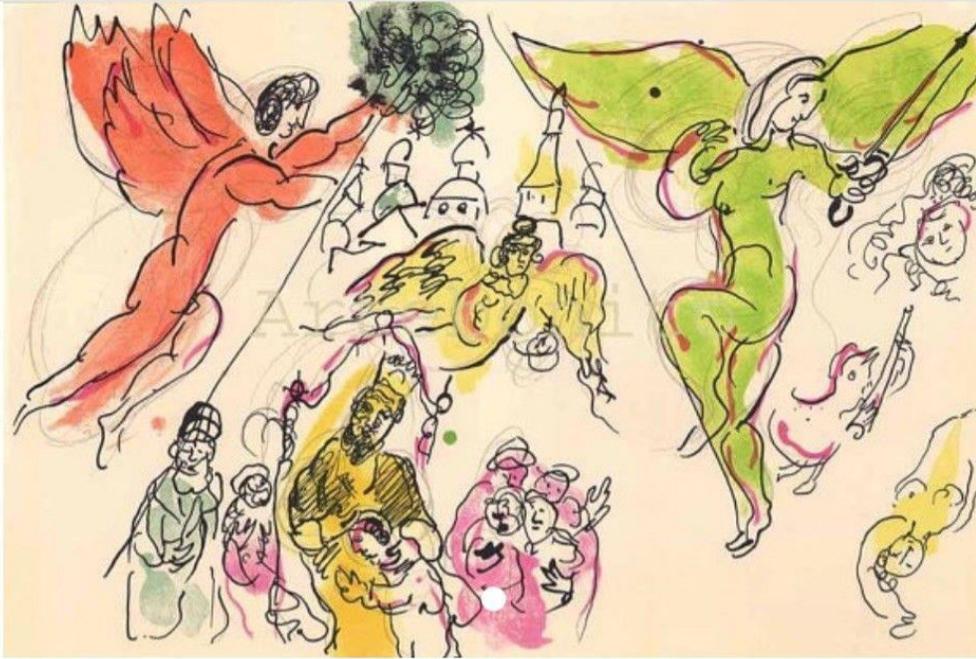
**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** From: T. A. Borden Books (Olney, MD, U.S.A.) Price: US\$ 700.00  
 (EUR 660,04) The Ceiling of the Paris Opera Lassaigne, Jacques & Marc  
 Chagall Published by Frederick A. Praeger (1966)Used Hardcover Item  
 Description: Frederick A. Praeger, 1966. Hardcover. Book Condition: Near  
 Fine. Dust Jacket Condition: Fine. Nearly perfect copy, contents  
 undisturbed; ask for photos; clear plastic wrapper ; 9.13 X 6.57 X 1.11  
 inches; 90 pages. Bookseller Inventory # 43682

**2.** From: D & E LAKE LTD. (ABAC/ILAB) (Toronto, ON, Canada) Price:  
 US\$ 683.37 (EUR 644,36) The Ceiling Of The Paris Opera Sketches  
 Drawings and Paintings. CHAGALL, Marc; LASSAIGNE,  
 Jacques.Published by New York.: Frederick A. Praeger, Publishers, [1966].  
 (1966)Used Hardcover First Edition. Item Description: New York.:



Frederick A. Praeger, Publishers, [1966]., 1966. Hardcover. Dust Jacket Included. folio. pp. 85, [5]. 1 original colour lithograph, 6 colour lithographs after Chagall, numerous other colour & b/w illus, & 1 large double-sided folding plate ('The final study for:') loosely inserted in back pocket (1 side colour). cloth. dw. First Edition of the English Translation. Bookseller Inventory # ABE-348084238



3. From: Reiner Books (Minneapolis, MN, U.S.A.) Price: US\$ 625.00 (EUR 589,33) The Ceiling Of The Paris Opera - Sketches, Drawings and Paintings Chagall, Marc; Jacques Lassaigne; Translated by Brenda Gilchrist Published by Frederick A. Praeger, 1966. [ (1966) Used Hardcover. Item Description: Frederick A. Praeger, 1966. [, 1966. Hardcover. Book Condition: Near Fine. Dust Jacket Condition: Near Fine. ] Hardback, folio, appx 9 7/8 x 13 1/8 inches (25x33.5 cm), Near Fine in Near Fine dj (dj full color front panel, spine titled black on white) and VG+ clear acetate wrapper (acetate wrapper white titling front panel). Book itself tiny corner bump lower corner front cover and tiny bump top corner back cover otherwise book sound, clean & without fault + includes the original color litho frontispiece. DJ very clean with only very minor bit of corner wear (about entirely insignificant). Acetate wrapper about flawless, clean, white titling distinct, lower corner back panel one tiny corner split of appx 3/16ths inch. Pocket affixed inside back cover containing folded Final Study which remains in Fine condition. Book's dustjacket and acetate wrapper (together) are now in single, clear, removable protective glassine mylar. RWR5 Art Painting Architecture. Bookseller Inventory # 06871

### Malraux et Versailles

En 1960 le général de Gaulle décide de faire entièrement restaurer et remeubler un Palais à Versailles de manière à le transformer en résidence présidentielle afin d'accueillir les chefs d'État étrangers en visite officielle.

Au début de l'année 1962 le choix d'André Malraux s'est arrêté sur le Grand Trianon. C'est cette solution qu'il appuie fortement auprès du Président de la République et de ses collaborateurs. Au mois d'août 1962 le général de Gaulle valide définitivement cette option. Les principes d'aménagement sont alors fixés : l'aile gauche du Grand Trianon sera dévolue au logement des chefs d'État étrangers et de leurs suites, et l'aile de Trianonsous-Bois aux appartements privés présidentiels. Néanmoins, en dehors des périodes de visites officielles,



le palais doit rester accessible aux visiteurs du musée.

Dans leur livre *Grandeur et misère du patrimoine*, André Malraux et Jacques Duhamel évoquent la restauration du Grand Trianon : « La tâche est considérable puisqu'il s'agit d'installer tout le confort moderne dans un bâtiment qui n'a ni téléphone, ni chauffage, ni cuisine, ni salle de bains [...] en 1963, le programme s'alourdit avec la commande passée par la présidence de la République d'une suite d'appartements supplémentaires réservés au chef de l'Etat. Il est décidé d'installer ces nouveaux locaux dans l'aile de Trianon-sous-bois ».

Dès lors, le général de Gaulle accueille plus volontiers ses hôtes prestigieux à Trianon qu'à l'Élysée, ancienne demeure parisienne de Madame de Pompadour. Il déclarait : « la demeure d'une reine semble plus digne que celle d'une favorite ». Remarque plus plaisante que rigoureusement historique.

### Quand Chagall et Malraux bouscullaient l'Opéra Garnier

Le 23 septembre 1964, il y a exactement cinquante ans, André Malraux alors ministre des affaires culturelles inaugurait le nouveau plafond de l'Opéra Garnier réalisé par Marc Chagall – et masquant le plafond original de l'établissement parisien réalisé par Jules Lenepveu. L'œuvre ne laisse pas indifférent et suscitait alors de vives polémiques (encore vivaces aujourd'hui). En 1860, Napoléon III commandait la construction d'une Académie impériale de musique et de danse au cœur de Paris. Charles Garnier, qui laissera son nom à l'Opéra parisien, imagine alors un bâtiment mêlant les styles et les inspirations pour concevoir un temple dédié aux arts qui tient du décor théâtral, à la fois fastueux et moderniste dans sa conception.

Un avant-gardisme, parfois discuté voire critiqué, qui marque la salle parisienne tout au long de son histoire, et notamment le 23 septembre 1964, il y a exactement cinquante ans, à l'occasion de l'inauguration du plafond de la



grande salle de l'Opéra Garnier réalisé par Marc Chagall – plafond de plus de 240 m<sup>2</sup>, qui recouvre l'original réalisé au XIX<sup>ème</sup> siècle par le peintre Jules Lenepveu et dont on fête aujourd'hui l'anniversaire.

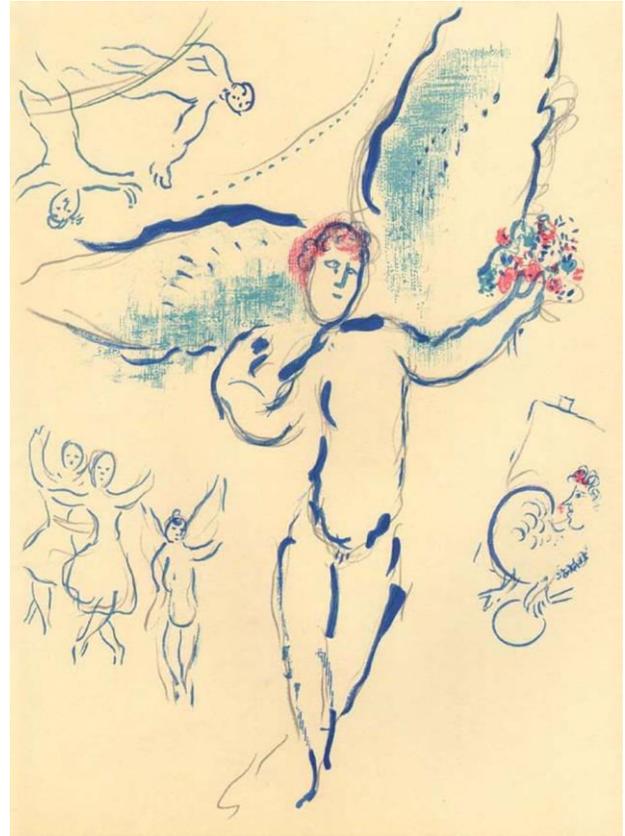
Le 17 février 1960, le général de Gaulle et André Malraux, alors ministre des affaires culturelles, accueillent une délégation officielle péruvienne et assistent à la première de gala de *Daphnis et Chloé*, le ballet de Maurice Ravel donné à l'Opéra Garnier et dont Marc Chagall a réalisé les décors et costumes. L'histoire veut que le ministre, peu intéressé par ce qu'il voit sur scène, lève les yeux vers le plafond pour y découvrir l'œuvre – très académique – de Jules Lenepveu.

À l'entracte, André Malraux demande à Marc Chagall (qu'il admire de longue date et connaît depuis trente ans) de réaliser un nouveau plafond. Chagall, qui se méfie des commandes, réalisera des esquisses et maquettes avant d'accepter finalement ce défi (bénévolement), à la fois par amitié pour André Malraux et pour rendre hommage aux grands compositeurs qui font vivre la scène de l'Opéra Garnier.

La commande est officialisée en 1962... et donne rapidement lieu à une déferlante de critiques dans la presse. On stigmatise la « modernité artificielle » et le caractère anachronique de cette réécriture du plafond de l'Opéra Garnier, dont la version originale de Jules Lenepveu (Les Muses et les Heures du jour et de la nuit, une représentation spectaculaire et mythologique de l'art mettant en scène les muses qui inspirent les auteurs) s'intègre parfaitement au cadre et à l'architecture du bâtiment, sans distraire le spectateur des représentations données sur scène.

L'œuvre de Chagall doit néanmoins faire souffler un vent nouveau sur l'opéra – jugé « poussiéreux » et qu'il faut « bousculer ». Le plafond de Chagall prend alors une dimension très politique : Malraux pose les bases du rôle d'un ministre des affaires culturelles et considère l'art comme un moyen de contribuer au rayonnement international de la France. Mais à l'heure où la Palais Garnier coûte très cher et où l'établissement est le théâtre de mouvements sociaux, le plafond de Chagall sera le symbole de la politique lyrique du ministre – au risque de heurter certains conservatismes.

Face aux critiques, Malraux tient bon mais consent à quelques concessions : le plafond original de Lenepveu sera conservé et l'œuvre de Chagall réalisée sur une toile amovible de quelque 240m<sup>2</sup> tendue par-dessus. Néanmoins, la virulence des attaques oblige le peintre à réaliser son œuvre en secret, dans les ateliers des Gobelins, avant d'être assemblé à Meudon sous protection militaire.



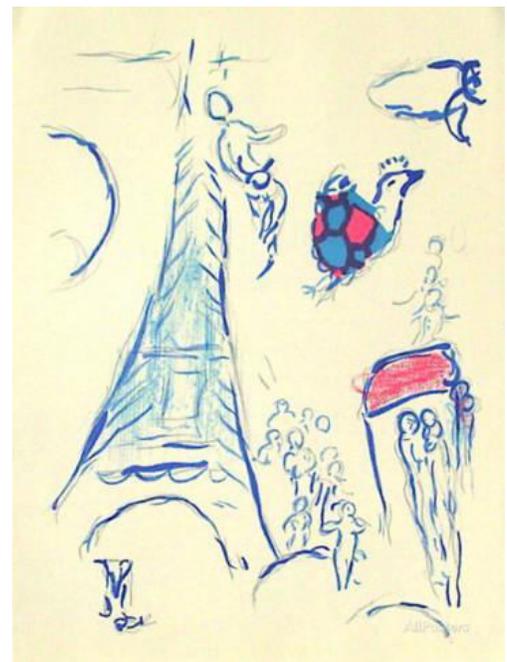
### When Chagall and Malraux shook up the Palais Garnier opera house

On the 23rd of September 1964, exactly 50 years ago, the French Ministry of cultural affairs André Malraux was inaugurating the new Palais Garnier opera house's ceiling, made by Marc Chagall – and hiding the original ceiling of the Parisian edifice created by Jules Lenepveu. This work didn't leave indifferent and aroused strong polemics still vivid nowadays. This



anniversary gives us the opportunity to revisit the passionate history of the Garnier Opera's ceiling.

In 1860, Napoleon the third ordered the construction of an imperial Academy of music and dance in the heart of Paris. The creator of the building that would become Paris opera house would be chosen after an anonymous contest whose, unexpectedly, is won by the young Charles Garnier (unknown and who hasn't built anything yet) right under the noses of the renowned builders of the second Empire. Charles Garnier, who will give his name to the Parisian opera, imagines then a building mixing different styles and inspirations in order to design a temple



dedicated to arts looking like a theatre set, at the same time sumptuous and modernist in its conception. The avant-gardism sometimes discussed, even criticized, has marked this place all along its history and especially on the 23rd of September 1964, exactly fifty years ago, for the inauguration of the main auditorium's ceiling made by Marc Chagall – ceiling covering over 240 m<sup>2</sup> hiding the original one designed in the 19th century by the painter Jules Lenepveu whose we are celebrating the anniversary today.

On the 17th of February 1960, General de Gaulle and André Malraux, then Ministry of cultural affairs, welcome an official Peruvian delegation and attend the premiere of *Daphnis and Chloé*, the ballet that Maurice Ravel performed at the Palais Garnier opera house with both the set and the costumes designed by Marc Chagall. The history says that, not much interested in what was going on on the stage, the minister raised his eyes on the ceiling and discovered the very academic work of Jules Lenepveu. During the intermission, André Malraux asks Marc Chagall (whom he admires for a long time and has known for thirty years) to design a new ceiling. Chagall, suspicious about orders, makes sketches and models before finally accepting (voluntarily) this challenge, both because of his friendship for André Malraux and to pay tribute to the great composers who brings life to the Palais Garnier opera house.

This order becomes official in 1962... and quickly arises a breaker of criticisms in the newspapers. One stigmatizes the “artificial modernity” and the anachronistic features of this reinvention of the opera ceiling. One says that the original Lenepveu's version (*The Muses and the Hours of the day and night*, a spectacular and mythological representation of Art showing the muses inspiring the authors) fits perfectly in the setting and in the architecture of the building without distracting the audience from the performances on stage.

Chagall's work must nevertheless bring a fresh impetus to the opera – judged old-fashioned and dusty, needing to be shaken up. Chagall's ceiling takes then a very political dimension: Malraux lays the foundations of what a minister of cultural affairs' role should be and considers art as a way to contribute to the international French standing. But at that time the Palais Garnier costs a lot of money and is the center of some social contestations, and Chagall's ceiling becomes the symbol of the lyrical politic of the minister, despite of the risk to hurt certain conservative ideas. Facing criticisms, Malraux holds on but agrees on a few concessions: the original ceiling by Lenepveu will be preserved and Chagall's work will be made on a 240m<sup>2</sup> removable canvas stretched above it. Nevertheless, the virulence of some attacks forces the painter to produce his work in secret, in a workshop of the Gobelins neighborhood, before being assembled in Meudon under military protection.

On the 23rd of September 1964, the work of the Belarusian painter is inaugurated in the Palais' auditorium, unveiling twelve panels and a central circular panel mounted on the canvas. Chagall pays tribute to the great names of Music by showing fourteen composers from all periods, alluding to opera and ballet in a torrent of already “surrealistic” colors, but also the emblematic monuments of the Capital (the Eiffel Tower, the Concord) and its major musical places (the Palais Garnier itself), or even André Malraux in person who can be glimpsed behind a window. Chagall's

ceiling aims to be an “allegoric circulation”, a representation of “dreams and creations of actors and musicians”.

Nowadays, Chagall's ceiling is still in the center of a quarrel opposing modern and classic, but one must note that beyond the artistic considerations, the (political) aim of Malraux to put the Palais Garnier back in the center of the news is definitely reached.



**Título/Title/Titre:** *The Jerusalem Windows*

**Nº Inventario/ Object No / Nº Inventaire:** CO-CHAGALL-1962-WINDOWS

**Autor/Author/Auteur:** Jean Leymarie (Texto y Notas)

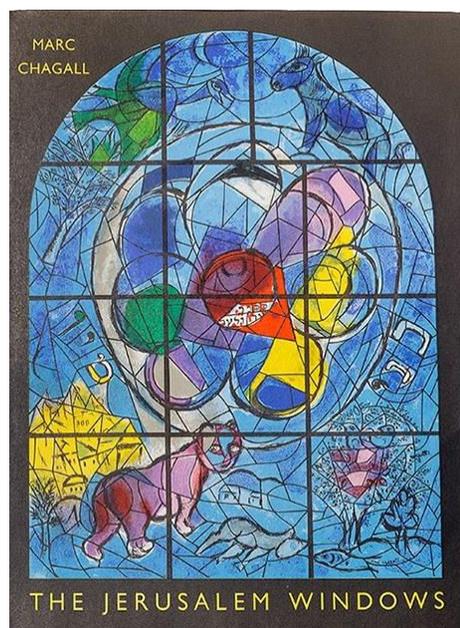
**Editor/Publisher/Editeur:** George Braziller / Andre Sauret, New York, Paris 1962

**Impresor/Printer/Imprimeur:** Mourlot Frères (litografías)  
Imprimerie Nationale de France (texte) Draeger Frères (reproducciones, encuadernación)

**Formato/Format:** Folio 33,5 x 26 cm

**Ilustraciones/Illustrations:** 25 litografías de interpretación en colores: Portada + 12 tribus de Israel + 12 dibujos preparatorios, todas grabadas en piedra por Charles Sorlier bajo la dirección de Marc Chagall e impresas en grueso papel Vitela. Faltan las dos litografías originales / 25 colour Lithographs after Chagall: Tribes of Israel + preparatory drawings, all drawn in the stones by Charles Sorlier under the direction of the artist, all printed on thick Velin paper. The two original lithographs are missing

**Tirada/Print run/Tirage:** Indeterminada. Hubo una edición de lujo de 270 ejemplares, en hojas sueltas y firmado por editor e ilustrador / Unknown. There was a De Luxe edition 270 copies signed by publisher and artist



**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**Museum of Modern Art (MoMA)** New York, NY:  
MoMA Offsite Oversize NK5398.C5 L43 1962  
WorldCat no. 339694

**Museo Nacional Centro de Arte Reina Sofía,**  
Madrid: CDB. 83865 Reserva 713 Nº Reg. 83865  
**Tate Gallery,** London: 7 CHA 1 Monograph 01430  
**Victoria and Albert Museum,** London: General  
Collection NC.92.0291 38041992013714



**National Gallery of Art, Washington, DC:**  
 Rare: N44.C433/NK L433 1962  
**J. Paul Getty Museum, Los Angeles, CA:** LC  
 Call No.:NK5398.C5 L43 LCCN: 62018146  
 //r83 ID/Acc. No.:  
 83-B8760  
**Philadelphia Museum of Art, Philadelphia, PA:**  
 Stacks M CHAGA L684j System No  
 000072552  
**Museum of Fine Arts, Boston, MA:** Emmanuel  
 Main Stacks: NK5398.C5 L43; MassArt Main:  
 NK5398 C5 L43; Horticultural Hall: NK5398  
 C5 L43  
**Art Institute of Chicago, IL:** Special  
 748.599569 C43vi  
**Cleveland Museum of Art, OH:** Aleph Id  
 00020 7796 OCLC Number 3041797  
 NK5398.C5 L43  
**Toledo Museum of Art, OH:** Stacks - E19.1  
 C433L  
**Baltimore Museum of Art, MD:** Call  
 Number:NE678.C5 C5  
**Indianapolis Museum of Art, IN:** ISBN:  
 0807608076 : LCCN: 75326569 //r892 IMA  
 748.59 CHAGALL 1975  
**Museum of Contemporary Art Chicago, IL:**  
**Saint Louis Art Museum, MO:** SLAM Stacks  
 NK5398.C5 C53 1962  
**Fine Arts Museums of San Francisco, CA:**

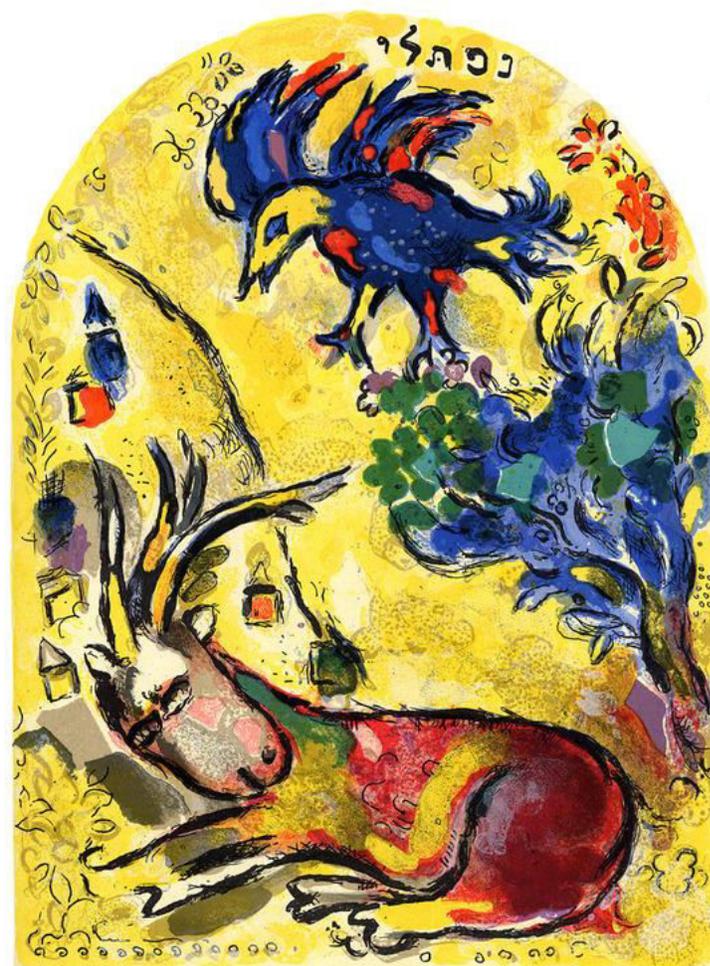


**Museum of Fine Arts, Houston, TX:** Hirsch Rare Oversize  
 Call Number: NK 5398 .C5 L43 1962  
**National Gallery of Canada Ottawa, ON:**  
**The National Museum of Western Art, Tokyo:**  
**National Gallery of Victoria, Melbourne, Australia:**  
**Kunstmuseum Basel :**  
**Institut national d'histoire de l'art. Collections Jacques  
 Doucet Paris:** 6e étage - Consultable dans l'espace Jacques  
 Doucet 4 Res 756  
**Bibliothèque nationale de France Paris:**  
**Catálogos razonados de libros de artista:** Sorlier, Chagall  
 Livres 78; Sorlier, Chagall Lithographs 365-66; Cramer 49  
**Ejemplares en venta en 2017/ En vente en 2017 / For sale in  
 2017:** 1. From: Bauman Rare Books (Philadelphia, PA,  
 U.S.A.) Price: US\$ 2,800.00 (EUR 2.640,18) Jerusalem  
 Windows CHAGALL Marc. Item Description: 1962. First  
 Edition. CHAGALL, Marc. The Jerusalem Windows. Text and  
 Notes by Jean Leymarie. New York: George Braziller, (1962).  
 Folio, original red cloth, photographic endpapers, original dust  
 jacket, original acetate, original slipcase. \$2800. First American  
 edition, with two original color lithographs specially prepared  
 by Chagall for this edition, and with numerous beautiful color

reproductions of the artist's work. Illustrated are various drafts as well as the final versions of the 12 stained glass

windows (one for each of the tribes of Israel) designed by Chagall for the synagogue of the Hadassah-Hebrew University Medical Center. Issued the same year as the first edition, entitled *Vitraux pour Jerusalem* (text in French), and the first edition in English. See Sorlier, Chagall 78; Sorlier, Chagall Lithographs 365-66; Cramer 49. Gift inscription. A fine copy in a beautiful price-clipped dust jacket and original acetate, with an expertly repaired slipcase. Bookseller Inventory # 104781

**2.** From: Books & Bidders, Antiquarian Booksellers (Cleveland, OH, U.S.A.) Price: **US\$ 2,250.00** (EUR 2.121,57) *Jerusalem Windows: Chagall, Marc* Jerusalem Windows Chagall, Marc Published by George Braziller / Andre Sauret, New York (1962) Item Description: George Braziller / Andre Sauret, New York, 1962. Cloth. Book Condition: Very Fine. Dust Jacket Condition: Very Fine. Marc Chagall (illustrator). First American Edition. Original red cloth in mylar protected dust jacket, housed in publisher's cardboard slipcase. First edition in English. 211 pp., 1 blank, [1], 1 blank pp. 104 plates, 64 of which are in full color, 2 original colored lithographs done expressly for this edition. Text and notes by Jean Leymarie; translated by Elaine Desautels; compiled by Andre Sauret. The text was composed by hand and printed by Imprimerie Nationale de France. The 36 preparatory color designs, some in twenty colors, were transferred to the stones by Charles Sorlier under the direction of Marc Chagall. These designs, along with two original lithographs by Chagall were printed by Mourlot Freres. The other reproductions and the binding are by Draeger Freres. In RARE original publishers' cardboard



slipcase and protective acetate cover, price intact. An exceptionally clean, tight and bright copy. Cramer 49  
 Size: Folio. Bookseller Inventory # 001241  
**3.** From: D & E Lake Ltd. (ABAC/ILAB) (Toronto, ON, Canada) Price: **US\$ 2,135.53** (EUR 2.013,63) *The Jerusalem Windows. CHAGALL, Marc; LEYMARIE, Jean.* Published by [New York]: George Braziller, Inc., in association with Horizon Magazine, [1962]. (1962) Used Hardcover. Item Description: [New York]: George Braziller, Inc., in association with Horizon Magazine, [1962]., 1962. Hardcover. Dust Jacket Included. folio. pp. 210, [2 leaves]. 2 original colour lithographs by Chagall, printed by Mourlot Freres. profusely illus. (many colour). cloth (cover fore-edge margins soiled). dw. Bookseller Inventory # ABE-347212092

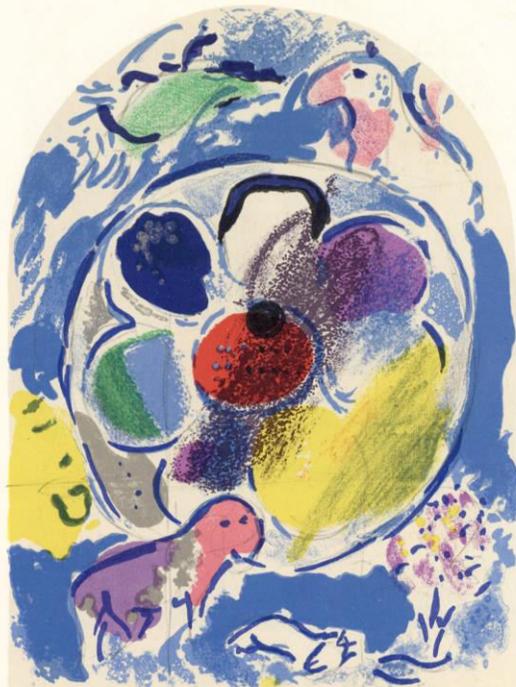
4. From: Librairie Le XXè Siècle et ses Sources (Paris, France) Price: **US\$ 2,053.62** (EUR 1.880,00) The Jerusalem Windows. Marc Chagall Et Leymarie Published by Editions A Sauret (1962) Used Hardcover First Edition. Item Description: EDITIONS A SAURET, 1962. Couverture rigide. Book Condition: Comme neuf. Dust Jacket Condition: Comme neuf. Edition originale. 212 PAGES ET DEUX LITHOGRAPHIES ORIGINALES DE L'ARTISTE. Bookseller Inventory # 59

**Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017**

At **Masterworks Fine Art**. 13470 Campus Drive, Oakland Hills, California:

- Signed Marc Chagall lithograph, The Tribe of Zebulun from The Twelve Maquettes Of Stained Glass Windows For Jerusalem, 1964 ARTIST: Marc Chagall (1887 - 1985) TITLE: The Tribe of Zebulun from The Twelve Maquettes Of Stained Glass Windows For Jerusalem, 1964 REFERENCE: CS 16 MEDIUM: Color Lithograph IMAGE SIZE: 24 in x 18 in (61 cm x 46 cm) FRAMED SIZE: 43 in x 37 in (109.2 cm x 94 cm) EDITION: Numbered from the edition of 150 in pencil in the lower left margin (total edition of 150 proofs signed and numbered in Arabic numerals, 75 proofs signed and numbered in Roman numerals, and 10 artist's proofs). SIGNATURE: This work is hand signed by Marc Chagall (Vitebsk, 1887- Saint-Paul, 1985) in pencil in the lower right margin.

At **Spaightwood Galleries, Inc.** 120 Main Street,



Upton MA:  
 - Reuben. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Then Jacob called his sons, and said: "Gather around, that I may tell you what will happen to you in days to come. Assemble and hear, O sons of Jacob; listen to Israel your father. Reuben, you are my firstborn, my might and the first fruits of my vigor, excelling in rank and excelling in power. Unstable as water, you shall no longer excel because you went up onto your father's bed; then you defiled it—you went up onto my couch! (Gen. 49:1-4) meon. 20-color stone lithograph by Charles Sorlier after l's final model for the Jerusalem Windows, 1962. Printed irlot Freres (Paris) and published by Andre Sauret Editeur, Carlo. Edition unknown. Image size: 296x215mm. Price: Simeon and Levi are brothers; weapons of violence are their . May I never come into their council; may I not be joined

- to their company—for in their anger they killed men, and at their whim they hamstringed oxen. Cursed be their anger, for it is fierce, and their wrath, for it is cruel! I will divide them in Jacob, and scatter them in Israel. (Gen. 49:5-7)

- Levi. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Simeon and Levi are brothers; weapons of violence are their swords. May I never come into their council; may I not be joined to their company—for in their anger they killed men, and at their whim they hamstringed oxen. Cursed be their anger, for it is fierce, and their wrath, for it is cruel! I will divide them in Jacob, and scatter them in Israel. (Gen. 49:5-7)

- Judah. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Judah, your brothers shall praise you; your hand shall be on the neck of your enemies; your father's sons shall bow down before you. Judah is a lion's whelp; from the prey, my son, you have gone up. He crouches down, he stretches out like a lion, like a lioness—who dares rouse him up?



The scepter shall not depart from Judah, nor the ruler's staff from between his feet, until tribute comes to him and the obedience of the peoples is his. Binding his foal to the vine and his donkey's colt to the choice vine, he washes his garments in wine and his robe in the blood of grapes; his eyes are darker than wine, and his teeth whiter than milk. (Gen. 49:8-12)

- Zebulun. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Zebulun shall settle at the shore of the sea; he shall be a haven for ships, and his border shall be at Sidon. (Gen. 49:13)

- Issachar. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Issachar is a strong donkey, lying down between the sheepfolds; he saw that a resting place was good, and that the land



was pleasant; so he bowed his shoulder to the burden, and became a slave at forced labor. (Gen. 49:14-15)  
 - Dan. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962.

Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Dan shall judge his people as one of the tribes of Israel. Dan shall be a snake by the roadside, a viper along the path, that bites the horse's heels so that its rider falls backward. I wait for your salvation, O LORD. (Gen. 49:16-18)

- Ascher. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Ascher's food shall be rich, and he shall provide royal delicacies. (Gen. 49:20)

- Naphtali. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Naphtali is a doe let loose that bears lovely fawns. Gen. 49:21)

- Joseph. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres (Paris) and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Joseph is a fruitful bough, a fruitful bough by a spring; his branches run over the wall. The archers fiercely attacked him; they shot at him and pressed him



hard. Yet his bow remained taut, and his arms were made agile by the hands of the Mighty One of Jacob, by the name of the Shepherd, the Rock of Israel, by the God of your father, who will help you, by the Almighty who will bless you with blessings of heaven above, blessings of the deep that lies beneath, blessings of the breasts and of the womb. The blessings of your father are stronger than the blessings of the eternal mountains, the bounties of the everlasting hills; may they be on the head of Joseph, on the brow of him who was set apart from his brothers. (Gen. 49:22-26)  
 - Benjamin. 20-color stone lithograph by Charles Sorlier after Chagall's final model for the Jerusalem Windows, 1962. Printed by Mourlot Freres and published by Andre Sauret Editeur, Monte Carlo. Edition unknown. Image size: 296x215mm. Price: \$575. Benjamin is a ravenous wolf in the morning devouring the prey, and at evening dividing the spoil." (Gen. 49:27)

**Sorlier & Chagall: The 12 Tribes of Israel Exhibition**

Primeval, Old-Testament scenes meet colorful, 20th-century style in the Museum of Biblical Art’s 12 Tribes of Israel Exhibition featuring the collaboration of modernist masters, Charles Sorlier and Marc Chagall. Forty original, stone lithographs crafted by Sorlier and Chagall tell the story of the Israelite’s early days and showcase the artistic partnership that changed the face of printmaking.

The 12 Tribes of Israel Exhibition offers a look into the creation of one of Chagall’s most monumental artistic achievements, his famed 1959 Jerusalem Stained Glass Windows. Celebrated worldwide for their beauty and significance, the Jerusalem Windows illuminate Israel’s cherished history. MBA Director, Scott Peck, speaks to the uniqueness 12 Tribes Exhibition and the lithographs that capture the Jerusalem Window scenes. He describes how each stone print “brings the beauty of the Jerusalem Windows to Dallas and offers insight into Chagall’s creative process. The exhibition takes viewers on a step-by-step journey alongside Sorlier and Chagall as the Windows go from envisioned to refined to created.” 12 Tribes features a lithograph of the small study, the first color study, and the final study for every window, exhibited to emphasize the complexity and art of the print-making process that



and Chagall pioneered.

The 12 Tribes of Israel Exhibition at the Museum of Biblical Art segment in a larger Chagall exhibition that spans three different years. The University of Dallas as well as Temple Beth-El in Fort Worth will also display Chagall’s Biblically-themed works from March to April. All three exhibitions spotlight Chagall’s dreamy, expressive style and speak to his reputation as an expert colorist, a prominent Jewish artist, and European modernist whose work is awe-inspiring and sparks the imaginations of viewers worldwide.

**The Museum of Biblical Art  
Dallas, Texas**

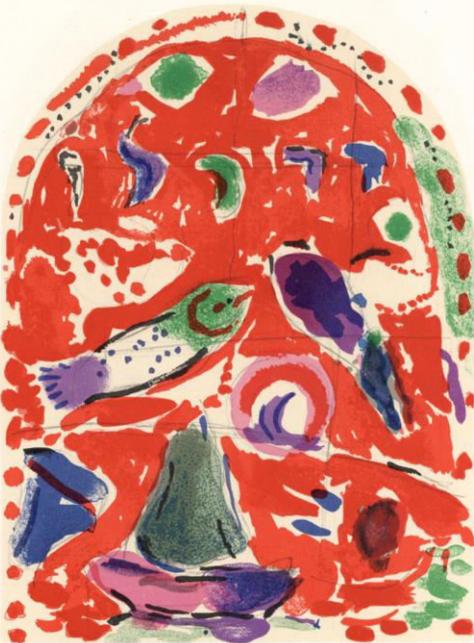


## Marc Chagall and Charles Sorlier: Printmaking's Dream Team

Chagall's fascination with lithography came later in his life, as he was 63 years old when he began to study with printmaker Charles Sorlier in 1950. Sorlier became his creative collaborator and master printmaker, assisting him in the Mourlot atelier. At this time, Chagall was already a famous artist, yet he worked hard to master the printmaking medium with the assistance of Charles Sorlier.

Charles Sorlier first entered Fernand Mourlot's atelier in 1948 after being deported to Pomerania during World War II. He remained there for over 40 years, assisting many famous artists aside from Chagall such as Henri Matisse, Pablo Picasso, and Fernand Léger. However, his working relationship with Chagall was perhaps the most significant of his lifetime, as the two men were not only artistic collaborators but also great friends.

In working together to create Chagall's original lithographs, Marc Chagall and Charles Sorlier developed a methodical procedure. Chagall would draw a composition in black on stone, zinc, or transfer paper, creating the general outline of the work. After printing a few proofs, Chagall would then add color in water color or pastel. Once he was satisfied, he would print the principal plate. Sorlier and Chagall would then conduct color tests, assuring that everything was in order. Chagall was a perfectionist, and he



would revise and rework his pieces until they met his high standards. Sorlier's role in this process was to touch up the plates and add color to Chagall's specifications. This would save Chagall trips to the studio, as he trusted that his master printmaker could adjust his works to his liking. Sorlier would also evaluate the quality of the lithographs and the number of proofs. He would hand number the proofs allotted and destroy any leftover or excess proofs. Chagall would then hand sign these numbered lithographs.

Chagall and Sorlier were so close that Chagall gave Sorlier permission to engrave interpretive lithographs after his original paintings. These so called afterworks are currently some of the most valuable and sought after works of Chagall's entire artistic oeuvre. With its monumental size and vivid blue and yellow coloring, *The Magic Flute* (1967) is considered one of Chagall's

most desirable original color lithographs of all time, while works such as the Tribe of Naphtali (1964) and Tribe of Zebulun (1964) created after Chagall's twelve stained glass windows for Jerusalem and Avenue de la Victoire at Nice (1967) and Roses et Mimosa (1967) from Nice and the Côte d'Azur also stand out with their symbolic and whimsical imagery. From Red Poppies (1949) and The Champs-Elysées (1954) to Bonjour Paris (1972) and Angel with Candlestick (1973), these magnificent color lithographs speak for themselves concerning the skill and energy devoted to their creation by both Sorlier and Chagall.

Sorlier would use a picture or gouache by Chagall as a starting point for these lithographs, creating trial proofs for the print. He would then submit these trial proofs to Chagall, who would go over them in gouache or pastel. Chagall was extremely devoted to the process, constantly touching up these works. Sorlier states:

It is in this way, to the surprise of certain publishers, that a plate begun in six colors can comprise twenty-five in its definitive version. The result so obtained is in fact a new creation, and not a reproduction, having but a very distant relationship with the initial maquette. Indeed, Chagall reworks these compositions so extensively that they can almost be considered as original engravings. However, the great integrity he invests in his work prevents him from making such



a denomination. He requires that the plate bear my name each time he has not directly participated in the transcription to stone (Sorlier, pg. 13).

These afterworks are the astounding results of a fruitful and harmonious collaboration between Chagall and Sorlier. Chagall, ever the modest artist, was set on giving credit to his good friend and master printmaker Charles Sorlier, a man that he greatly admired. For this reason (as Sorlier states above) most of these afterworks are not only hand signed by Marc Chagall but also signed in the stone by Charles Sorlier.

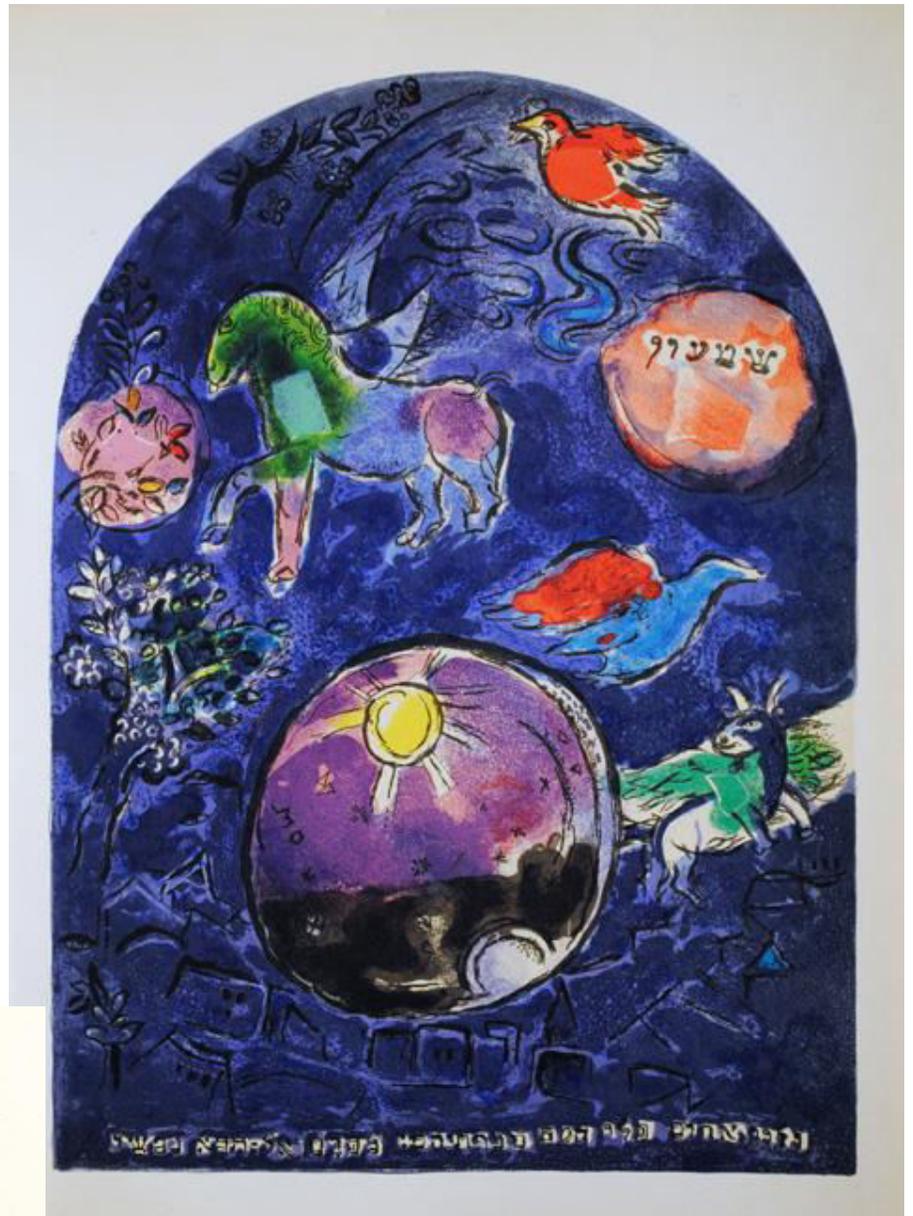
Chagall and Sorlier were so close that Sorlier was one of the last people to visit Chagall before his death. Through their united vision and amiable relationship, these two gifted artists changed the face of printmaking, creating original lithographs that to this very day inspire awe and spark the imaginations of viewers worldwide.

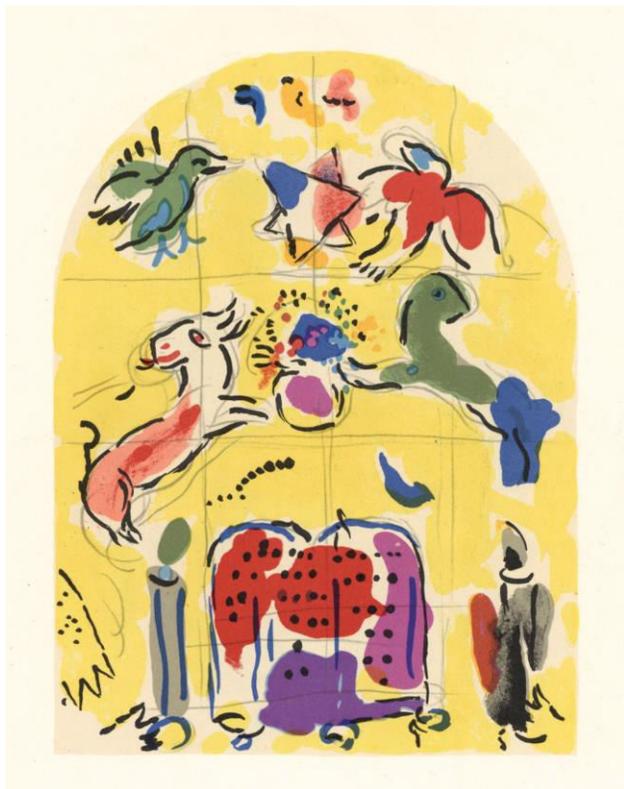


References:

Sorlier, Charles. Chagall Lithographs Volume 5 (1974-1979). New York: Crown Publishers Inc., 1984.

**Masterworks Fine Art**  
13470 Campus Drive, Oakland Hills, CA







**Título/Title/Titre:** *Chagall : Vitraux pour Jérusalem*

**Nº Inventario/ Object No / Nº Inventaire:** CO-CHAGALL-1961-VITRAUX

**Editor/Publisher/Editeur:** Musée des Arts Décoratifs, Paris 1961

**Impresor/Printer/Imprimeur:** Mourlot Frères, Paris

**Formato/Format:** 24,5 x 18,5 cm

**Ilustraciones/Illustrations:** Una litografía de interpretación de Chagall dibujada en la piedra por Charles Sorlier (cubierta) / Une lithographie d'interprétation de Chagall mis sur pierre par Charles Sorlier (couverture) / One lithograph after Chagall drawn in the stone by Charles Sorlier (cover)

**Tirada/Print run/Tirage:** Desconocida. Hubo también una edición de lujo de 300 copias firmadas por Chagall con una litografía original en negro / Inconnu l'édition de tête 300 exemplaires avec une litho en noir fut signé par Chagall / Unknown, the 300 copies De Luxe edition with a black lithograph was signed by Chagall

**Referencias museísticas/Museum References/Numéro d'inventaire**

**Musée:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Artfever (Paris, France) Price: US\$ 1,373.99 (EUR 1.250,00) Vitraux Pour Jerusalem illustrated with 2 Original Lithographs by Chagall # Handsigned Marc Chagall Published by Musée Des Arts Décoratifs / Le Louvre, Paris (1961)

Used Hardcover First Edition Signed Item Description: Musée Des Arts Décoratifs / Le Louvre, Paris, 1961. Reliure décorative. Book Condition: Très bon. Marc CHAGALL (illustrator). Ed. numérotée. CHAGALL : "Jerusalem Windows" DELUXE edition limited to 300 copies - 1 of 300 Copies Hand Signed and Numbered by Chagall and Containing an Original Lithograph -This is the Deluxe edition, Limited to 300 copies hand numbered in pencil and signed by Chagall. -The deluxe limited edition contains one Original Lithograph in black ink printed on deckle edge Arches with the watermark of the famous French printer Mourlot at lower right. -As stated in French on the colophon "Il a été de cet ouvrage 300 exemplaires, signés par l'artiste, numérotés de 1 à 300. Ces exemplaires comportent une lithographie originale en noir de Marc Chagall." (which translated from French reads, The edition is 300 copies, signed by the artist, numbered from 1 to 300. The edition contains one Original Chagall Lithograph in black ink.) -The Lithograph is of course 1 of only 300 that were printed, making it extremely rare. -The book is bound in wraps with a color illustration to the front cover and a number of illustrations throughout the 85 pages. -The printing is by Mourlot. -The book is in very good condition. -The colophon page and Original Lithograph are both in excellent condition. -This Rare and Valuable book presents an excellent and safe opportunity to own an authentic Chagall signature. Signé par l'illustrateur. Bookseller Inventory # 000145

2. From: Argosy Book Store, ABAA, ILAB (New York, NY, U.S.A.) Price: US\$ 1,250.00 (EUR 1.171,31) Chagall: Vitraux pour Jerusalem 16 Juin - 30 Septembre, 1961 CHAGALL, Marc Published by Musée des Arts Décoratifs, Paris (1961) Used paperback First Edition Signed. Item Description: Musée des Arts Décoratifs, Paris, 1961. paperback. Book Condition: fine. Dust Jacket Condition: fine. Chagall, Marc (illustrator). Limited. Printed to coincide with an exhibition of Chagall's stained glass windows, this is number 267 of 300 copies, signed and numbered by the artist in pencil on the limitation page. Illustrated in black and white and in color, and with an original black-and-white lithograph as the frontispiece. 88 pages with text in French featuring commentary from the Bible, curators, art historians, and the artist himself. Tall slim 8vo, original color printed self-wrapper. Paris: Musée des Arts Décoratifs, 1961. Limited first edition. A fine copy. Bookseller Inventory # 242417



## Derriere le Miroir

**Título/Title/Titre:** *Derriere le Miroir 27-28*

**N° Inventario/ Object No / N° Inventaire:** CO-DLM-27-28 (1950)

**Autor/Author/Auteur:** Jean Wahl, Lionello Venturi, Guillaume Apollinaire, Blaise Cendrars

**Editor/Publisher/Editeur:** Maeght, Mars-Avril 1950 (2ª edición / 2nd edition)

**Impresor/Printer/Imprimeur:** Arte

**Formato/Format:** 38 x 28 cm

**Ilustraciones/Illustrations:** 2 lithographies en couleurs dont 1 en double page

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**The Museum of Modern Art (MoMA), New York:** Special Collections Flat. Purchased through The Patrick A. Gerschel Fund, in memory of André Meyer.

**Metropolitan Museum of Art, New York:** Watson Library Special Collections.

**National Gallery of Art, Washington:** Call Number: RARE N1 .D38 No [1] (déc. 1946)-no 253 (juin 1982). ISSN:0011-9113

**J. Paul Getty Museum, Los Angeles, CA:** Arntz Library. Galerie Schmela Collection. Harald Szeemann Collection. LC Call No.:N2 .D4 LCCN: 58041166 sn 87017632 ID/Acc. No.: 84-S190

**Musee National d'Art Moderne Centre Pompidou, Paris :** Bibliothèque Kandinsky. N.1(1946,déc.)-n.253(1982,juin) ISSN : 0011-9113 Fonds Kandinsky P 236 Fonds Destribats P 504 Fonds Magnelli P 33

P 2003 RP 214 RP 451 Fonds Brauner P 141

**Museo Nacional Centro de Arte Reina Sofía, Madrid:** 58 números en Material Especial Biblioteca

**Victoria and Albert Museum, London:** National Art Library; Periodicals. Pressmark: PP.48.D no.1 (1946:Dec) - no.253 (1982:Jun)

**Stedelijk Museum Amsterdam:** Artists' books Collection. Object Numbers 2000.5.0531-1 to 2000.5.0531-194

**Biblioteca de Arte Gulbenkian, Lisboa:** Ref. COTA(S) E-PA 24

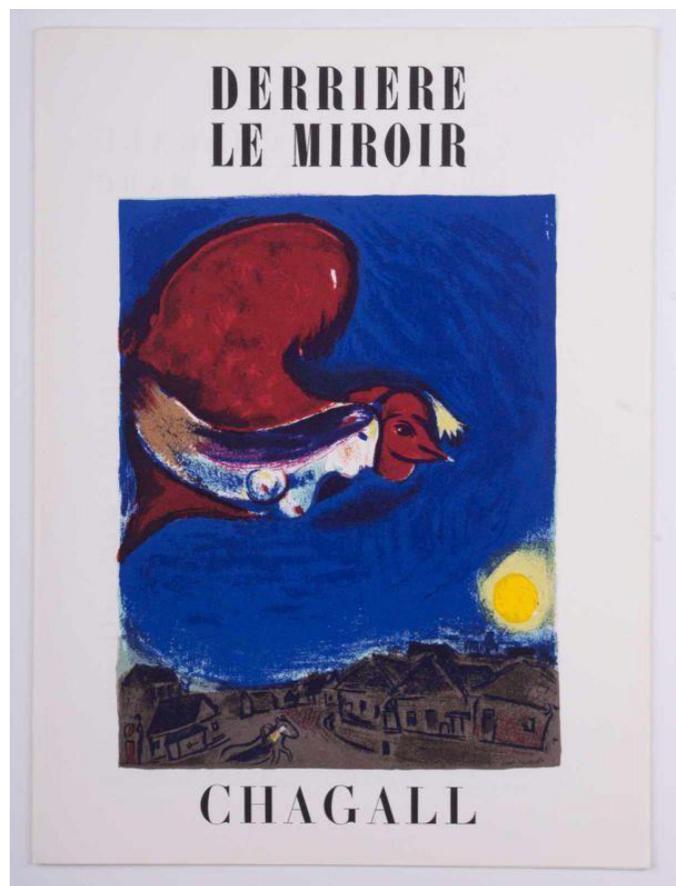
**Museu Fundación Juan March, Palma de Mallorca.** Colección Julio Cortázar

**Musée Centre de la Gravure et de l'Image imprimée La Louvière (Belgique) :** *Collection Derrière le Miroir*

**National Art Library, London:** Collection: Periodicals; Pressmark PP.48.D

**Staatliche Museen zu Berlin:** Kunstbibliothek Signatur: NB 8806 mtl Nos. 1-253

Wahl, Jean-Venturi, Lionello Derriere le Miroir 27-28, Chagall Chagall. Paris, Maeght, Mars-Avril 1950, in-folio, 38 x 28 (H x L). 2 lithographies originales en couleurs dont 1 en double page. Textes de Jean Wahl "Chagall Marc" et de Lionello Venturi "Chagall et les âmes mortes". Poèmes de Guillaume Apollinaire "Rotsoge" et de Blaise Cendrars "Atelier"... With 2 original color lithographs 1 of which in double page. Text by Jean Wahl "Chagall Marc" and by Lionello Venturi "Chagall et les ames mortes". Poems by Guillaume Apollinaire "Rotsoge" and by Blaise Cendrars "Atelier".



**Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017**

**At Spaightwood Galleries, Inc.** 120 Main Street, Upton MA:

- Mystical Crucifixion (D.L.M. 250, n. 27-28). Original color lithograph, 1950. c. 1000 impressions signed in the stone; published in the deluxe art review, *Derriere le Miroir* in 1950. Chagall began doing paintings of the Crucifixion after Stalin started purging Jews in the army and the government and continued after the Nazis began the Holocaust, perhaps as a reminder that there were times in the past when the full power of the state was turned against Jewish rabbis and their followers. It may be significant that this is one of the first two color lithographs that



Chagall drew directly on the stone and that it came shortly after Israel's war for independence led to a troubled peace. Included in the 1982 catalogue raisonné of *Derriere le Miroir* as an original lithograph and mentioned as one of Chagall's first two solo efforts at color lithography in a 1977 memoir by Aimee Maeght, Chagall's dealer from 1950 on, and the one who sent him to Mourlot's lithography workshop to learn how to do all of the color stones for his lithographs, thereby starting a collaborative relationship with Charles Sorlier, master-printer at Mourlot, with whom he would work until his death in 1986. From late 2008 to January 2009, another impression of this lithograph was on display at the Museum of Biblical Art (Broadway and 61st Street in New York City) in an exhibition entitled *Chagall's Bible: Mystical Storytelling*, a title so good I wish I had thought of it first. Although our print was not in the show (because it was on the walls in our Chagall show), the photograph of this work included in the brochure for MOBIA's show, provided by us, is of our impression (as were three other photographs in their brochure). MOBIA's wall label interestingly suggested that the woman with the female child on the right of the composition were Chagall's first wife, Bella, and his daughter, Ida. No separate signed & numbered edition exists; with the centerfold as always. Image size: 360x520mm. Price: SOLD. Impression without complimentary signature available. Price: \$1625.

**Título/Title/Titre:** *Derriere Le Miroir 92-93- 10 Ans d'edition: 1946-1956*

**N° Inventario/ Object No / N° Inventaire:** CO-DLM-92-93 (1956) Chagall

**Autor/Author/Auteur:** Georges Limbour

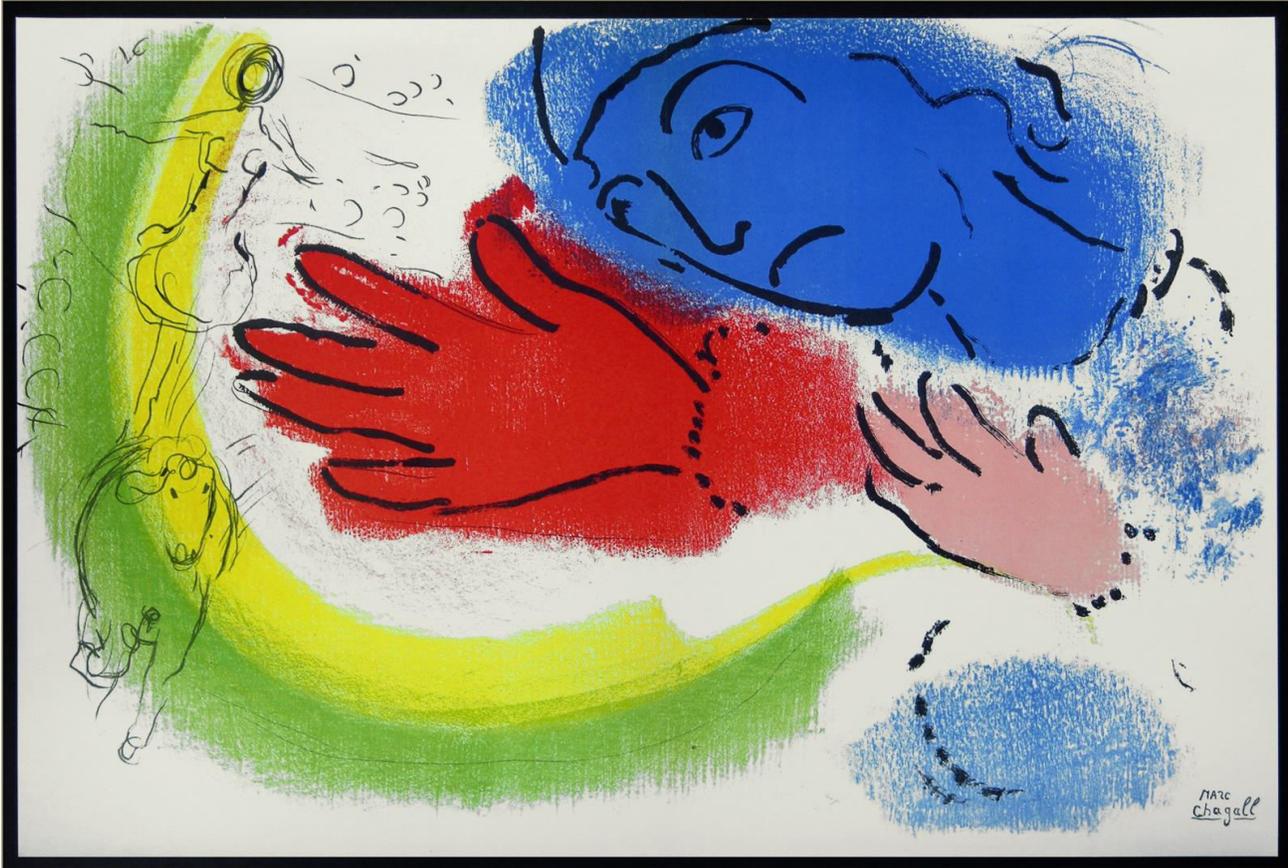
**Editor/Publisher/Editeur:** Galerie Maeght - Editions Pierre à Feu (1956)

**Impresor/Printer/Imprimeur:** Mourlot (lithographs), Crommelynck (eaux-fortes)

**Ilustraciones/Illustrations:** 1 lithographie de Marc Chagall en page double 38 x 56 cm

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**The Museum of Modern Art (MoMA), New York:** Special Collections Flat. NE2298 .D47 1956 Purchased through The Patrick A. Gerschel Fund, in memory of André Meyer.



**Metropolitan Museum of Art, New York:** Watson Library Special Collections.

**Cleveland Museum of Art:** Print Study Room Collection / N25 .D47 1956

**National Gallery of Art, Washington:** Call Number: RARE N1 .D38 No [1] (déc. 1946)-no 253 (juin 1982).

ISSN:0011-9113

**J. Paul Getty Museum, Los Angeles, CA:** Arntz Library. Galerie Schmela Collection. Harald Szeemann Collection. LC Call No.:N2 .D4 LCCN: 58041166 sn 87017632 ID/Acc. No.: 84-S190

**Los Angeles County Museum of Art:** Rifkind Center Stacks COL 12 D5

**The Frick Collection New York:** Frick Stacks E P21 M184 1956 +

**Musee National d'Art Moderne Centre Pompidou, Paris :** Bibliothèque Kandinsky. N.1(1946,déc.)-n.253(1982,juin) ISSN : 0011-9113 Fonds Kandinsky P 236 Fonds Destribats P 504 Fonds Magnelli P 33 P 2003 RP 214 RP 451 Fonds Brauner P 141

**Museo Nacional Centro de Arte Reina Sofía, Madrid:** 58 números en Material Especial Biblioteca

**Victoria and Albert Museum, London:** National Art Library; Periodicals. Pressmark: PP.48.D no.1 (1946:Dec) - no.253 (1982:Jun)

**Stedelijk Museum Amsterdam:** Artists' books Collection. Object Numbers 2000.5.0531-1 to 2000.5.0531-194

**Biblioteca de Arte Gulbenkian, Lisboa:** Ref. COTA(S) E-PA 24

**Museu Fundación Juan March, Palma de Mallorca.** Colección Julio Cortázar

**Musée Centre de la Gravure et de l'Image imprimée La Louvière (Belgique) :** *Collection Derrière le Miroir*

**National Art Library, London:** Collection: Periodicals; Pressmark PP.48.D  
**Staatliche Museen zu Berlin:** Kunstbibliothek Signatur: NB 8806 mtl Nr. 92/93  
**Catálogos razonados/Catalogues raisonnés:** (Cramer N° 26)  
**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

- 1.** From: Libreria Antiquaria Prandi (Reggio Emilia, RE, Italy) Derriere le miroir n. 92/93. 10 Ans d'edition. 1946-1956., nPublished by Maeght, Paris (1956) Price: US\$ 2,129.52 (EUR 1.750,00) Description: Maeght, Paris, 1956. In folio picc.; pp. 75 non num. 3, con tre litografie originali di Chagall, Mirò e Bazaine; di cui le prime due a colori e a doppia pagina; due acqueforti biffate di Giacometti e Mirò. Interessante e raro numero speciale di Derriere le Miroir che illustra dieci anni di attività editoriale; le lito sono state tirate da Mourlot, le acquaforti da Crommelynck. Brochure edit. con titoli e xilografia originale a colori di Raoul Ubac al piatto anteriore; edizione limitata a 2000 esemplari non numerati. Bellissimo esemplare. Cfr. Cramer-Chagall n.°26; Cramer-Mirò n.°36.(vedi riproduz.)Num. catalogo: 249. Bookseller Inventory # 22842
- 2.** From: °ART...on paper - 20th Century Art Books (Lugano, Switzerland) Price: US\$ 2,007.97 (EUR 1.699,62) Derriere Le Miroir - 10 ANS D'EDITION: Limbour, Georges -Derriere Le Miroir - 10 ANS D'EDITION 1946-1956 - N° 92-93 - Eaux-fortes rayées de Mirò et Giacometti - 1 bois gravé original de Raoul Ubac en couverture. Limbour, Georges - Braque, Georges - Mirò, Jean - Chagall, Marc - Matisse, Henri - Giacometti, Alberto - Tal-Coat, Pierre - Ubac, Raoul - Palazuelo, Pablo Published by Paris: Maeght Éditeur, 1956 (1956)
- 3.** From: Tiré à Part (Marseille, France) Price: US\$ 1,825.30 (EUR 1.500,00) Galerie Maeght - Editions Pierre à Feu, 1956. Numéro 92-93 de 1956, de cette revue in-folio ( 380 X 280 mm ), en feuilles sous couverture illustrée en couleurs, publié en décembre 1956. Catalogue général des éditions Maeght de 1946 à 1956. Texte de Georges Limbour. 78 pages non reliées. Lithographies originales de Juan MIRO, Marc CHAGALL et Jean BAZAINE. Eaux-fortes rayées de Juan MIRO et Alberto GIACOMETTI. Bois gravé original de Raoul UBAC en couverture. Edition originale et premier tirage. Très bel exemplaire. Beaux-Arts,Peinture,Gravure,Lithographie, Bookseller Inventory # 379791

**Título/Title/Titre: *Derriere le Miroir 147: Chagall: Dessins et lavis***

**Nº Inventario/ Object No / Nº Inventaire:** CO-DLM-147 (1964)

**Autor/Author/Auteur:** Marcel Arland

**Editor/Publisher/Editeur:** Maeght 1964

**Impresor/Printer/Imprimeur:** Mourlot

**Formato/Format:** 38 x 28 cm

**Ilustraciones/Illustrations:** 3 original lithographs ("*Le Bouquet de L'Artiste*" (38x28cm), "*Le Clown Blanc*" (38x28 cm) and "*Derriere Le Miroir*" (38 x 56 cm). Sas usual, these lithographs were also issued in a wide-margins edition (47.6 x 65.4 cm), numbered and signed by Chagall.

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

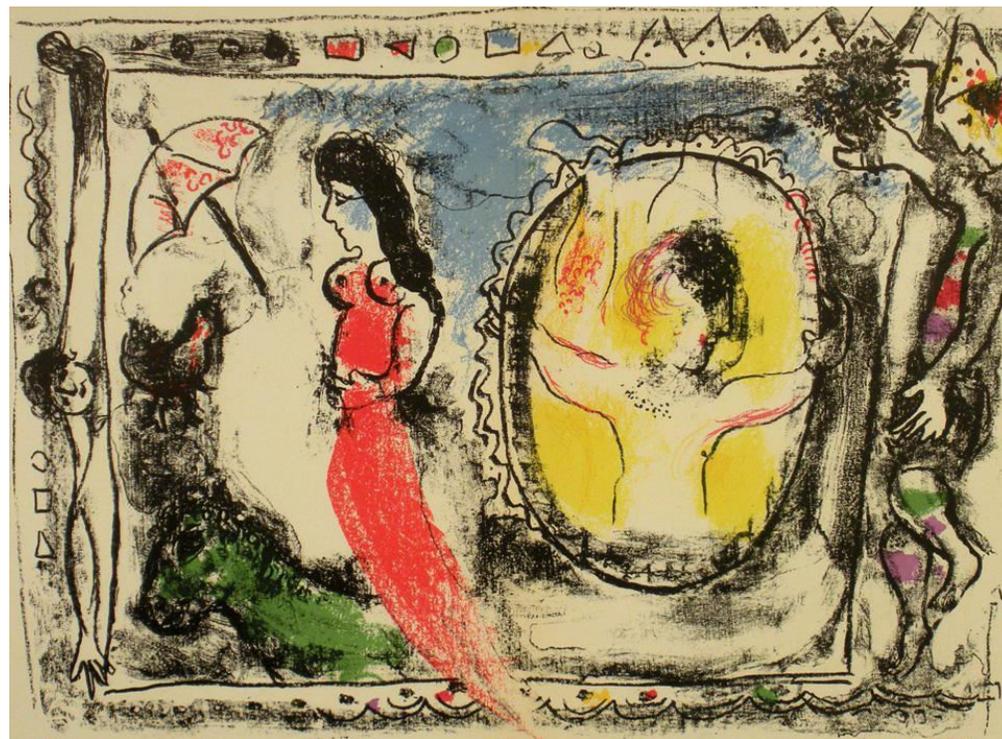
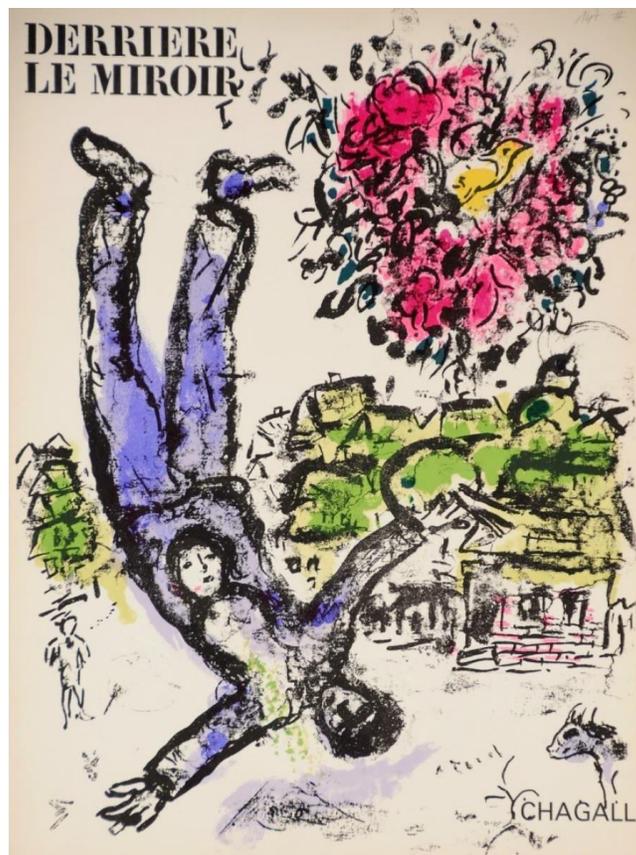
**The Museum of Modern Art (MoMA), New York:** Special Collections Flat. Purchased through The Patrick A. Gerschel Fund, in memory of André Meyer.

**Metropolitan Museum of Art, New York:** Watson Library Special Collections.

**National Gallery of Art, Washington:** The John U. and Evelyn S. Nef Collection 2011.60.82. Provenance: Evelyn Nef, Washington, D.C.; bequest to NGA, 2010.

**J. Paul Getty Museum, Los Angeles, CA:** Arntz Library. Galerie Schmela Collection. Harald Szeemann Collection. LC Call No.:N2 .D4 LCCN: 58041166 sn 87017632 ID/Acc. No.: 84-S190

**Musee National d'Art Moderne Centre Pompidou, Paris :** Bibliothèque Kandinsky. N.1(1946,déc.)-n.253(1982,juin) ISSN : 0011-9113 Fonds Kandinsky P 236 Fonds Destribats P 504 Fonds Magnelli P 33 P 2003 RP 214 RP 451 Fonds Brauner P 141



**Museo Nacional Centro de Arte Reina Sofía, Madrid:** 58 números en Material Especial Biblioteca **Victoria and Albert Museum, London:** National Art Library; Periodicals. Pressmark: PP.48.D no.1 (1946:Dec) - no.253 (1982:Jun) **Stedelijk Museum Amsterdam:** Artists' books Collection. Object Numbers 2000.5.0531-1 to 2000.5.0531-194 **Biblioteca de Arte Gulbenkian, Lisboa:** Ref.

COTA(S) E-PA 24

**Museu Fundació Juan March, Palma de Mallorca.** Colección Julio Cortázar

**Musée Centre de la Gravure et de l'Image imprimée La Louvière (Belgique) :** *Collection Derrière le Miroir*

**National Art Library, London:** Collection: Periodicals; Pressmark PP.48.D

**Staatliche Museen zu Berlin:** Kunstbibliothek Signatur: NB 8806 mtl Nos. 1-253

**Catálogos razonados/Catalogues raisonnés:**

Mourlot 410-412 ; Cramer no. 59

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

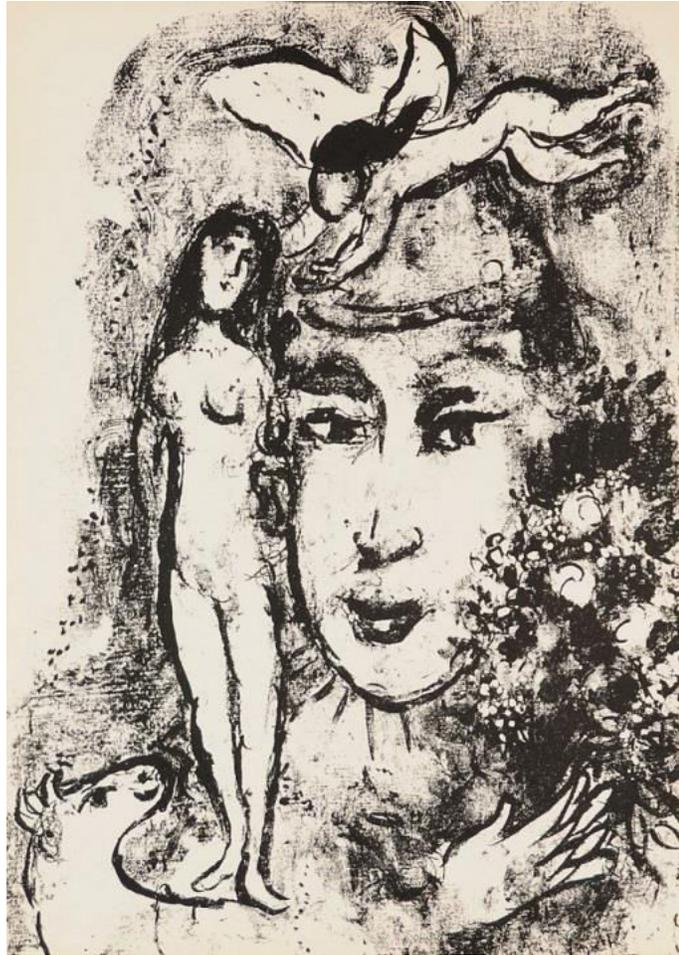
**MutualArt** c/o Art Trading Services Limited, 22-23 James Street, London WC2E 8NS UK: Sale: Oct. 23, 2017 Lot #77012 Marc Chagall One plate, from *Derrière le miroir*, 1964 Lithograph in colors on Arches paper 13-1/2 x 18-1/2 inches (34.3 x 47.0 cm) (image) 18-3/4 x 25-3/4 inches (47.6 x 65.4 cm) (sheet) Signed, 12/75. Sold +31% above estimate

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Manhattan Rare Book Company, ABAA, ILAB (New York, NY, U.S.A.) Price: US\$ 1,100.00

(EUR 931,08) *Derrière le Miroir* no. 147. Chagall: Dessins et lavis Description: Maeght Editeur, Paris, 1964. Book Condition: Very Good. CHAGALL, MARC (illustrator), number 7 of only 150 deluxe copies printed on Velin de Rives. Features the work of highly-acclaimed Russian-French artist MARC CHAGALL. "Chagall's repertory of images, including massive bouquets, melancholy clowns, flying lovers, fantastic animals, biblical prophets, and fiddlers on roofs, helped to make him one of the most popular major innovators of the 20th-century School of Paris. He presented dreamlike subject matter in rich colours and in a fluent, painterly style that-while reflecting an awareness of artistic movements such as Expressionism, Cubism, and even abstraction-remained invariably personal. There is agreement that at its best it [the artist's large total output] reached a level of visual metaphor seldom attempted in modern art," ( *Encyclopedia Britannica* ). Complete with three breathtaking lithographs by Chagall, including one double-page in color, one single page in black-and-white, and lithographic wrappers. Twenty-three reproductions and three in-text illustrations in black-and-white also included. With text (in French) by Marcel Arland and D.M. Published in conjunction with the opening of his June 1964 exhibit at the Gallery Maeght.

2. From: Librairie Artcurial (Paris, France) Price: US\$ 851.81 (EUR 700,00) *Derrière Le Miroir* Numéro 147 - Édition Originale Juin 1964- Marc chagall Description: Maeght, Paris, 1964. Couverture souple. Book Condition: Très bon. Marc Chagall (illustrator). Edition originale numéro 147 de la revue " *Derrière le miroir* ", consacrée à Marc Chagall. Lithographie originale en couverture en lithographie + 2 lithographie originale ( dont 1 double page ) Size: 28 x 38 Cm. Bookseller Inventory # 000579



**Título/Title/Titre:** *Derriere le Miroir 198: Chagall*  
***l'admirable***

**N° Inventario/ Object No / N° Inventaire:** CO-DLM-198 (1972)

**Autor/Author/Auteur:** Louis Aragon

**Editor/Publisher/Editeur:** Maeght, 1972

**Impresor/Printer/Imprimeur:** Mourlot

**Ilustraciones/Illustrations:** 3 original color lithographs (*Ouverture, Jour de Printemps* both 38x28 cm) 1 of which in double page (*Après L'Hiver* 38 x 56 cm) / 3 lithographies originales en couleurs dont 1 en double page

**Referencias museísticas/Museum References/Numéro d'inventaire**

**Musée:**

**The Museum of Modern Art (MoMA), New York:** Special Collections Flat. Purchased through The Patrick A. Gerschel Fund, in memory of André Meyer.

**Metropolitan Museum of Art, New York:** Watson Library Special Collections.

**National Gallery of Art, Washington:** Call Number: RARE N1 .D38 No [1] (déc. 1946)-no 253 (juin 1982). ISSN:0011-9113

**J. Paul Getty Museum, Los Angeles, CA:** Arntz Library. Galerie Schmela Collection. Harald Szeemann Collection. LC Call No.:N2 .D4 LCCN: 58041166 sn 87017632 ID/Acc. No.: 84-S190

**The Art Institute of Chicago:** N2.D4 NO.198 Location: 6th fl Sharp: Oversize Stacks

**Musee National d'Art Moderne Centre Pompidou, Paris :**

Bibliothèque Kandinsky. N.1(1946,déc.)-n.253(1982,juin) ISSN : 0011-9113 Fonds Kandinsky P 236 Fonds



Destribats P 504 Fonds Magnelli P 33

P 2003 RP 214 RP 451 Fonds Brauner P 141

**Museo Nacional Centro de Arte Reina Sofía, Madrid:** 58 números en Material Especial Biblioteca

**Victoria and Albert Museum, London:** National Art Library; Periodicals. Pressmark: PP.48.D no.1 (1946:Dec) - no.253 (1982:Jun)

**Stedelijk Museum Amsterdam:** Artists' books Collection. Object Numbers 2000.5.0531-1 to 2000.5.0531-194

**Biblioteca de Arte Gulbenkian, Lisboa:** Ref. COTA(S) E-PA 24

**Museu Fundación Juan March, Palma de Mallorca.** Colección Julio Cortázar

**Musée Centre de la Gravure et de l'Image imprimée La Louvière (Belgica) :** *Collection Derrière le Miroir*

**National Art Library, London:** Collection: Periodicals; Pressmark PP.48.D

**Casa de Velázquez, Madrid:** Nº170, 177, 178, 182, 198, 200, 233, 235, 236, nº238, 250

**Staatliche Museen zu Berlin:** Kunstbibliothek Signatur: NB 8806 mtl Nos. 1-253

**National Gallery of Canada Ottawa:**

**Middelheimmuseum Antwerpen:**

lvd:14155035/N

**Catálogos razonados/Catalogues raisonnés:**

Cramer no. 91; Mourlot nos. 649-651

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Lyngé & Søn ILAB-LILA (Copenhagen, Denmark) Price: US\$ 1,062.72 (EUR 899,53)Chagall L'Admirable. Derriere Le Miroir No 198. Description: Paris, Maeght Éditeur, 1972. Folio. 28 pp. Illustrated in colour and b/w. Containing 3 original lithographs by Marc Chagall, frontcover and 2 other (1 double-page). Bookseller Inventory # 14689



2. From: Art Wise (Brooklyn, NY, U.S.A.) Price: US\$ 900.00 (EUR 761,79) Derriere le Miroir, no. 198-1972 Book Description: 1972. Softcover/Wraps. Book Condition: Very Good. "Derriere le Miroir, no. 198" by Marc Chagall, Unsigned Book printed in 1972. The overall size of the Book is 15 x 11 inches. The condition of this piece has been graded as B: Very Good Condition, with signs of handling or age. Here is some supplemental information about the Book: Paris: Maeght, 1972, first edition, folio, 28 pages, text in French, illustrated with 3 original color lithographs by Chagall, of which one is an outstanding double page. The titles are: "ouverture", "Jour de Printemps" and Après L'Hiver". In addition, there is a black and white lithograph (back cover) and many other illustrations. References: Cramer no. 91; Mourlot nos. 649-651. Not Signed. Book. Bookseller Inventory # XX6980-R

**Título/Title/Titre:** *Derriere le Miroir 225: Les chemins de l'amitié*

**N° Inventario/ Object No / N° Inventaire:** CO-DLM-225 (1977)

**Autor/Author/Auteur:** Aimé Maeght

**Editor/Publisher/Editeur:** Maeght, Paris 1977

**Impresor/Printer/Imprimeur:** Mourlot

**Formato/Format:** 38 x 28 cm

**Ilustraciones/Illustrations:** 1 original color lithograph in double page "Le Village" Mourlot/Sorlier V, 917 (38 x 56 cm) / 1 lithographie originale en couleurs en double page 38 x 56 cm "Le Village"

**Catálogos razonados/Catalogues raisonnés:** Mourlot/Sorlier V, 917 ; Cramer 104

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Librairie Arcturial (Paris, France) Price: US\$ 638.86 (EUR 525,00)  
Derrière Le Miroir Numéro 225 - Édition Originale Juin 1977 - Marc Chagall  
Description: Maeght, Paris, 1977. Couverture souple. Book Condition: Très bon.  
Marc Chagall (illustrator). Edition originale du numéro 225 de la revue "

Derrière le Miroir "consacrée à Marc Chagall. Couverture en lithographie + lithographie originale ( double page ). Livre. Bookseller Inventory # 000566

2. From: Biblion Antiquariat (Zürich, ZH, Switzerland) Price: US\$ 304.22 (EUR 250,00)  
Derrière le Miroir No. 225. Marc Chagall. Description: Paris, 1977. Folio. 24 S. Mit 1 doppelblattgr. Orig.-Farblithographie ("Le village") von Marc Chagall sowie 18 ganzseit. (8 farb., 1 doppelblattgr.) Abb. (davon 2 auf Umschlag). OKart. Mourlot/Sorlier, Lithographe V, 917. - Cramer 104. - Text von Aimé Maeght (Les chemins de l'amitié). - Tadelloses Exemplar. Bookseller Inventory # 59111AB



**Título/Title/Titre:** *Le bouquet de l'artiste*  
**N° Inventario/ Object No / N° Inventaire:** CO-CHAGALL-1977-BOUQUET

**Editor/Publisher/Editeur:** Maeght, Paris 1977

**Impresor/Printer/Imprimeur:** Arte, Paris

**Formato/Format:** 15,6 x 10,2 cm

**Ilustraciones/Illustrations:** 1 lithograph in colours

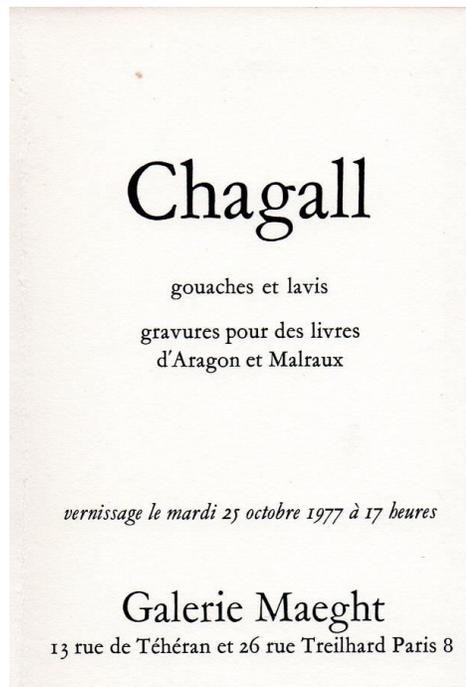
**Tirada/Print run/Tirage:** unknown (a few hundred)

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**Exposiciones/Exhibitions/Expositions:**

**Catálogos razonados/Catalogues raisonnés:** Not in Sorlier (like most invitations to vernissages)



## Raoul Dufy

### Título/Title/Titre: *La belle enfant ou l'amour à quarante ans*

N° Inventario/ Object No / N° Inventaire: CO-DUFY-1930-BELLE

Autor/Author/Auteur: Eugène Montfort

Editor/Publisher/Editeur: Ambroise Vollard, Paris 1930

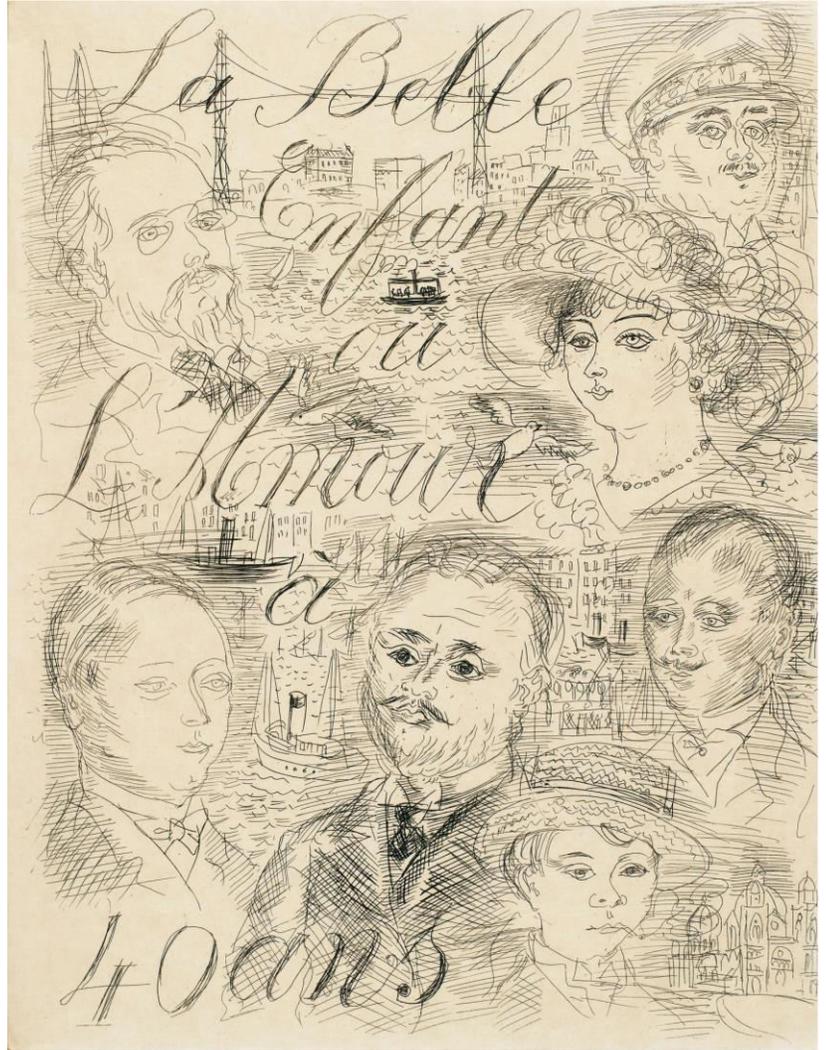
Impresor/Printer/Imprimeur: Louis Fort Amigo e impresor de Picasso (*Les Métamorphoses & Le Chef d'oeuvre inconnu*). Impresor también de los aguafuertes de Chagall / Imprimeur de *Les Métamorphoses & Le Chef d'oeuvre inconnu* de Picasso et des eaux-fortes de Chagall.

Formato/Format: In-4° (325 x 250 mm) de 250 pp. plats et dos ornés d'un superbe décor de vagues et coquillages frappés à froid et dorés, doublure de maroquin Lavallière, double garde marbrée, dos lisse, titre or, tranches dorées, couverture et dos conservés, étui.

Ilustraciones/Illustrations: 93 eaux-fortes originales de Dufy en noir dont 16 H.T., 25 à pleine page et 51 grands in-texte. / 94 original etchings by Dufy, 25 full page and 51 big in-text. L'un des plus beaux illustrés du XX° siècle.

Tirada/Print run/Tirage: Exemplaire n° 274 d'un tirage limité à 390 exemplaires, un des 244 sur grand vélin d'Arches. Signé par l'auteur.

Referencias museísticas/Museum References/Numéro



#### d'inventaire Musée:

**Musée national d'art moderne-Centre Pompidou, Paris:** N°

d'inventaire: AM 10892 GR (502). Legs Mme Raoul Dufy, 1963

**Musée d'Art moderne de la Ville de Paris:** Réserve DUF61930

**Musée des Beaux-Arts de Nantes :**

**Art Institute of Chicago:** Cat: Prints & Drawings: Gift of Dorothy Braude Edinburg in memory of Bessie Kisloff Braude, Esq., 2014.430

**National Gallery of Art, Washington:** Accession N° 2007.121.1

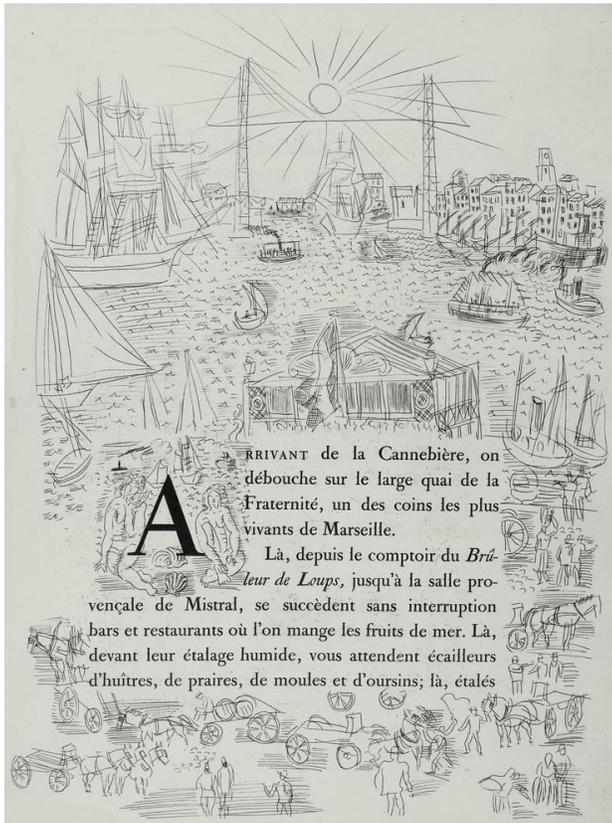
Credit line Gift of Judith Keenan 2007.121.1

**National Gallery of Australia, Canberra:** Accession No: NGA 81.2842

**Baltimore Museum of Art:** Accession no. BMA 1932.16.141; copy no. 104 of 244 (340 total).

**Brooklyn Museum, New York:** Accession No: 41.858.1. Charles Stewart Smith Memorial Fund

**Victoria and Albert Museum, London:** Special Collections 95.Z.148 38041981033350



**Baltimore Museum of Art**, Baltimore, MD: Accession no. BMA 1932.16.141; copy no. 104 of 244.

**Smith College Museum of Art**, Northampton, MA: Accession No: SC 1976:18-103 Credit Line: Gift of Selma Erving, class of 1927

**Pola Museum of Art**, Kanagawa, Japan: Collection Dufy 002-0241

**Bibliothèque nationale de France** Paris:

**Institut national d'histoire de l'art. Collections Jacques**

**Doucet** Paris: Cote 4 Res 629. LAR Fonds FIAA

**Bibliothèque d'Art et d'Archeologie**, Paris :

**Bibliothèque Mazarine**, Paris: Bibliothèque Mazarine 8° 73416-24

**Bayerische Staatsbibliothek** München: 9999160662 BSB / Handschriftenabt. Magazin Bestellung im Handschriftenlesesaal 4 L.sel.III 104

**Kunsthau Zürich**: Bestellnummer: GB 17.Verfügbar in: Bibliotheksmagazin

**Koninklijke Bibliotheek** Den Haag: Magazijn 69286 A 19

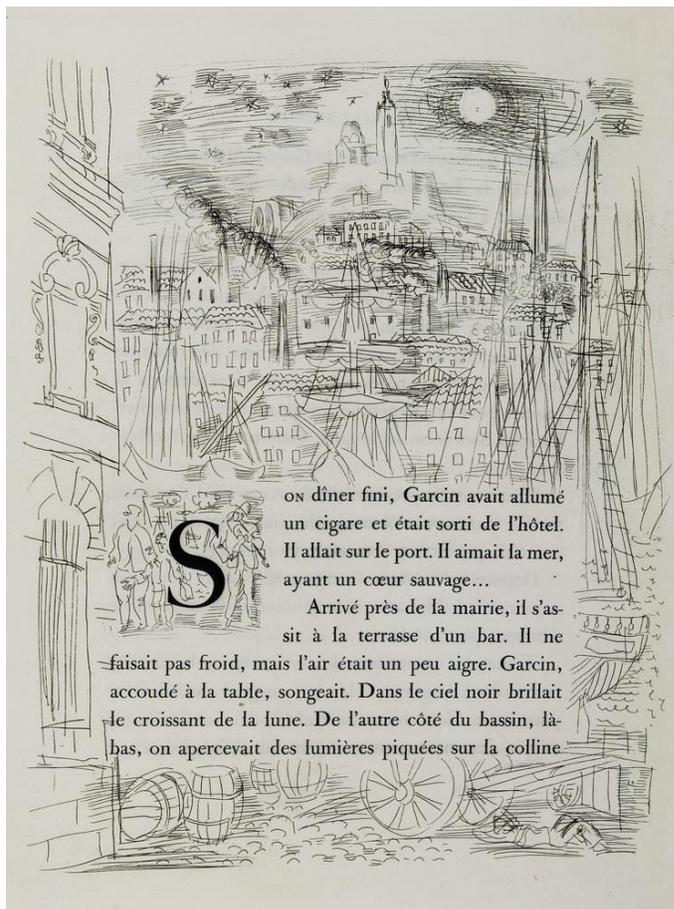
**Exposiciones/Exhibitions:**

**The Museum of Modern Art (MoMA), New York: *Modern Painters and Sculptors as Illustrators***. 27 April to 2 September 1936 No. 63 Ill. Catalogue p. 44

**Le Portique**, 99 Boulevard Raspail Paris *Catalogue complet des éditions Ambroise Vollard* 15 décembre 1930 - 15 janvier 1931

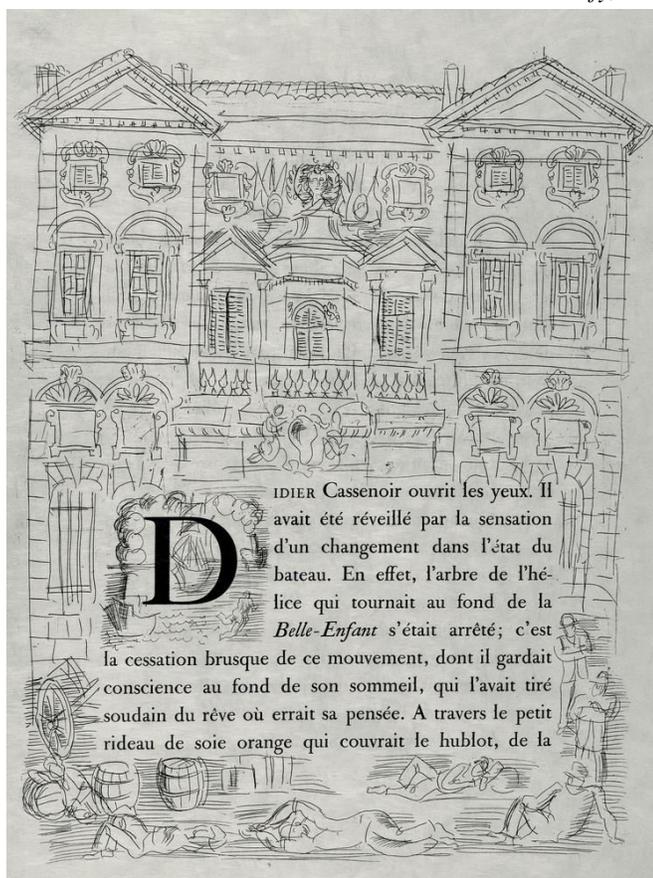
**Museum of Fine Arts, Boston** *The Artist & the Book in Western Europe and the United States 1860-1960*. May 4-July 16, 1961 (No. 42 pp. 32-33)

**Musée d'Art moderne de la ville de Paris** : *Raoul Dufy, Le*



ON diner fini, Garcin avait allumé un cigare et était sorti de l'hôtel. Il allait sur le port. Il aimait la mer, ayant un cœur sauvage...

Arrivé près de la mairie, il s'assit à la terrasse d'un bar. Il ne faisait pas froid, mais l'air était un peu aigre. Garcin, accoudé à la table, songeait. Dans le ciel noir brillait le croissant de la lune. De l'autre côté du bassin, là-bas, on apercevait des lumières piquées sur la colline



DIER Cassenoir ouvrit les yeux. Il avait été réveillé par la sensation d'un changement dans l'état du bateau. En effet, l'arbre de l'hélice qui tournait au fond de la *Belle-Enfant* s'était arrêté; c'est la cessation brusque de ce mouvement, dont il gardait conscience au fond de son sommeil, qui l'avait tiré soudain du rêve où errait sa pensée. A travers le petit rideau de soie orange qui couvrait le hublot, de la

*plaisir* du 17 octobre 2008 au 11 janvier 2009

**Musée des Beaux Arts de Lyon** : *Raoul Dufy rétrospective 1999* (déplacement de cette exposition à Barcelonne)

**Musée Angladon** – Collection Jacques Doucet, Avignon : *La légèreté Raoul Dufy*, du 7 avril au 27 août 2017

**Musée Jean Cocteau** - collection Séverin Wunderman, 2 Quai de Monleon, 06500 Menton, France : *Raoul Dufy, les couleurs du bonheur*, Du 20 mai au 9 octobre 2017

**Catálogos razonados:**

Garvey No. 93 p. 71, Wheeler n° 63, Skira n° 107, Rauch n° 47; Arts Council n° 86; Stern n° 38; Johnson n° 53; Mornand n° 298; Vollard, Catalogue complet, p. 61;

Camo, Pierre Dans l'Atelier de Dufy, *Le Portique* n° 4, 1946, n° 39

Courthion, Pierre Raoul Dufy, Geneva 1951 n° 39

Dora Perez-Tibi, 'Raoul Dufy', Lyon 1999, n° 164

CHAPON, François *Le peintre et le livre*, Flammarion, Paris 1987, pp. 73-74. ill. 73, 74, 75.

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

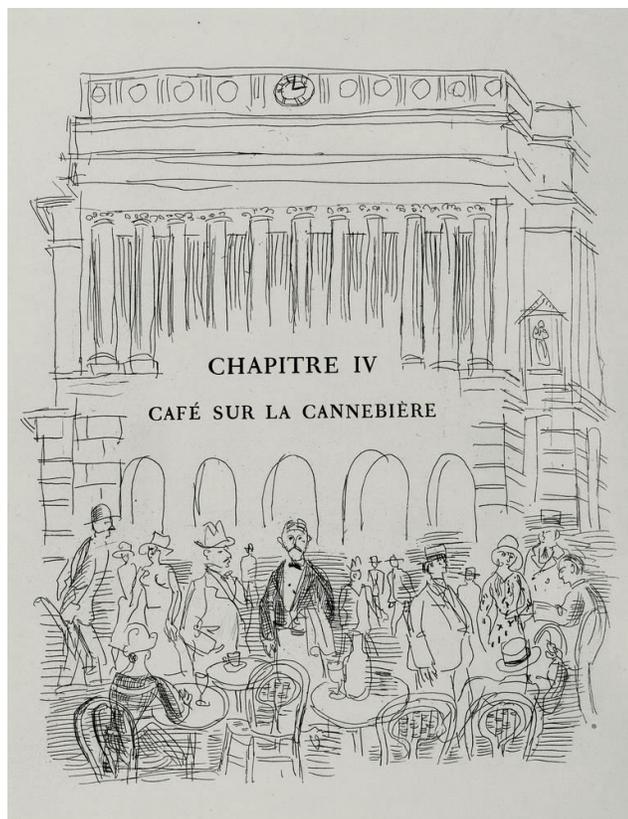
Christie's Sale 3518 Importants livres anciens, livres d'artistes et manuscrits 29 October 2012, Paris Lot 109 [DUFY] -- MONTFORT, Eugène (1877-1936). *La Belle-enfant ou L'Amour à quarante ans*. Paris: Vollard, 1930. Price realised EUR 11,875

Christie's Sale 1057 Collection Michel Wittock: quatrième partie - De Marius-Michel à Jean de Gonet / Jean-Joseph Tessier et La Description de l'Égypte 11 May 2011, Paris Lot 23 Price realised EUR 6,000

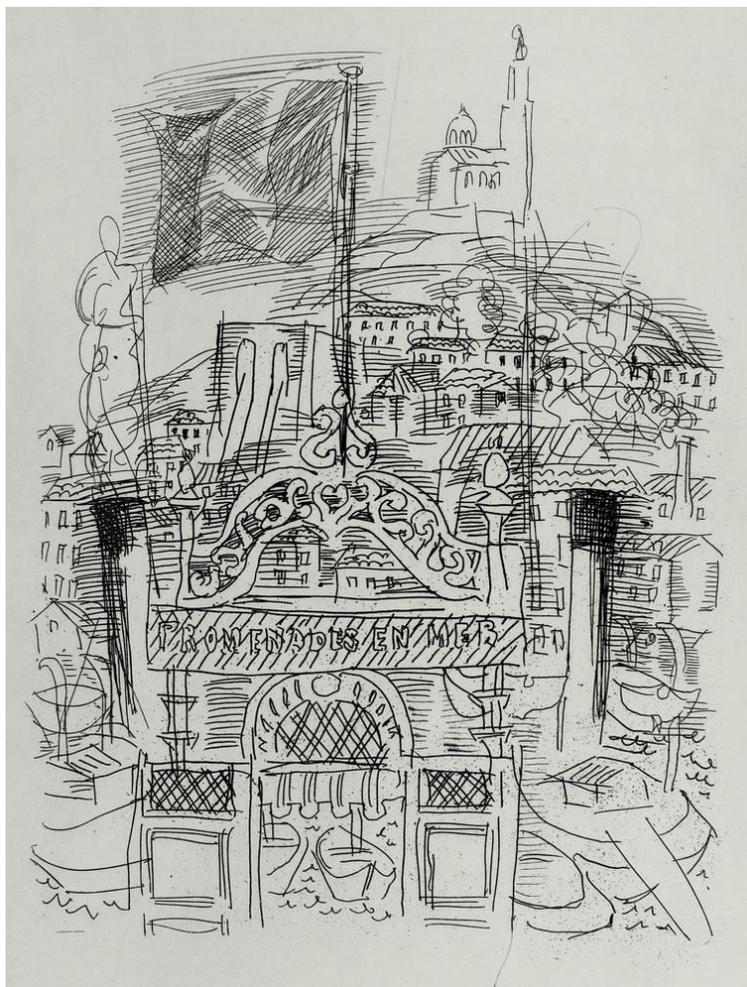
**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** Galerie Paul Blaizot - Paris **27 500,00 €** MONTFORT (Eugène). La Belle-Enfant ou l'Amour à quarante ans. Paris Ambroise Vollard 1930 "In-4, maroquin bleu nuit recouvert sur les plats et le dos d'un semis de palmiers évoqués par des jeux de petits filets dorés et de petites pastilles de maroquin citron; plats ornés d'un grand cercle décentré mosaïqué en galuchat enfermant une grande étoile aux branches irrégulières mosaïquée en maroquin citron; nom de l'auteur et titre de l'ouvrage poussés or sur le dos sans nerfs; rappel du décor sur les larges encadrements intérieurs, doublures et gardes de daim rouge, tranches dorées sur brochure, couverture illustrée. Chemise, étui (Jacques Anthoine-Legrain).94 eaux-fortes originales de Raoul Dufy, dont une sur la couverture, 16 hors-texte, 76 in-texte et une table gravée pour le placement des hors-texte. Tirage limité à 390 exemplaires numérotés. Un des 30 exemplaires sur japon super nacré, accompagnés d'une suite à part des 94 eaux-fortes sur papier de Montval (second papier après 30 japon ancien). Très belle reliure mosaïquée de Jacques Anthoine-Legrain. De la bibliothèque Georges Wendling (ex-libris)." Référence : 31435

**2.** From: Sims Reed Ltd ABA ILAB (London, United Kingdom) Price: **US\$ 16,582.60** (EUR 13.991,14) La Belle-Enfant ou l'Amour à Quarante



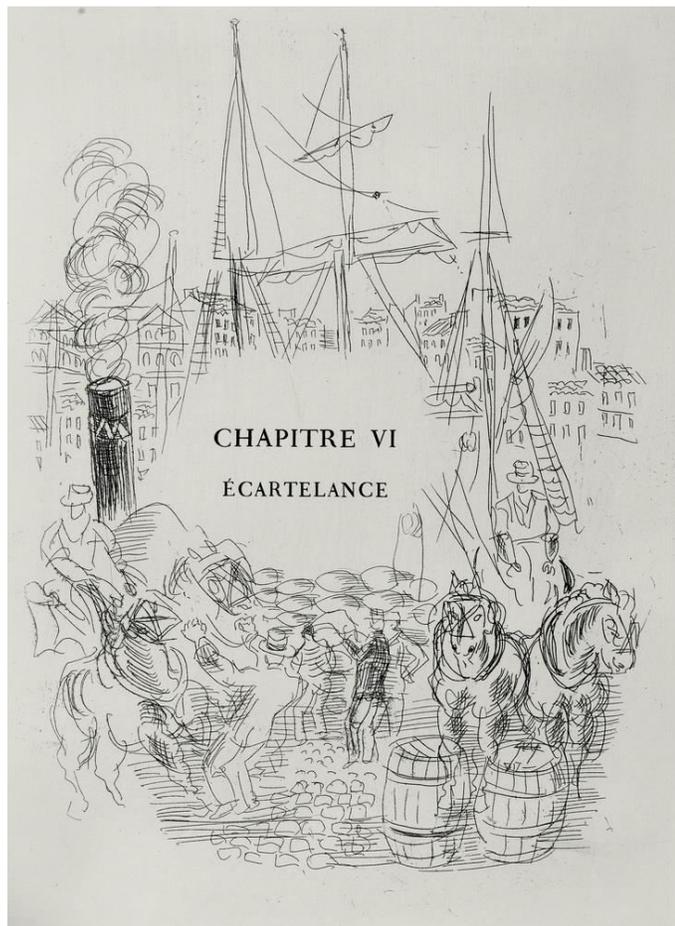
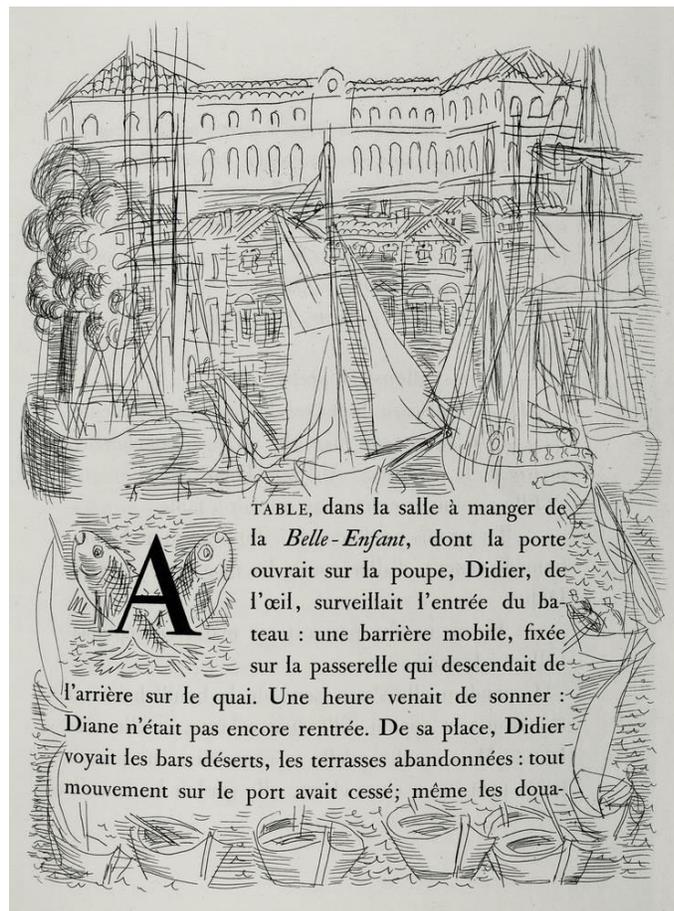
Ans. Dufy, Raoul. Montfort, Eugène. Published by Ambroise Vollard, Editeur., Paris. (1930)Description: Ambroise Vollard, Editeur., Paris., 1930. Small folio. (330 x 260 mm). pp. 249, (viii). Illustrated half-title with Dufy's etching and justification verso, printed title with etched vignette recto and vignette verso and Chapitre Premier to Chapitre Quzième of Montfort's text illustrated with ninety-four etchings, 16 full-page and hors-text, as well as text illustrations, vignettes and cul-de-lampes and the cover etching, all by Raoul Dufy, 'Tables' and final leaf with achevé d'imprimer; together with the additional suite of all of Dufy's etchings on vergé Montval. Full blue crushed morocco by Georges Cretté with his signature gilt, elaborate decorative tooling in gilt of stylised shells, boats under sail and waves with additional tooling in blind to form a decorative scheme over boards and spine, gilt title to spine, turn-ins with gilt rules, doublures and endpapers of matching blue watered silk, original publisher's printed wrappers with Dufy's etched cover and backstrip preserved, a.e.g., blue morocco-backed marbled board chemise with gilt title to spine and matching slipcase. An excellent copy from the édition de tête bound by Georges Cretté. From the edition limited to 390 numbered copies (including 15 exemplaires d'exposition and 35 hors commerce), with this one of 30 from the édition de tête on Japon ancien initialled by Vollard and Dufy and with a suite of Dufy's etchings on vergé Montval. Commissioned by Vollard to provide illustrations for Montfort's work, Dufy made a number of preliminary studies in Marseilles,



a centre from which he travelled to gather material for pictures of Société Mondaine, and the locale of Montfort's novel.' (From Manet to Hockney). [The Artist & The Book 93; From Manet to Hockney 85]. Bookseller Inventory # 46358

**3. Galerie Paul Blaizot - Paris 14 000,00 € Montfort** (Eugène). *La Belle-Enfant ou l'Amour à quarante ans*. Eaux-fortes de Raoul Dufy. Paris Ambroise Vollard 1930 "In-4, maroquin bleu nuit entièrement recouvert sur les plats et le dos d'un important décor floral composé de jeux de filets dorés évoquant des pétales irradiant à partir de pièces de maroquin lilas; dos sans nerfs portant les nom et prénom de l'auteur ainsi que le titre de l'ouvrage en petites capitales poussées or; le décor des plats se prolonge sur les larges encadrements intérieurs, doublures et gardes de soie moirée grise, doubles gardes de papier marbré, tranches dorées sur brochure, couverture illustrée. Chemise, étui (Jacques Anthoine-Legrain). 94 eaux-fortes originales de Raoul Dufy, dont une sur la couverture, 16 hors-texte, 76 in-texte et une table gravée pour le placement des hors-texte. Tirage limité à 390 exemplaires numérotés. Un des 245 exemplaires sur vélin d'Arches. Très belle reliure de Jacques Anthoine-Legrain, très art-déco." Référence : 36862 Téléphone : 0143593658

**4. From: Librairie Nicaise (Paris, France) Price: US\$ 9,865.59**  
Item Description: Ambroise Vollard, 1930. Couverture rigide. Book Condition: Très bon. In-4° (325 x 250 mm) de 250 pp. couverture imprimée d'une eau-forte, maroquin bleu marqué en creux de motifs de vagues, parsemé sur les plats et le dos



de motifs frappés or de vagues, bateaux et coques, titre doré au dos, tranches dorées, doublures et gardes de soie bleue, couverture et dos conservés, chemise étui (Georges Cretté) EXEMPLAIRE DE TÊTE SUR JAPON ANCIEN 95 eaux-fortes de RAOUL DUFY, dont seize hors texte. Un des 30 exemplaires de tête sur japon ancien (n° 22) avec suite sur Montval, signé du monogramme de l'artiste et de l'éditeur. Bookseller Inventory # ABE-1469097109206 **4. From: Librairie In-Quarto (Marseille, France) Price: US\$ 7,125.15**  
Item Description: Couverture rigide. Book Condition: Très bon. Paris, Ambroise Vollard 1930. Fort in-4°plein maroquin bleu, plats et dos ornés d'un superbe décor de vagues et coquillages frappés à froid et dorés, doublure de maroquin Lavallière, double garde marbrée, dos lisse, titre or, tranches dorées, couverture et dos conservés, étui bordé (reliure signée AUSSOURD). Premier tirage de l'abondante illustration de Raoul DUFY qui comprend 93 eaux-fortes originales en noir dont 16 H.T., 25 à pleine page et 51 grands in-texte. Tirage limité à 390 exemplaires, un des 244 sur grand vélin d'Arches. Signé par l'auteur. Bookseller Inventory # IQ-0421 "L'éditeur et le peintre ont travaillé à l'architecture du livre, veillant à l'harmonie du texte et de l'image: ainsi s'établit un rythme régulier d'une page de titre pour chaque chapitre

entièrement décorée, suivie d'une illustration en pleine page encadrant le texte, agrémenté d'une lettrine historiée dont la variété de présentation concourt à l'harmonie typographique" (Dora Perez-Tibi, 'Raoul Dufy', Lyon 1999, n° 164).

Bonet Carnets 207. The Artist and the Book 93. Skira 107. Rauch 47. S. u. R. geben irrtümlich die Gesamtzahl der Radierungen mit 94+16 an. – Eines von 15 "Exemplaires d'exposition" bezeichnet "F" (Gesamtauflage: 390) auf unbeschnittenem Vélín d'Arches.

"At the height of his career, Dufy was concerned with depicting the life of noted resorts. In search of accuracy of detail for "La belle-enfant", one of the most celebrated of Dufy's illustrated books, he made preliminary studies in Marseilles, the locale of the novel" (Garvey). –

*At the height of his career, Dufy was concerned with depicting the life of noted resorts. In search of accuracy of detail for La Belle-enfant, one of the most celebrated of Dufy's illustrated books, he made preliminary studies in Marseilles, the locale of the novel.*

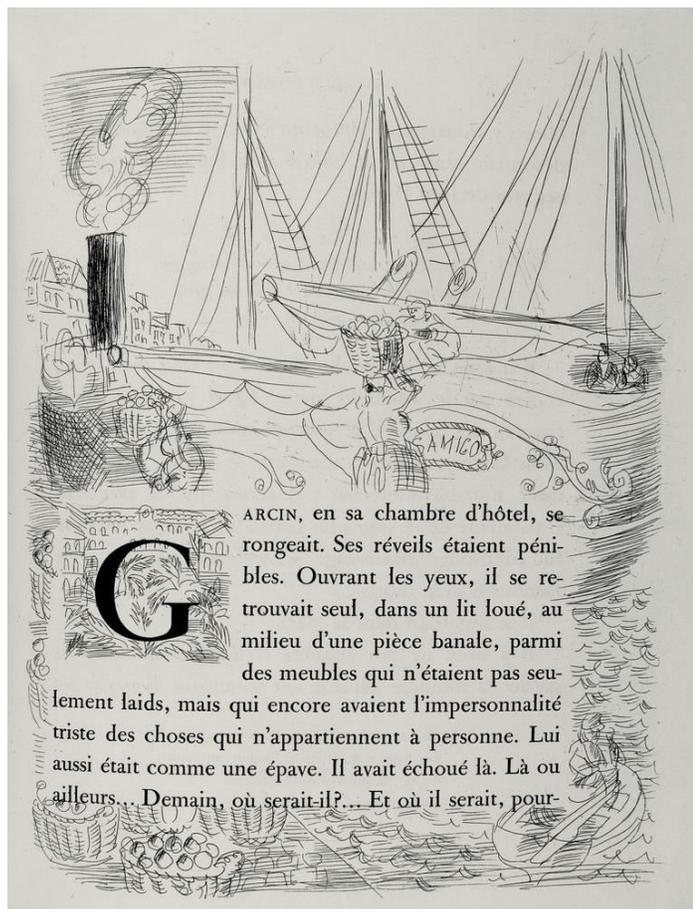
**Eleanor M. Garvey,**  
*The Artist & the Book, 1860-1960,*  
 Museum of Fine Arts, Boston 1961

*“Cette même année 1930 voit paraître La Belle Enfant ou l'amour a quarante ans. Quatre-vingt quatorze eaux-fortes de Dufy font de cet ouvrage un hymne à la mer et au port. C'est une impression musicale que dégage le rythme de la gravure : Si grande que soit la fermeté dans l'attaque du met, ll dureté de la planche confère*



*au trait une netteté, une pureté un peu sèche dont l'instinct plastique de Dufy joue à travers toutes sortes de combinaisons : verticallités paral`lèles des mâts, des cheminées, des façades ; obliques affrontées des vagues, des voiles, des cordages ; incurvations des coquillages, des corps, des ferronneries. Symphonies de lignes où la pureté de chacune concourt à l'harmonie cristalline de l'ensemble. On comprend que Dufy ait aimé Mozart“.*

**François Chapon** *Le peintre et le livre*, Flammarion, Paris 1987, p. 73



**G**ARCIN, en sa chambre d'hôtel, se rongeaient. Ses réveils étaient pénibles. Ouvrant les yeux, il se retrouvait seul, dans un lit loué, au milieu d'une pièce banale, parmi des meubles qui n'étaient pas seulement laids, mais qui encore avaient l'impersonnalité triste des choses qui n'appartiennent à personne. Lui aussi était comme une épave. Il avait échoué là. Là ou ailleurs... Demain, où serait-il?... Et où il serait, pour-

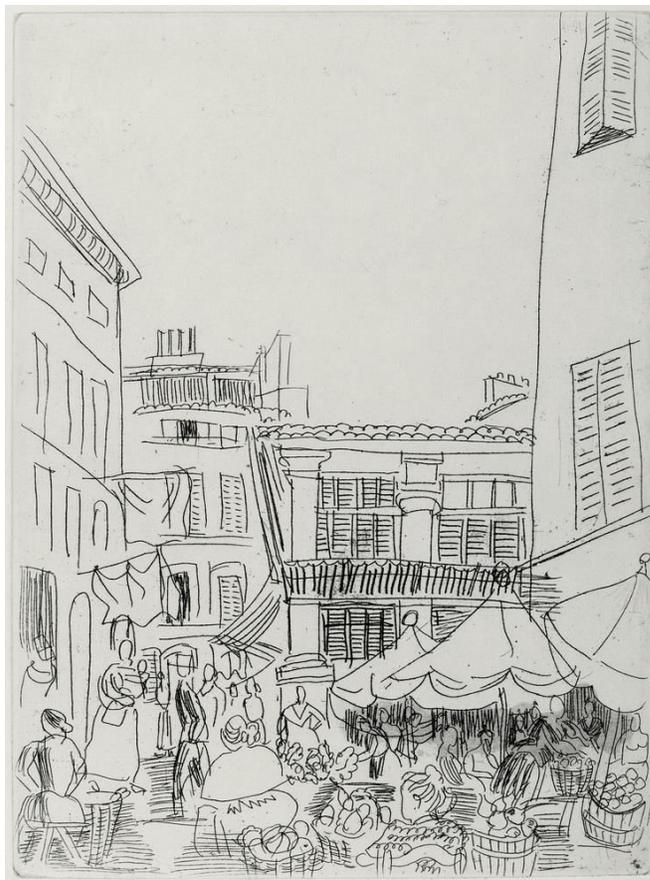
As a parallel to the Raoul Dufy's retrospective held at the Lyon Fine Arts Museum, the Printing Museum presents from 28 January to 18 April 1999, an exhibition under the title Raoul Dufy et le livre, the first of its kind ever presented. Among the fifty odd works illustrated by Dufy, lent by the most prestigious French institutions, fifteen of them come from the Lyon Town Library, six of these from the Michel Chomarat Collection, shown for the first time, just as the complete series of the Almanach de cocagne... dédié aux

vrais gourmands et aux francs-buveurs, published between 1919 and 1921 by Bertrand Guegan (Editions de la Sirène, Paris) utile et nutritif où l'on trouvera les lunes, les éclipses et les sauces.

Within this series of almanacs, the list of authors leaves us speechless. What an extraordinary outlay of contributors, Dunoyer de Segonzac, Signac and Matisse for the illustrations, Max Jacob, Cocteau and Apollinaire for the text. Famous musicians are equally present: Eric Satie proposes his Marche de cocagne with noted music, in the Almanach pour 1920 and a chanson à boire sur des vers anonymes du XVIIIe siècle, in the Almanach pour 1921, while Darius Milhaud contributes an astounding Coctail aux Clarinettes with noted music as well.

No wonder, in the circumstances that Dufy participated enthusiastically in this editorial adventures offering ornate and full-page illustrations such as Le jardinage or Les crêpes de la Chandeleur. Thus outlining his own conception of the illustrated book. "Never follow the text which is an interposition in the reader's mind; illustration is an analogy..."

As so rightly reminded of by Dora Perez-Tibi in her study on Raoul Dufy et le livre, the latter is indebted to Fernand Fleuret who introduced him to his vocation as an illustrator. "I have always felt an instinctive attraction to books, but I owe it to my relationship and friendship with Fernand Fleuret, to have understood the reasons of such an attraction and how important



it was going to be for me and for my work."

The mark of such friendship can be traced in the Chomarat Collection with the book *La Comtesse de Ponthieu, conte en prose du XIIIe siècle* traduit par (Editions de la Sirène) with a cover and a frontispiece engraved on wood by Dufy.

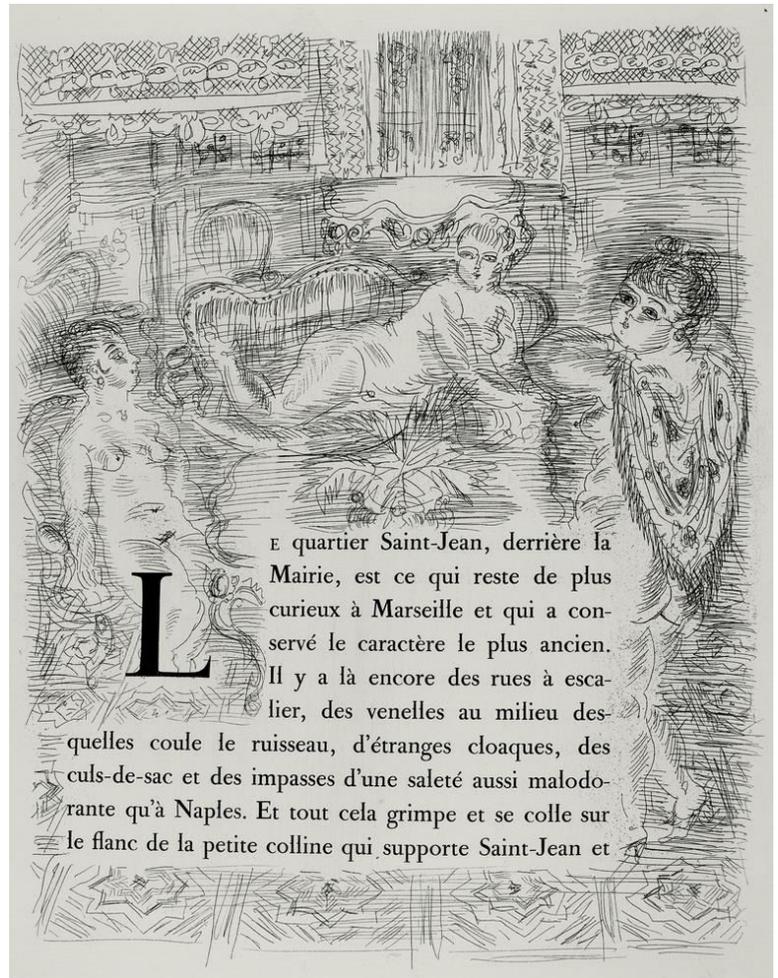
Jean Cocteau's play "Le Bœuf sur le Toit" was presented in 1920 for the first time, scenery and costumes by Raoul Dufy. It was a vintage year for illustrated books such as the *Tour d'Horizon* by Marcel Willard, with 5 inset plates by Dufy, published in Paris (*Au Sans Pareil*). This book stands out for its innovative style, halfway between dadaism and surrealism, perfectly characterised by a *Romance à la vieille dame ou nature morte*, dedicated to Raoul Dufy himself. The layout sometimes reminds one of "Un coup de dés, jamais n'abolira le hasard" by Mallarmé.

If Raoul Dufy wood engraving art reached perfection especially in *Le Bestiaire* by Guillaume Apollinaire, he also indulged in all the other techniques such as etching or lithography for portraits of writers used as frontispieces of the collection *Une œuvre, Un portrait* started in 1921 by the NRF.

The etched portrait of the publisher Ambroise Vollard by Dufy in 1930 opposite the title page of the *Catalogue Complet des Editions Ambroise Vollard* in the Chomarat Collection, is part

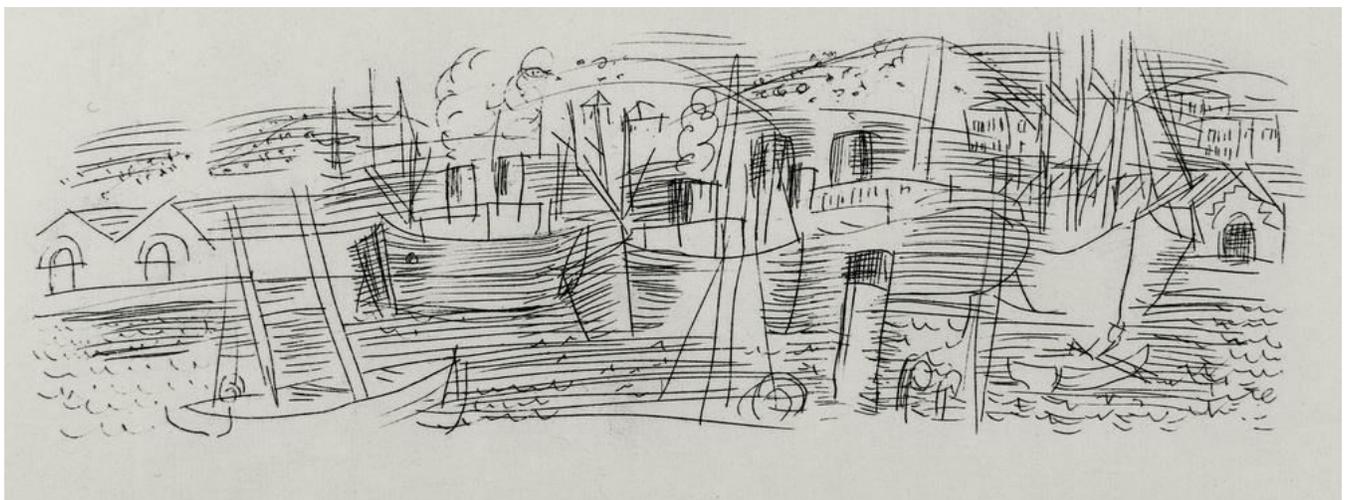


of Dufy's work which is hardly known about considering its refinement and lightness, the etching technique stands as the negative pendant to wood engraving and it is this light touch that comes out amongst other characteristics in the



preparatory studies for Paul Claudel and Paul Geismar's portraits.

The friendship between Dufy and Vollard showed itself concretely when the latter asked him to illustrate *La Belle Enfant ou l'Amour à quarante ans* by Eugène Montfort, and will be seen further with the intended illustration of Edouard Herriot's book, *La Forêt Normande*, started between 1930 and 1932, which never saw the light due to the publisher's accidental death in 1939.



Apart from Raoul Dufy, the Chomarat Collection of the Lyon Library , contains several hundreds of books and journals on the most prestigious French and foreign XXth century artists (Kandinsky, Picasso, Foujita, Matisse, Vlaminck, Warhol, Cesar, Buren, Sonia Delaunay, etc..) which allows us to better understand the sometimes rather complex relationship that exists between the artist and the writer, or between the picture and the text under the rather amused eye of the published who more than often is both sponsor and confident...

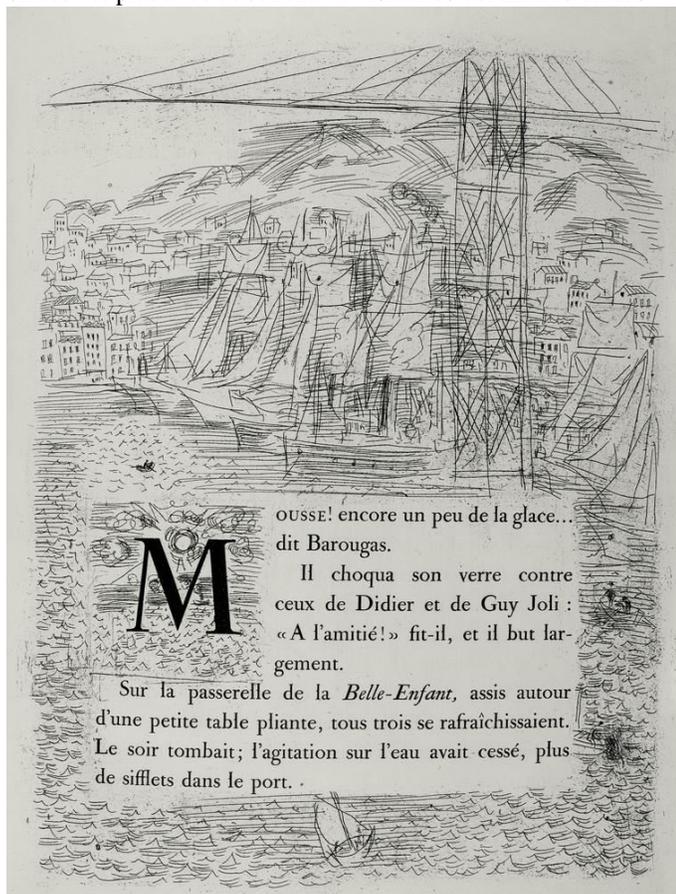
**Jean Paul Laroche**

Books illustrated by Dufy

(Les Livres Illustrés Par Dufy, Memoire Active, Lyon 1999)

**Nueva mirada sobre Dufy, artista del siglo XIX que pintó la electricidad**

El francés Raoul Dufy (1877-1953), pintor del mar, la 'belle epoque' y la electricidad, heredero de Matisse y Cezanne, ofrece "el placer de la belleza" a visitantes del mundo entero

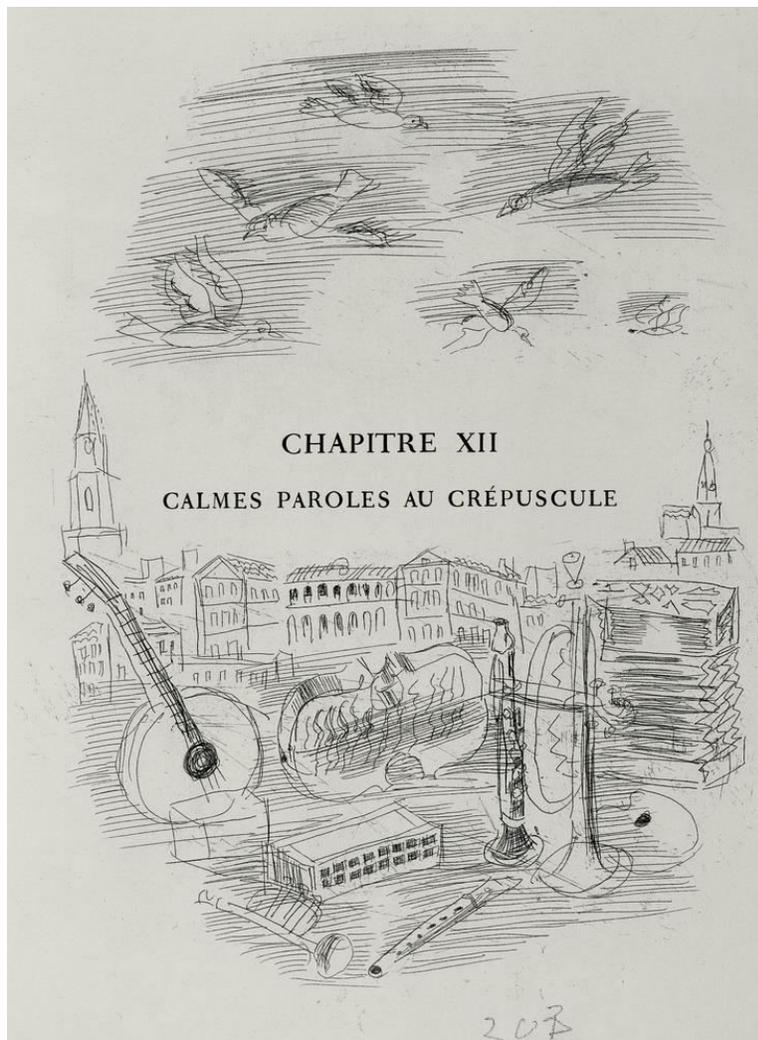


**M**

OUSSE! encore un peu de la glace... dit Barougas.

Il choqua son verre contre ceux de Didier et de Guy Joli : « A l'amitié! » fit-il, et il but largement.

Sur la passerelle de la *Belle-Enfant*, assis autour d'une petite table pliante, tous trois se rafraîchissaient. Le soir tombait; l'agitation sur l'eau avait cessé, plus de sifflets dans le port.



en una gran exposición inaugurada en el Museo de Arte Moderno de París.

Pintor de vanguardia en el París de los años veinte, relacionado con el mundo de la moda y la decoración, Dufy fue olvidado al morir, opacado sobre todo por Picasso y Chagall, entre otros, aunque inspiró a pintores como Salvador Dalí, el chileno Roberto Matta o el británico David Hockney.

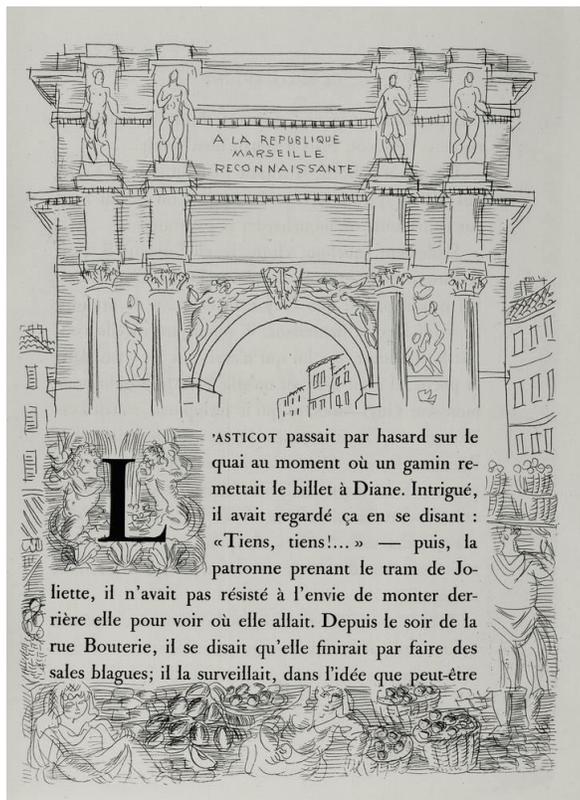
Nacido en el puerto de Le Havre, influido en sus años mozos por el impresionista Claude Monet, Dufy comenzó pintando marinas, en especial la bahía y las playas del balneario de Sainte Adresse, en las costas de Normandía.

"Cuando encontraba un motivo cualquiera en las playas me instalaba y miraba mis tubos de colores y mis pinceles. Me preguntaba de qué manera lograr plasmar, no lo que veía, sino lo que es, lo que existe para mí, mi realidad", escribió.

A los 23 años ganó una beca y dejó el puerto de Le Havre para

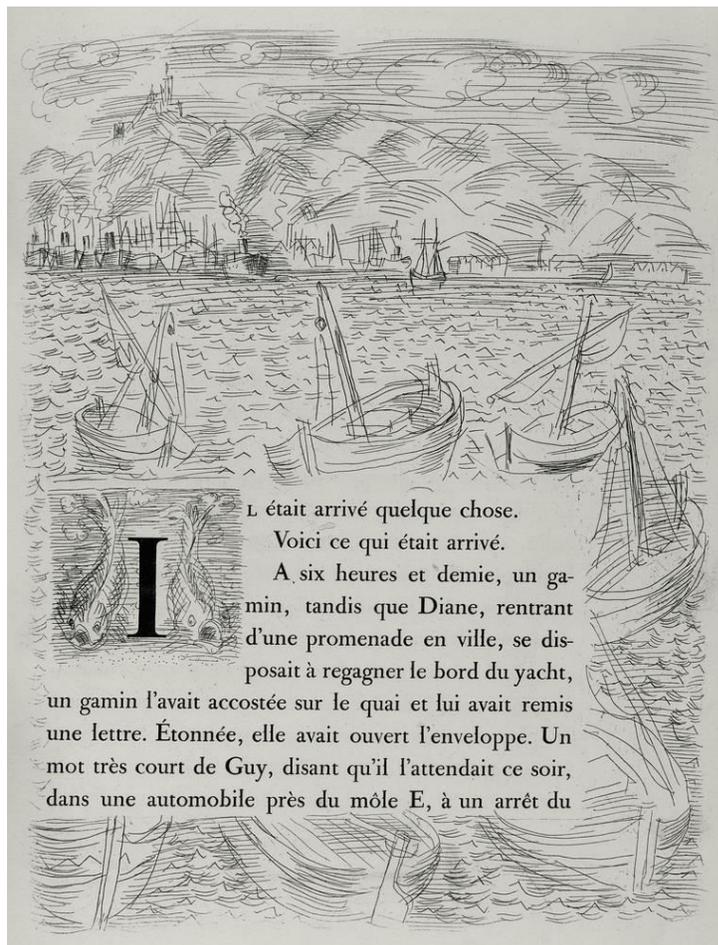
instalarse en Montmartre. Fue "fauvista" e impresionista al comienzo, pero su verdadero despertar ocurrió en 1904 cuando vio en el Salón de otoño de París el cuadro de Matisse "Lujo, calma y voluptuosidad".

"Ante ese cuadro, al contemplar el milagro de la imaginación introducida en el dibujo y en el color, comprendí todas las nuevas razones de pintar; el realismo impresionista perdió para mí su encanto. Comprendí de inmediato la nueva mecánica pictórica", diría.



**L**'ASTICOT passait par hasard sur le quai au moment où un gamin remettait le billet à Diane. Intrigué, il avait regardé ça en se disant : «Tiens, tiens!...» — puis, la patronne prenant le tram de Joliette, il n'avait pas résisté à l'envie de monter derrière elle pour voir où elle allait. Depuis le soir de la rue Bouterie, il se disait qu'elle finirait par faire des sales blagues; il la surveillait, dans l'idée que peut-être

En la



**L**'était arrivé quelque chose. Voici ce qui était arrivé.

A six heures et demie, un gamin, tandis que Diane, rentrant d'une promenade en ville, se disposait à regagner le bord du yacht, un gamin l'avait accostée sur le quai et lui avait remis une lettre. Étonnée, elle avait ouvert l'enveloppe. Un mot très court de Guy, disant qu'il l'attendait ce soir, dans une automobile près du môle E, à un arrêt du

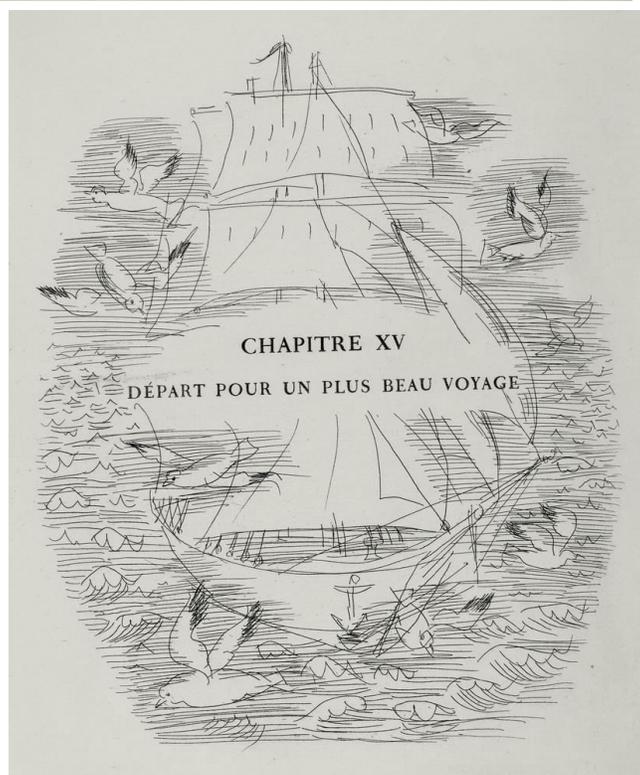
escuela de Bellas Artes de

París conoció a George Braque, con quien irá al sur, al pueblo de l'Estaque, cerca de Marsella, donde vivió y pintó hasta 1908 el gran Paul Cezanne, cuyos hallazgos técnicos, y sobre todo su gama cromática restringida, le fascinaban.

Tras el derroche de color de los colores "fieros" --los fauvistas-- Dufy siente la necesidad de renunciar a esos sortilegios para imponerse "una cura de austeridad y de disciplina constructiva". Siguiendo el ejemplo de Cezanne, simplifica.

Durante una estada en Vence, en la riviera francesa, Dufy geometriza el paisaje y opone a la sucesión de curvas de las dunas la geometría de los "cubos" de las casas y edificios.

Se convierte en uno de los pintores de "la belle époque", de las regatas e hipódromos, amigo de poetas como Jean Cocteau y Guillaume Apollinaire, a quien le ilustrará el poema "Orfeo y el cortejo de las bestias".



CHAPITRE XV

DÉPART POUR UN PLUS BEAU VOYAGE

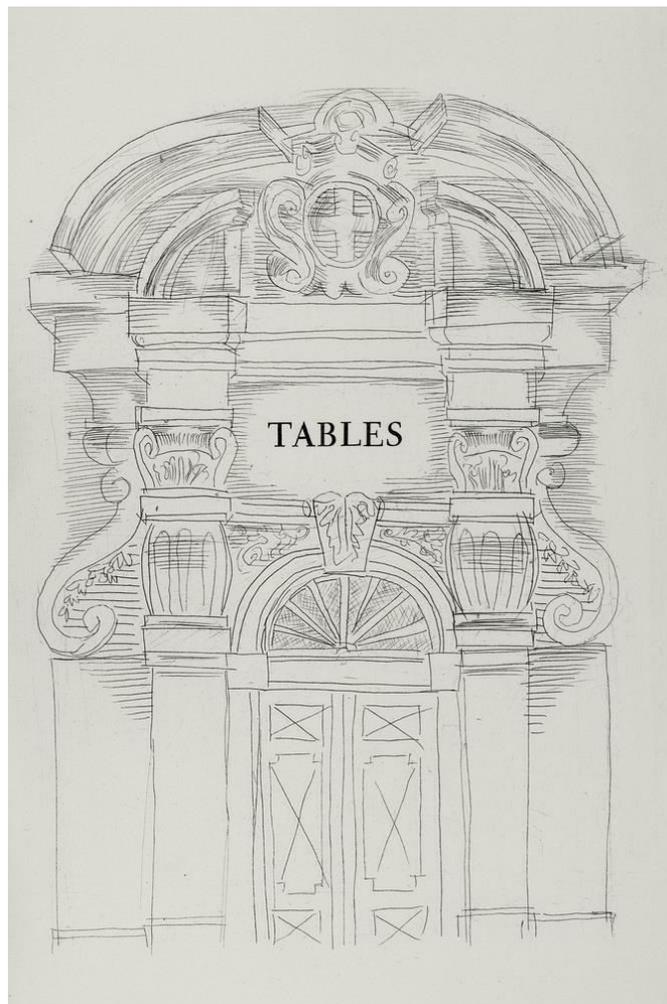
"El trabajo conduce a la riqueza: ¡pobre poeta, trabaja! La oruga, sufriendo sin descanso, se vuelve una rica mariposa", recuerda Apollinaire.

Dufy trabajó como diseñador de tejidos destinados a grandes modistos de su época; realizó también cerámicas con el catalán Josep Llorens Artigas, quien trabajaba igualmente para Miró.

Los visitantes se asoman con una leve sonrisa a las 120 pinturas, 90 dibujos, grabados o libros ilustrados reunidos por el Museo de Arte Moderno. Sienten el placer de contemplar y pintar que él experimentó, un placer experimentado desde 1947 por la escritora y mecenas norteamericana Gertrude Stein.

En 1937 la compañía parisiense de electricidad, con motivo de la Exposición Internacional, le ofreció un espacio de 600 m2 para que ilustrara el papel social jugado por la luz eléctrica. Realizó entonces su monumental obra "El hada de la electricidad" que ocupa toda una sala en el museo.

En la pintura de Dufy predominan la luz y los colores azules del mar en el sur de Francia. "El azul es el único color que en todos sus matices, del más oscuro al más claro, conserva su propia individualidad, mientras que el amarillo se ennegrece en las



Chapitre I.	Rencontre sur le port.....	1
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sombras y se ahoga en los claros; el rojo se vuelve marrón en las sombras y diluido en el blanco no es rojo sino rosado", aseguraba.

En la vejez, aquejado de poliartritis --debía atarse el pincel a la mano-- volvió a pintar su puerto natal de Le Havre, pero ya no con sus sensuales pinceladas sino con manchones negros y rayas.

Son una serie de cuadros construidos en torno a una masa o mancha negra que va creciendo. Ese negro intenso representaba para Dufy el deslumbramiento que produce el sol cuando se le mira de frente, recordando quizás lo que decía el moralista La Rochefoucauld: "Ni la muerte ni el sol pueden mirarse de frente".

**Ecodiario.Es**  
jo/lmm.  
AFP 22/10/2008

**Título/Title/Titre:** *La Fée Électricité*

**Nº Inventario/ Object No / Nº Inventaire:** CO-DUFY-1937-1953 FEE

**Editor/Publisher/Editeur:** Pierre Bérés, París 1954

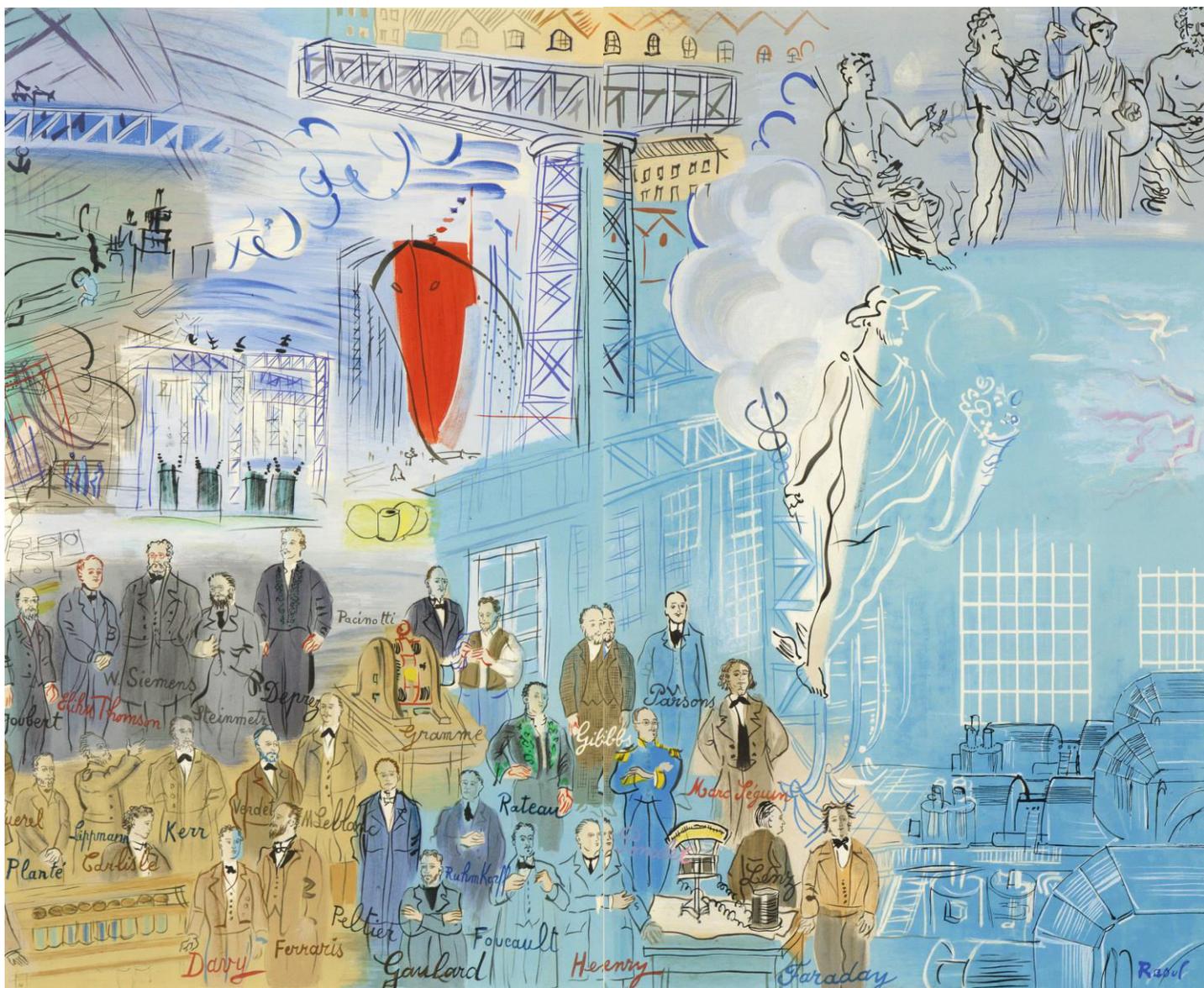
**Impresor/Printer/Imprimeur:** Fernand Mourlot (Cromistas: Charles Sorlier y Maurice Mourlot bajo la supervisión de / under supervision of Dufy)

**Formato/Format:** Cada litografía: 101,4 x 63,4 cm. (40 x 25 in.) Chaque planche/each lithograph

**Ilustraciones/Illustrations:** 4 planchas (Nos. 4, 5, 7 y 8) del total de 10 / 4 out of total of 10 plates/ 4 des 10 planches (Nos. 4, 5, 7 & 8)

**Tirada/Print run/Tirage:** 350 on thick Arches wove paper

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**



**J. Paul Getty Museum, Los Angeles, CA:** Special Collections signed by Dufy on verso of the first sheet: XI of XXXV. ID/Acc. No.: 1381-906

960081\*\* Open for use by qualified researchers.

**National Gallery of Art, Washington:** Rosenwald Collection 1954.12.235 to 1954.12.244

**The Cleveland Museum of Art, Cleveland:** Credit Line: Dudley P. Allen Fund 1954.43

Musée De Vence / Fondation Emile Hugues, château de Villeneuve, Vence

Bibliothèque nationale de France BnF Notice n° : FRBNF39859035 a/to/à FRBNF39859044

**Exposiciones/Exhibitions:**

Musée d'Art moderne de la Ville de Paris : *L'Art en guerre, France 1938-1947 De Picasso à Dubuffet* Du 12 octobre 2012 au 17 février 2013

Museo Guggenheim de Bilbao : *El arte en guerra. Francia 1938-1947. De Picasso a Dubuffet* del 18 de Marzo al 9 de Septiembre 2013

**Catálogos razonados:**

DORIVAL, Bernard *La belle histoire de La Fée Electricité de Raoul Dufy*. La Palme, Paris 1953 (On the large panels that Dufy painted for the Pavillon de l'Electricité at the 1937 International Exposition, the preparatory drawings, and the large color lithograph versions that were in production at the time of Dufy's death (the ensemble of 10 plates, end to end, "constitue la plus grande estampe jamais publiée").

Monod 4001



**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

Christie's: Sale 3534 *Pierre Berès a Livre Ouvert* 12 - 13 December 2012 Paris Lot 217 D'après Raoul Dufy (1877-1953) La Fée Electricité Price Realized \$12,292

Sale 3534 *Pierre Berès a Livre Ouvert* 12 - 13 December 2012 Paris Lot 219 D'après Raoul Dufy (1877-1953) La Fée Electricité Price Realized \$4,261

Sale 3534 *Pierre Berès a Livre Ouvert* 12 - 13 December 2012 Paris Lot 221 D'après Raoul Dufy (1877-1953) La Fée Electricité Price Realized \$8,195

**Versailles Encheres** : *Livres Anciens et Modernes, Estampes, Affiches d'Expositions* le 18 Novembre 2000 Lot 436 DUFY (R.) : La Fée électricité. Mourlot, 1953. 8000/12000 FF

**Pierre Bergé** : *Fonds de la librairie Pierre Berès* Lundi 17 décembre 2007 à 13h30 Drouot Richelieu - Salle 9 Lot 355 DUFY, Raoul. Résultat : 4000 €

**Tessier Sarrou** : *Beaux Livres Anciens & Modernes* Lundi 09 avril 2001 Drouot-Richelieu Lot 59 Résultat : 1997 €

**Massol** : 08/02/08 Massol Lot N°46 La fée électricité, 1953. Lithographie par Sorlier. Impression en couleurs. Suite complète de dix planches Estimation : 8 000 - 9 000 € Résultat : 9 500 €

**Ketterer Kunst** : Auktion: 335 / Modern Art / Kunst 04.04.2008 in Hamburg Lot 131 Raoul Dufy - Le Fée Électricité. Farblithografie Schätzung: € 7.000 Ergebnis: € 8.400

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:** Ninguno / Aucun / None

A series of lithographs which together reproduce segments of Dufy's mural, which the Paris Electrical Supply Company originally commissioned for the Pavilion of Electricity at the 1937 World's Fair. The subject is the history of electricity, depicting mythological creatures, scientists (including Aristotle, Benjamin Franklin and Madame Curie) and machines from antiquity to the present day. Each sheet numbered to reconstruct the original order of the mural segments from II to X (the first sheet mislabeled as II).

La Fée Électricité est une peinture de Raoul Dufy. « Mettre en valeur le rôle de l'électricité dans la vie nationale et dégager notamment le rôle social de premier plan joué par la lumière électrique », tel était l'objectif de la commande passée à Dufy par la Compagnie parisienne de distribution d'électricité pour être montrée au Pavillon de l'Électricité à l'Exposition Universelle de 1937.

On the large panels that Dufy painted for the Pavillon de l'Electricite at the 1937 International Exposition, the preparatory drawings, and the large color lithograph versions that were in production at the time of Dufy's death (the ensemble of 10 plates, end to end, "constitue la plus grande estampe jamais publiée").

(Dufy, Raoul, 1877-1953) La Fée Electricité consists of 10 lithographs by Charles Sorlier after Raoul Dufy. There were a total of 350 editions of La Fee Electricite printed by Fernand Mourlot on Arches wove paper, under the direct supervision of Raoul Dufy. The first edition was published in 1953, with the justification stamp and publisher's signature on the first lithograph. The sheet and image size of each lithograph measures over 100 x 60 cm. This portfolio was created by Charles Sorlier to be a reduced facsimile of Dufy's 1937 mural La Fee Electricite. The original work measures 10 x 60 meters, the most monumental work of art ever created. Here Dufy created a panoramic view of the history of electricity from ancient times to first half of the 20th century for the Pavillon de l'Electricite at the 1937 World Exhibit. The mural now resides at the Musee D'Art Moderne de la Ville de Paris. It depicts the gods of Olympus and 110 scientists, from Aristotle to Pierre Curie, who were associated with electricity. Over 200 lithographic stones were used over a period of 3 years to achieve the exact colors as in the mural. References: Monod 4001.

### **La Fée Electricité**

Ensemble complet de dix lithographies en couleurs, 1953, sur Arches, édité par Pierre Bérès et imprimé par Mourlot Frères. La planche I est signée par l'éditeur et numéroté 3/350 au verso, chaque planche est également numérotée 3/350 au tampon au recto. La juxtaposition des dix planches forme un panoramique de plus de six mètres.

La Fée électricité Paris, La Palme (Impr. Mourlot), 1953 10 lithographies (1000 x 600 mm chacune, formant un ensemble de 6 mètres de long sur 1 mètre de large) TIRAGE à 350 exemplaires sur papier d'Arches. Exemplaire justifié par l'éditeur EN FEUILLES Monument lithographique en couleurs d'après la composition de Raoul Dufy exécuté par Mourlot sous la direction de l'artiste. Cette suite de lithographies est une réplique de la fresque originale créée pour le pavillon de l'Électricité à l'exposition universelle de Paris en 1937, et qui mesure 10 m de hauteur et 60 m de longueur. Elle est conservé au Musée d'Art moderne de la Ville de Paris. Les Dieux de l'Olympe font jaillir l'étincelle qui donnera l'électricité. A leur droite il y a cent- dix savants, d'Aristote à Pierre Curie, dont les recherches et les travaux sont associés à l'essor de l'électricité, avec de nombreuses scènes de navigation, de moisson, d'industrie. A gauche, les récents développements spectaculaires de l'électricité animent des feux d'artifice que la Fée électricité déverse sur la Tour Eiffel.

Raoul Dufy met 10 mois pour réaliser cette œuvre gigantesque. Il est aidé de son frère et d'un assistant. Ils passent beaucoup de temps à se documenter sur les 110 personnages et leurs œuvres. Ces personnages sont répartis en deux foules de savants, d'Aristote à Pierre Curie, dont les travaux sont associés à l'essor de l'électricité. Le motif central représente les dieux de l'Olympe trônant au-dessus de l'ultramoderne centrale électrique de Vitry sur Seine. Le tableau se lit de droite à gauche. On peut y voir de nombreuses scènes de moisson, de navigation, d'industrie, de savants avec leurs découvertes. Raoul Dufy photographia ses dessins et ensuite les projeta agrandis sur les panneaux et les dessina alors à la bonne taille. Il s'inspira de David en peignant.

Made by Charles Sorlier under supervision of the artist. Printed by Mourlot, Paris, published by Pierre Berès, Paris 1953 (with watermark). Loose sheets. The complete set. [KR]

### **La fée électricité" 1937 Raoul Dufy.**

« La fée électricité » de Raoul Dufy est une œuvre de commande. À l'occasion de l'exposition internationale de Paris de 1937 la compagnie parisienne de distribution d'électricité demande au peintre d'exécuter une fresque de 60 m de long par 10 m de haut pour décorer le pavillon de la lumière et de l'électricité dans un bâtiment conçu par l'architecte Mallet-Stevens. Raoul Dufy dispose de 12 mois pour concevoir et réaliser cette fresque. C'est un délai très court pour une opération de cette importance. Il commence par se documenter en consultant savants et historiens afin de retracer une histoire de l'électricité. Aidé de son frère Jean Dufy il court les musées et les bibliothèques à la recherche d'informations sur l'histoire des découvertes des phénomènes électriques. Il entreprend également une série de visite de lieux industriels, aciéries, chantiers navals, centrales électriques où il réalise sur le vif des séries de croquis. Ceux-ci vont lui permettre d'esquisser sa composition. Il réalise alors une maquette au dixième (6m x 1,1m) à partir de laquelle sera peinte l'œuvre finale.

#### **La réalisation.**

Dans sa présentation originelle la fresque couvre un mur légèrement cintré. Le support est constitué par l'assemblage de 250 panneaux de contreplaqué mesurant chacun 1,2m x 2m soit 5 rangées superposées de 50 panneaux chacune.

Le support : 250 panneaux de contreplaqué.

Le pavillon de la lumière et de l'électricité. Robert MALLET-STEVENS.

Dufy travaillera à partir de la maquette au dixième qu'il va photographier sur des plaques de verre pour les rétroprojeter ensuite sur les panneaux de contreplaqué. Il mettra au point avec un ami chimiste une technique de peinture à l'huile qui conserve transparence et matité tout en séchant rapidement.

Composition d'ensemble

La composition se déploie à partir du centre et s'étage sur deux registres. La lecture chronologique s'effectue de la droite vers la gauche.

Dans le registre supérieur on passe d'une campagne idyllique (partie droite de la composition) à la représentation d'activités industrielles (partie gauche) puis à des activités festives (rue pavoisée, orchestre symphonique) jusqu'à l'envol d'iris, messagère des Dieux, qui porte la lumière aux capitales du monde.

En plein centre le foudre de Zeus, les dieux de l'Olympe trônant dans la partie centrale supérieure (de gauche à droite Arès, Aphrodite, Héra, Zeus, Athéna, Apollon, Dionysos, un peu plus bas la figure ailée d'Hermès et à droite Eole). Dans la partie centrale inférieure la production d'électricité par les hommes grâce à la centrale électriques. L'électricité, don des Dieux, "apprivoisée" par les hommes ?

Le registre inférieur rassemble les 110 savants réunis par Dufy pour raconter l'histoire de cette conquête des hommes ambitionnant d'être à l'égal des dieux.

Pour peindre tous ces personnages Dufy fera poser des figurants de la Comédie Française. Sous le portrait de chacun des savants il indiquera leur nom en couleur rouge.

En résumé la taille de cette fresque est si grande qu'elle ne peut pas s'embrasser d'un seul regard. En autonomisant la couleur par rapport au dessin Dufy permet au regard de se promener de lieu en lieu par le jeu des masses colorées. Il réalise un espace feuilleté. Dufy a conçu son oeuvre en peintre et l'a réalisée en décorateur. C'est à dire pour en faire une présentation aimable.

La répartition des masses colorées.

Cette exposition se déroule dans un contexte historique et culturel tendu : conflit sino-japonais ; guerre civile espagnole...et dans un climat qui remet en cause la modernité artistique. Picasso, révolté par la barbarie perpétrée contre des populations civiles sans défense, expose le tableau "Guernica" pour le pavillon de l'Espagne, et dans le même temps l'Allemagne nazi organise à Munich l'exposition "d'art dégénéré" qui désigne à la vindicte populaire tout ce qu'il y a de plus créateur dans l'art moderne.

L'exposition internationale de Paris se voulait pacifique et progressiste en tentant de conjurer un avenir qui s'ouvrait sous les auspices les plus noirs.

Aujourd'hui on peut admirer cette oeuvre au musée d'art moderne de la ville de Paris. Seule différence avec l'ancienne présentation la surface du tableau présente une courbure beaucoup plus importante.

**F.Bianic**  
**mardi 14 mai 2013**  
**College Pierre Brossolette**

**Artistas / Artistes / Artists :** Raoul Dufy, Jacques Villon, Georges Braque, Marc Chagall, Dunoyer de Segonzac, Marcel Gromaire, Maurice Utrillo, Bernard Buffet, Lapicque, André Marchand, André Lhote, Jean Lurçat.

**Título/Title/Titre:** *Lettre a mon peintre Raoul Dufy*

**N° Inventario/ Object No / N° Inventaire:** CO-DUFY-1965 LETTRE

**Autor/Author/Auteur:** Marcelle Oury. Souvenirs, hommages et citations de Jean Cocteau, Jacques Villon, Henri Mondor, Georges Braque, Germaine Dufy, Othon Friesz, Marc Chagall, Emilienne Dufy, Armand Salacrou, Dunoyer de Segonzac, Jean Anouilh, René Clair, François Mauriac, Marcel Gromaire, Maurice Utrillo, Bernard Buffet, Darius Milhaud, Francis Poulenc, Igor Stravinsky, André Lhote, Jean Lurçat, Paul Poiret, Guillaume Apollinaire, Max Jacob, etc.

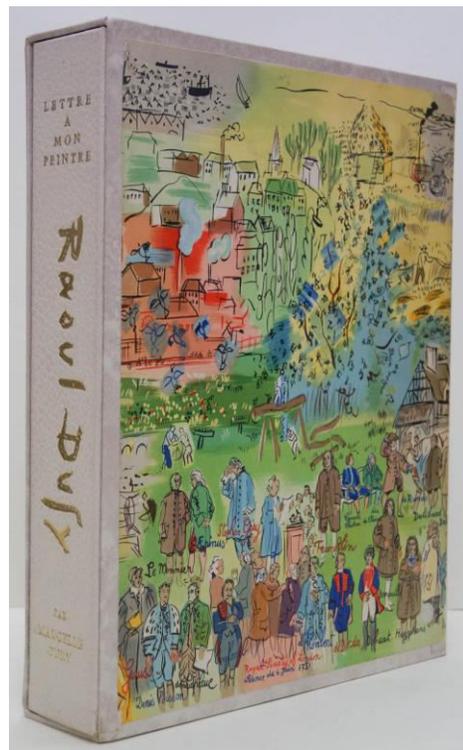
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**Impresor/Printer/Imprimeur:** Mourlot (litografías. Cromista Henri Jadoux), Imprimerie Nationale (texto)

**Formato/Format:** In 4, 32x25 196 pages.

**Ilustraciones/Illustrations:** 27 lithographies en couleurs, dont 8 doubles pages imprimés par Fernand Mourlot et dessins en noir & blanc d'après des oeuvres de/27 lithographs, 23 colour, 8 double-page by Dufy (18), Villon, Braque, Chagall, Dunoyer de Segonzac, Gromaire, Buffet, Lapicque, Marchand, Lurçat

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accompagnés d'une suite des lithographies et d'une eau-forte originale signée de Jacques Villon; 975 exemplaires ... numérotés de 26 à 1000 accompagnés d'une suite des lithographies & 5000 exemplaires ... numérotés de 1001 à 6000 sur vélin Arjomari enfin 200 exemplaires hors commerce. En feuilles, sous couverture imprimée en noir & bleu et sous étui illustré en couleurs / Gatherings loose, as issued, cream leatherette chemise & pictorial slipcase

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**The Museum of Modern Art (MoMA), New York:** MoMA Manhattan Special Collections D76 O67

**National Gallery of Art Library, Washington:**

Location: Special Format Call Number: N44.D8658 L48 1965

**Art Institute of Chicago:** Stack B 759.4 D86ou

**Institut National d'Histoire de l'Art, Paris:**

Collections Jacques Doucet. INHA - Réserve 6ème étage Cote 4 Res 1589 Code 057532931

**J. Paul Getty Museum, Los Angeles, CA:** LC Call No.: N6853.D83 L487 1965 ID/Acc. No.: 92-B16327

**National Gallery of Victoria, Melbourne:**

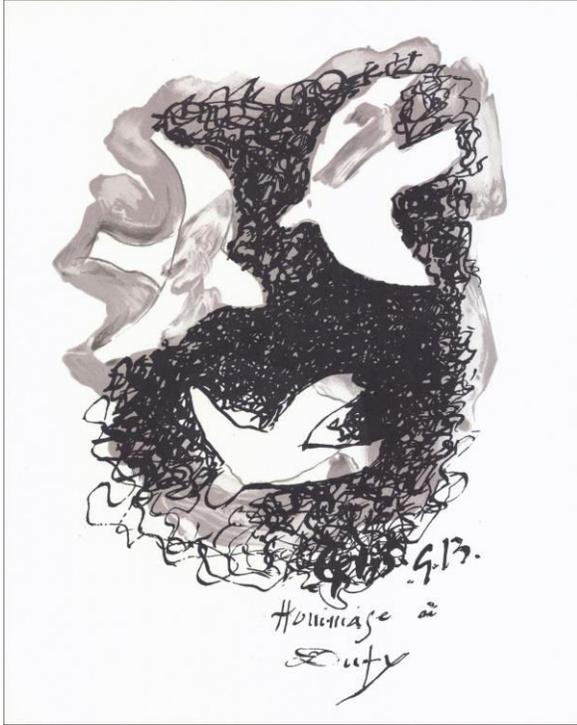
**Bayerische Staatsbibliothek:** OCLC-Nummer =

17330244

**Bibliothèque nationale de France, Paris** : Notice n° : FRBNF33126383

**The British Library, St. Pancras, London**: System number 002732806 General Reference Collection Cup.501.1.3. UIN: BLL01002732806

**Casa de Velázquez, Madrid** : Cód. Barras 1064385 Signatura759.06 DUFUR OURM



**Exposiciones/Exhibitions:**

**Catálogos razonados de libros de artista:**

**Presencia en Subastas/Art Sales/ Ventas aux enchères:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** From: Back Door Book Shop (Fort Worth, TX, U.S.A.) Price: US\$ 2,175.00 (EUR 2.050,85) Raoul Dufy Lettre A Mon Peintre Marcelle Oury Published by Librairie Academique Perrin, Paris (1965) Used Hardcover First Edition Item Description: Librairie Academique Perrin, Paris, 1965. Hardcover. Book Condition: Fine. Dust Jacket Condition: Fine. 1st Edition. On Rives, # 234 OF 975 (6000 TOTAL), loose sheets, fine in chemise and pictorial slipcase with additional Suite Des Lithographies en couleurs & des dessins par Fernand Mourlot. To access

more books of this unusual collection, enter keyword BOSBX and click on "find book." Bookseller Inventory # BOS 05

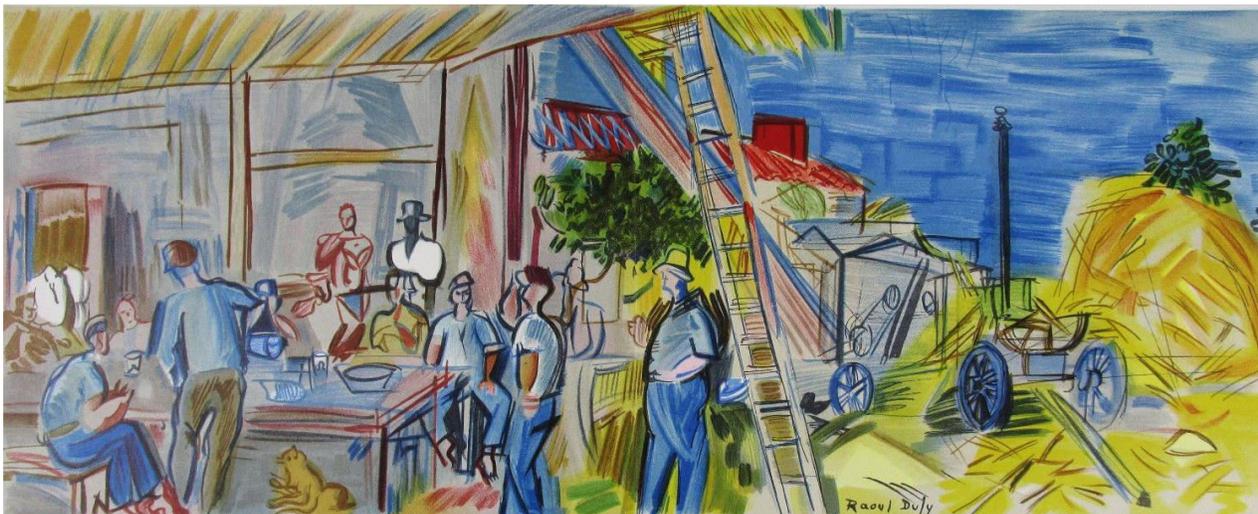
**2.** From: D & E LAKE LTD. (ABAC/ILAB) (Toronto, ON, Canada) Price: US\$ 1,164.83 (EUR 1.098,34) Lettre A Mon Peintre



Raoul Dufy. OURY, Marcelle. Published by Paris: Librairie Academique Perrin, 1965. (1965)Used Hardcover First Edition  
Item Description: Paris: Librairie Academique Perrin, 1965., 1965. Hardcover. 4to. pp. 193, [1]. 27 illus. (18 by dufy, others by



Villon, Braque, Chagall, Segonzac, Gromaire, Buffet, Lapicque, Marchand & Lurcat; 23 colour, 8 double-page). gatherings loose, as issued, in french wrs., leatherette chemise & slipcase (two 4-cm cracks along top & bottom edges of slipcase). First Edition of 6000 numbered copies (+200 hors commerce). Bookseller Inventory # ABE-375277554



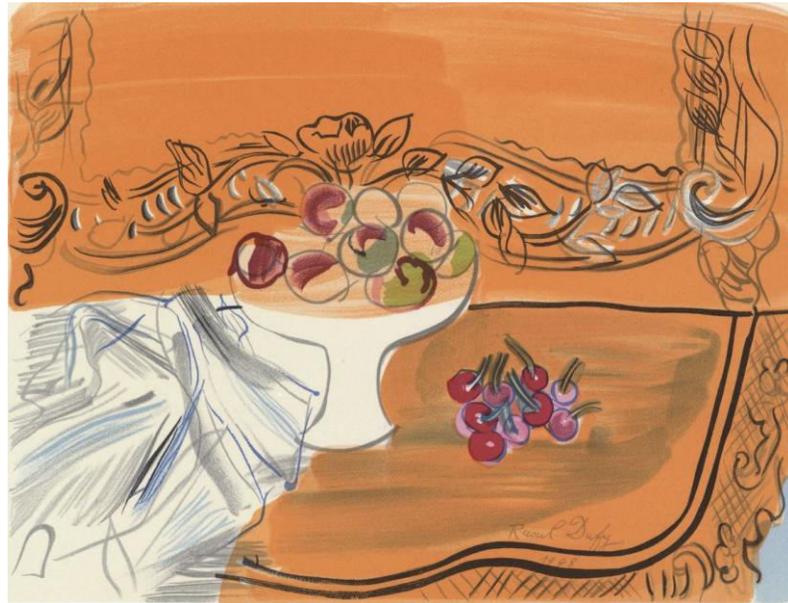
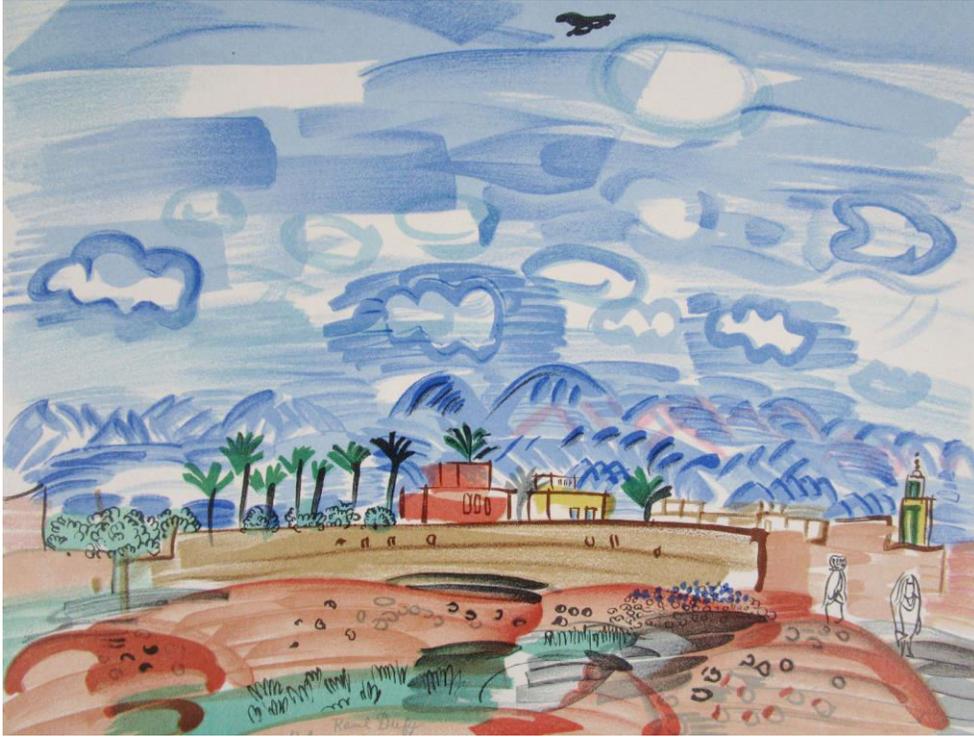
3. From: ODYSSEY (Pointe Claire, QC, Canada) Price: **US\$ 900.00** (EUR 848,63) **RAOUL DUFY** Lettre à mon Peintre **OURY, MARCELLE** Published by Librarie Académique Perrin (1965) Used Hardcover Item Description: Librarie Académique Perrin, 1965. Hardcover. Book Condition: Fine. 1st Édition Limitée et Numérotée. Folio - over 12" - 15" tall. Type: Book Type: Limited Edition Limited & numbered edition: 2860/5000 - 193 pp., in cream imitation morocco chemise gilt-stamped on its spine, and with cream mottled paper covered hardcase with Dufy reprod. on each side. Contains 27 illustrations, 18 of which are the works of Dufy, the rest by: Villon, Braque, Ségonzac, Gromaire, Buffet, Lopicque, Marchand & Lurcat; 23 of these are full colour with 8 being double page. Letters exchanged in between Dufy and these artists are in French. In absolutely FINE condition. Please contact us directly for a full description. Photo scan available upon request. Please contact us directly for a full description. Photo scan available upon request. Books sold to the USA are shipped USPS out of Champlain NY. Bookseller Inventory # 664H



Après un voyage en Italie [1922-1923] et au Maroc [1925], le peintre Raoul Dufy [Le Havre, 1877 - Forcalquier, 1953] découvre l'originalité

désinvolte de son dessin et de ses couleurs. Il plie les thèmes et les sujets avec une impertinente facilité : les réceptions mondaines, les courses hippiques, les quais, les plages, les campagnes, les orchestres. Sa sensibilité vive et spontanée transcrit parfaitement les sensations immédiates dans leur limpidité et leur fraîcheur..





à Jean Renoir  
et très respectueusement à la mémoire  
de son père  
Foucaquier Novembre 1952  
Raoul Dufy

