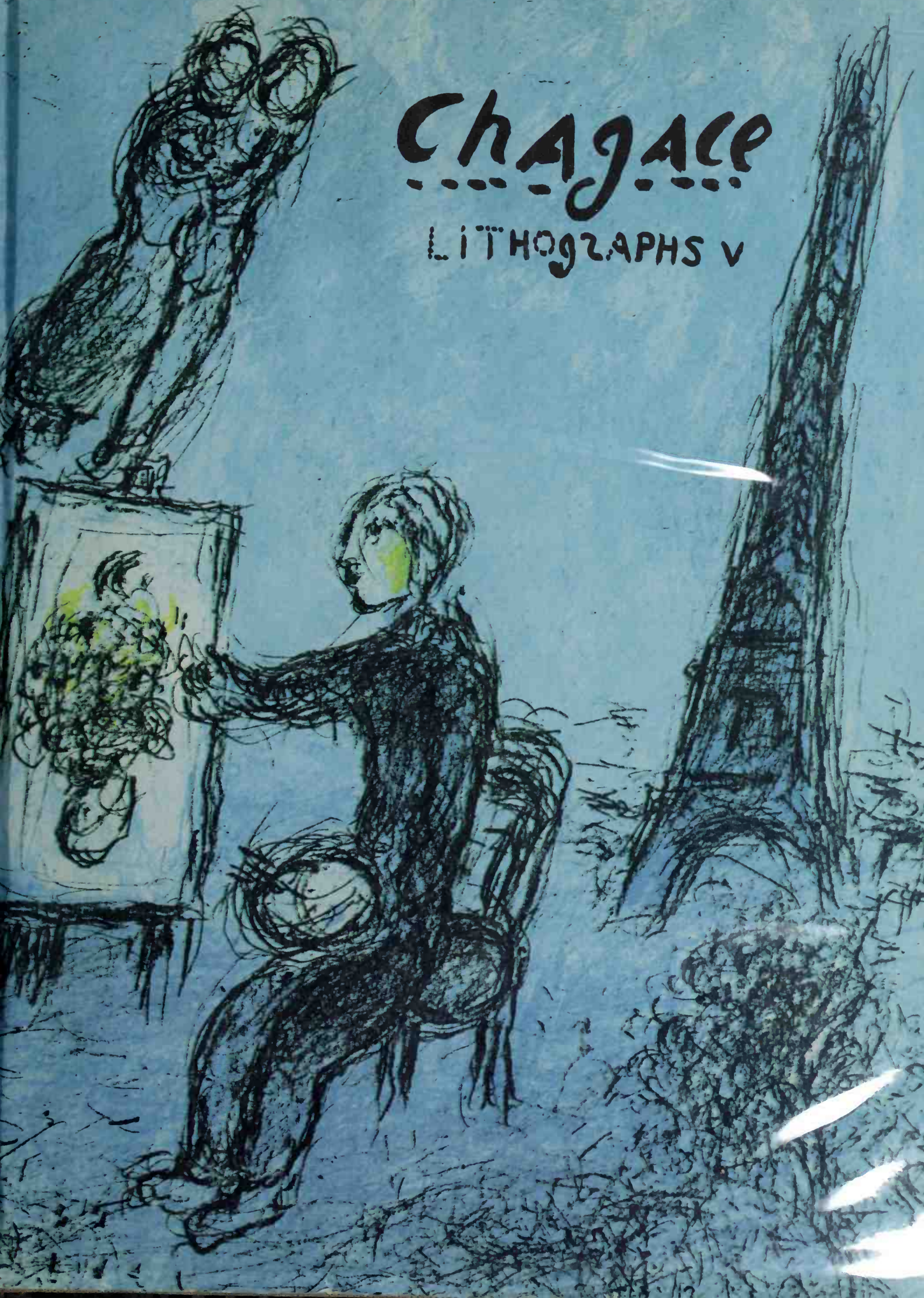


CHAGALL

LITHOGRAPHS V



CHAGALL LITHOGRAPHS V

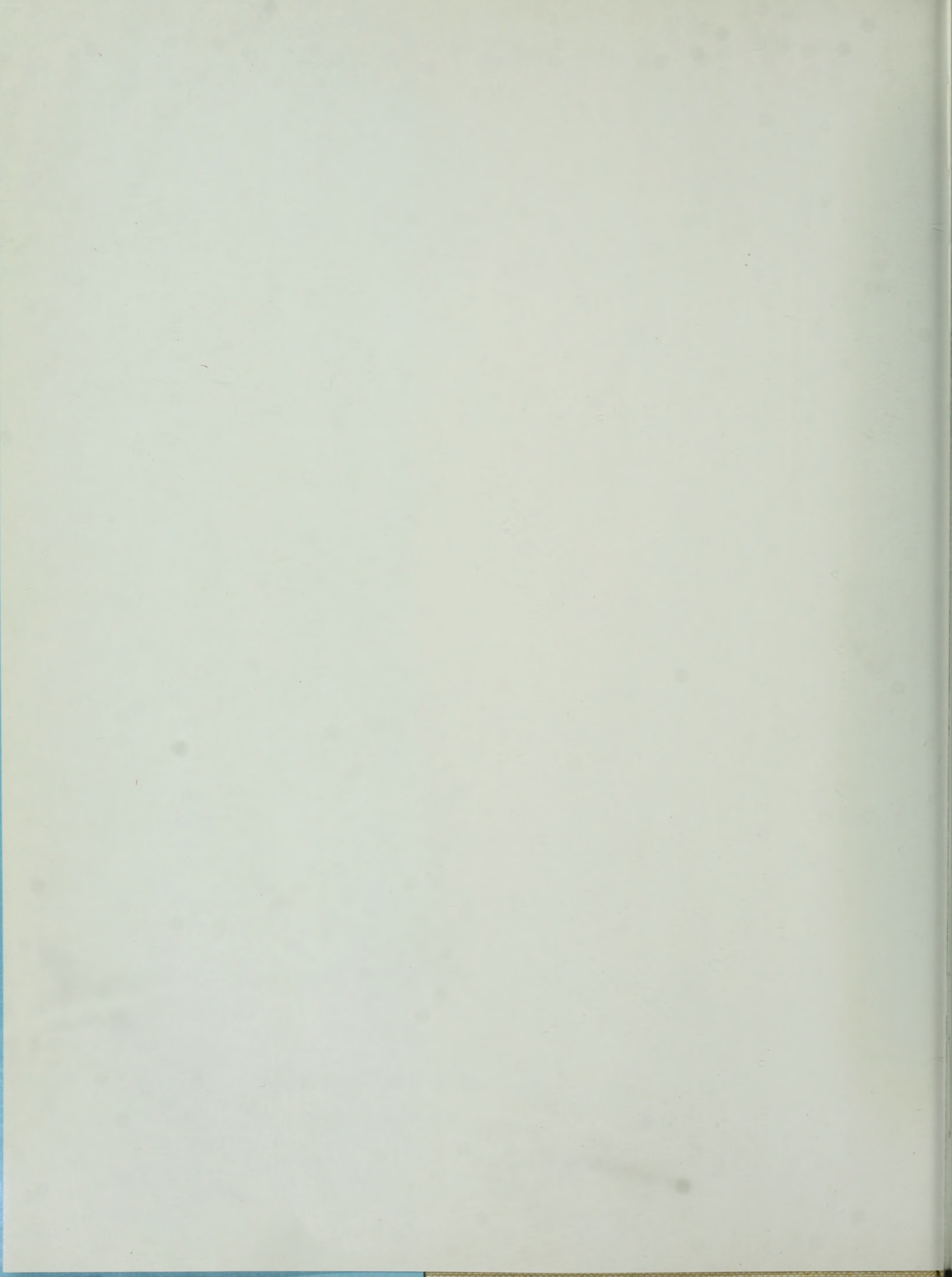
A distinguished addition to a continuing series on Marc Chagall's art, Chagall Lithographs V places all of the lithographs created between 1974 and 1979 in one superbly produced volume containing 305 illustrations, 202 in color and 103 in black and white. Along with an essay and commentary by Robert Marteau, the volume includes a catalogue of all the Chagall lithographs engraved by Charles Sorlier.

Marc Chagall is the last of the great masters of twentieth century art, who has consecrated more of his genius to the art of lithography than any other painter. "It seems to me," he wrote, "that something would have been missing from my life if, at a certain moment, apart from color, I had not taken an interest in lithography and engraving. It is one thing to draw quite well, another to be able to turn one's hand to the subtleties of lithography."

The splendid reproductions contained in this work will delight not only the specialists but also all those who appreciate Marc Chagall's painting as much as his spiritual message.

CROWN PUBLISHERS Inc.
One Park Avenue
New York New York 10016

Printed in Italy



CHAGALL

LITHOGRAPHS





*Marc Chagall
and Charles Sorlier
in the studio
at St-Paul de Vence*

CHARLES SORLIER

CHAGALL
LITHOGRAPHS

1974-1979

PREFACE BY
ROBERT MARTEAU

NOTES AND CATALOGUE BY
CHARLES SORLIER

CROWN PUBLISHERS, INC.

NEW YORK

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Published in the United States by Crown Publishers, Inc.,
One Park Avenue, New York, New York 10016, and simultaneously in
Canada by General Publishing Company Limited

Originally published in French in 1984 by Éditions André Sauret
under the title Chagall Lithographe

Manufactured in Italy
Library of Congress Card Number 84-1928

ISBN-0-517-55514-X
10 9 8 7 6 5 4 3 2 1

First American Edition

Translated from the French by John Ottaway
Printed in Italy

It is possible to claim that the art of lithography, although a relatively recent invention, truly began at that time when man first began to use his hands, when the inscription in or on stone marked, rather than our origins, the origin of our « savoir-faire ». Nothing would have been simpler than to press a leaf or lamina to the freshly painted hues of Lascaux to obtain a proof, an inverted image of the original, which could have then been used to multiply the real image. For lithography, although a product of the machine age, solicits the creativity of the artist through an embodiment of the primordial, primitive, manual and elementary. Chagall, in dedicating himself with an evident fervor and constancy to the art of lithography, responded to that long memory of man in stone. It suited him, I believe, to handle material issued directly from the earth, an opaque material in which was to be born, as in a mirror, an image of the world to be gathered up in paper and reproduced. Upon its illustration, each proof bears a harvest to be greeted with surprise and wonder. Chagall was not simply captured by this game but was enraptured with it, renewing on this prism drawn out of the wall of the antique cave, the place of humanity's youth, the perpetual, uninterrupted game of genesis.

To have associated the lithograph with the prehistoric painting is no fantasy. It is rather Chagall's own attitudes that induce

me to this view. How can one not be moved by those colored proofs, by that element of primordially, of spontaneity which, hidden by the opaque wall, appears through it as if by magic? The cave, in Chagall, is the invisible abode which he never ceases to cover with writing — just as the celestial canopy is painted nightly with the constellations and, according to the seasons, the tree writes its boughs, flowers, fruit and foliage against the azure or the clouds. At this moment one realizes that the choice of literary works on which Chagall likes to improvise is for him an intimate concordance. Along with the other great fundamental poems, the *Bible* occupies so important a place because it is a nourishing river which precedes, embodies, contains, refreshes what will be art and literature. Thus it is not surprising to see the message of Mozart, Homer and Shakespeare figure alongside that of the Bible, not simply for the pleasure of frequenting high society nor in order to shelter behind an incontestable authority, but because the texts transmit the initial impulses of man before he was diminished by his own rationality and still inhabited by the cosmos, the divine. When he had commerce with an infinity of infinite space, a living infinity which transcends the limits ordained by our mortal condition, his commerce was not limited to the purchase and sale of commodities.

How could Chagall have failed to be attracted by the *Odyssey*, by its turbulence and transparence, since worlds are mingled there, mutually transgressing upon each other without confusion or corruption? As he does with the Bible, Chagall greets in the *Odyssey* the flow of life and from the stream he draws images like a fisherman, images palpitating with the color of the elements, earth, sea, sky, sun — images whose charcoal strokes, eluding outline signal a passage of light. Primacy of plant and animal life, artifice effaced by instinct, craft released from effort, nature abandoned to the supernatural — these are but a few of Chagall's

intrinsic articles of faith. If he disturbs the architecture of the temple, perturbs the golden section, it is not through irreverence, but to summon us to the non-conventional, to that first perpetual instant which might renew itself, unceasingly, in the timelessness of eternity. Turbulence, ecstasy, suspense, levitation, flight, avatars and rapture travel through the ink, populate the paper with characters impregnated with the three kingdoms, animated by the Breath of the Invisible Word. Are the Greek gods one sees in the company of men and animals so different from the angels received by Abraham ? The great universal poem has no limits, no reserve. With red, green, blue, yellow and even with the modulation of black alone, Chagall sings out all the sonorities of Babal. And he amuses himself. He pours out to the Muse the gifts she provides. Reunited, his lithographic leaves would form upon a genealogical tree the most astonishing foliage traversed by music composed of waves of color. Music, color, form remain as coherent in the print as in his painted works. For he still illumines the land of his soul with the lamps of those who, throughout the ages and from his earliest youth, enlightened him : Titian, Rembrandt, Cezanne, the Impressionists.

As far as this is concerned, I believe that one should not be afraid to dwell upon the essential elements of Chagall's art ; he never expresses anything other than in a plastic language ; the illustration of a literary work is for him homage, each plate suggesting the *ex-voto*. The apparent improvisation offered to the eye is not the result of simple, improvised gestures ; it is the fruit of the lifelong exercise of a *metier*, the assiduous frequentation of a material, a manual discipline both in the handling of his tools and in his approach to matter. Never afraid of hard work, Chagall seeks inspiration in the masters of the past in order to assert himself as an innovator, to reply through the mastery of his art to what lives in him and moves him. Neither phantasm nor phantas-

magoria, his images are born out of an intimate plastic perception. The word passed through the Chagallian prism is not poetic fantasy. Brought to light through endeavor, it is the harvest of a gaze trained on wonder.

It is possible that Chagall applied himself to lithography to give himself free rein, to surrender to spontaneity, suggestion, allusion, the fabulous characters who seek a presence in line and color. Without apparent effort and with a freshness reconquered each time, his vivid inks create a theater of dreams where nature and vision are fused together. Chagall's universe is an astonishing circus where showmen, gods, angels, men and beasts leap from earth to heaven and vice-versa, or an opera full of marvellous operations with music composed from the scale of colors. Never turned towards derision, his gentle humor converges with this theater of dreams to form a celebration of life, of talent and the present. Chagall has felt right from his youth that there is no great, no ample work which is not praise.

Robert Marteau

Charles Sorlier

Since 1950, I have had the good fortune to witness the birth of all Chagall's original lithographs. At times I have been questioned about the part I played in their execution.

The publication of this work gives me the opportunity to make things clear. Famous artists have always had assistants who were also their disciples. Chagall is no exception to this rule and moreover does not hide it. Between this and the insinuation that the Master's original plates were largely executed by me, there is a gulf which only the simple-minded would not hesitate to cross. A comparison between the original lithographs and the interpretive engravings reproduced in this book leaves no room for doubt on the matter ; the technique employed and the final result are entirely dissimilar. It has to be added that Chagall is an incomparable artist-craftsman and that he experiences great pleasure in working personally on zinc and stone.

Certain artists, and by no means the least important, have sought the very direct participation of professional engravers in the creation of their work. Chagall has never done this. Nobody, quite rightly, considers this of any importance, as only the great works which the Masters have left for posterity count in the end.

In the preface to the catalogue he devoted to Renoir's lithographs, Claude Roger-Marx, an uncontested expert on the art of engraving, wrote about Auguste Clot's workshop :

« Renoir, however, hardly ever frequented *la rue du Cherche-Midi*. He put himself in the hands of Clot, the printer-artist, whom Vuillard, Bonnard, Roussel, Maurice Denis — and other more occasional lithographers like Cezanne, Rodin and Puvis de Chavannes — had already asked for such valuable advice about transferring their drawings to stone. It is incontestable that Clot played a large part in the execution of the prints left by Renoir and Cezanne, the latter being too taken up with the painting to study in depth the lithograph's real potential, the effects obtained by tinting or by scraping or from the superposition of prints. In general, they contented themselves with sketching out a picture on transfer paper, leaving to their « guide » the problems of « transposition » and of assuring its orchestration. Their intervention in the printing was of little importance. There was no modification in the page-setting, in the distribution of values or the choice of tones, as is so often seen in Vuillard's work.

« It is in the color engraving that the role of the printer appears essential. These painters seem to have been content with working up a black and white proof in pastel or water color. Faithful to this proof-type, Clot took on the responsibility for allocating the tones. His understanding was so lucid, that their engravings — to which those of Sisley, Guillaumin, Luce and Cross must be added — merit being considered as original engravings. »

In 1960, after an exhibition of Georges Braque's engraved works, Jean Adhémar, Director of the *Cabinet des Estampes* at the *Bibliothèque Nationale*, wrote about the original engraving :

« During the exhibition consecrated to Braque by the *Bibliothèque Nationale*, an article appeared claiming to expose the « scandal of the *so-called* original engraving, a large and profitable scandal, maintained by the complicity of some and the inertia of others... » This was nothing but the written manifestation of one of those campaigns of hear-say to which one is accustomed. But it will have served the purpose of provoking reflection on the question of the original engraving, a question which, effectively, must be posed.

« What is the problem ? The problem is that of the part played by the artist in all the engravings he signs. One cannot help being convinced, along with all those who are quite sincere, that original engravings finding favor with the public must be carefully distinguished from reproductive engravings or from photo-mechanical reproductions. Everyone seems agreed on this point. But it is incontestable that certain artists, certain publishers, certain

painters, foster a confusion prejudicial to the art of engraving through abusive signing. There is a considerable danger. A poster put up by the Print Council of America warns visitors to all museums in the United States to be on their guard and that it is essential to distinguish between the engraving and the simple reproduction. This campaign by the Print Council which, moreover, concerns a large proportion of the works coming from France, is quite justified (1).

« But one must go further and look at what is, what has formerly been, the exact part played by the artist in the original engraving, whether the work of the painter-engraver or the engraver-painter.

« Certainly, a draft definition was set out in 1952 by the *Chambre Syndicale de l'Estampe*, the National Committee for French Engraving and the representatives of engravers. In it, the original engraving is defined as « any engraving conceived by the artist and entirely executed by his hands, exclusive of any kind of photo-mechanical technique. » The definition is correct. But it must be noted that, more often than not, painter-engravers are helped by experts or by professional engravers amongst their friends. This has not prevented enthusiasts nor historians attributing the engravings they have signed to them alone.

« Nobody seems preoccupied with finding out who helped Durer with his woodcuts, the *Life of the Virgin* or his *Apocalypse*. This question is only of interest to a few specialists. Everyone says that the woodcuts are by Durer although, at the very most, they were drawn by him on the blocks.

« Amongst those particularly skilled and experienced in all sorts of « cooking » during the XIXth century, two names are well known : those of the engraver Felix Braquemond and the printer Auguste Delatre. Both helped the great painters of their time in the execution of their engravings. Without Braquemond, Manet would never have known how to make his engravings *bite*, that is to say complete them after having traced the line with a point on copper. The same thing is true for Millet. The collaboration between Millet and Braquemond is known through Philippe Burty, who saw them print the *Bouillie* together (1863). Gauguin's famous portrait of Mallarmé (1891) was executed, according to M. Guérin, with the assistance of Carriere and the painter

(1) The situation has evolved considerably since 1960, the time at which Jean Adhémar wrote this text. At the moment, most of the bad reproductions executed in the style of the greatest masters, Picasso, Matisse, Chagall, Miro etc..., and fraudulently put up for sale, often with forged signatures, come from the U.S.A.

Léon Fauche. Some of Gaugin's other engravings were executed *with* Seguin or *with* other friends, experts in etching. Cezanne's color lithographs, like the lithographs of Degas, were executed at Clot's, and it is certain that Clot's participation was considerable. A number of people have even begun to wonder if Lautrec's posters would not have been produced from very elaborate maquettes by the skillful printer Chaix. The same goes for Dalâtre, an extremely able printer, who had a hand in all the engravings printed at his workshop. It is in the light of these remarks that the following words of Seymour Haden must be understood: « If Rembrandt were alive, he would print at Delatre's ».

« All that is more or less well known But it does not prevent collectors and dealers being interested in the engravings of Manet, Gaugin, Cezanne and Degas, all of which are extremely sought after. The painter-engravers personally contributed the essential ingredient; they marked them with their genius. Moreover, those who helped them, left to their own devices, were only able to produce facsimiles or works of a laborious mediocrity. (Take the engravings signed uniquely by Delatre, for example).

« The question of the original print seems to present itself in this way. It can be usefully taken up again, although, finally, all responsibly-minded people are in agreement. »

My own collaboration with Chagall is much more modest. It must be understood that this artist, except in the case of certain book illustrations demanding a close relationship with the text, has never recopied a pre-existent composition. He works in accordance with the techniques of lithography so as to realize a creation which cannot be obtained by other means. This way of doing things is, in my opinion, the real criterion for an original plate, the subject springing out of the inspiration of the moment.

Chagall normally begins the process of producing a lithograph by drawing a composition in black on stone, zinc or transfer paper, whatever is convenient. The black is nearly always the complete skeleton of the work. After having printed some proofs, he adds the colors, in water color or pastel, thus permitting himself a choice between several versions. The maquette established, Chagall then executes the principal plates. Next he and I do our color tests at the arm press, tests which are subsequently submitted to him. He nearly always goes over them again, correcting them and adding other tones.

New trials are usually necessary before the definitive adjustments. Only when he finds the proof entirely to his satisfaction does he sign the printing order (usually for fifty proofs). Otherwise all the compositions are remorselessly destroyed.

My role as assistant consists in directing the work at the printer's, touching up the plates according to the indications of the painter should the occasion arise and from time to time, adding, at his express request, one or two colors if that appears necessary. These interventions, which may also be carried out by Chagall, permit him to avoid « commuting » between Saint Paul, where he lives, and Paris.

After that I survey attentively the perfection of the prints and the exact quantity of the proofs. So as to avoid fraud, these proofs are numbered by me personally before they are signed by Chagall. If any supplementary proofs are left over, they are destroyed. Chagall has no need to spend days or even months at the printers wasting his time on this part of the technical side of things. All that is entrusted to me.

Moreover, I have often had the honor and pleasure of engraving interpretive works after the Master's paintings, the first, *Red Poppies*, dating from 1949. Up until 1955 I did not sign these plates in my capacity as engraver. Before this time the lithographs did not reach their current prices and collectors were rare. It was only when the buyers became more numerous that certain unscrupulous dealers advertised my interpretive engravings as if they were the original works of the painter. For a time these embezzlements gave credence to the fable that Chagall's lithographs were not executed by him personally. Faced with this state of affairs, which had not been foreseen, and so as to avoid any future confusion, Chagall demanded that my name should be mentioned on all the subjects I engraved.

The starting point of my work is usually a picture or gouache. As for the original lithographs, I print some trial proofs which I submit to the Master. He always goes over these proofs in gouache or in pastel. Then we make new trials which he can touch up untiringly. 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.

Jean Adhémar wrote in the preface to the book entitled « Nice and the Côte d'Azur » :

« For this series of prints Fernand Mourlet has courageously taken up the great tradition of past publishers. He has insisted on informing the public that while the gouaches are by Chagall, they are reproduced in this context on lithographic stone by a professional, Charles Sorlier, who the Master considers as his spiritual son and who is one of the most talented associates of the famous Mourlot workshop, to which many present day painters are quite naturally bound by bonds of both gratitude and friendship. It is fitting, above all at this moment, that the part played by each should be stated quite frankly. Furthermore, the words *Charles Sorlier sculpsit* and *Marc Chagall pinxit*, acknowledging a fertile collaboration, mark a return to the old form of association, Michelangelo or Raphael with Marc-Anthony Raimondi, Rubens and his engraver Pontius etc... The recognition of such a collaboration discredits neither party. A lithographer of genius, Master Chagall has proved his worth. His proverbial modesty and kindness destine him quite naturally to renew with that tradition of integrity. He had to be great enough to share the honor of signing with his collaborator. »

In the practice of my profession of interpretive engraver, I find myself in the same position as a musical soloist. Without the great composers the latter would simply be instrumentalists, just as I would be but a capable expert without the great painters. Naturally, the sensibility of each interpreter, while he can execute all the partitions, leads him to prefer one composer to another, an emotional contact being indispensable between the two. It is then that the interpreter, inspired by the genius of the Master he has adopted, restores his emotion in a manner which cannot be equalled.

The relationship between engraver and painter is of a similar nature. If I can be credited with a little talent, it is because Chagall, during thirty-five years, has passed on to me a small spark of his genius. I shall remain eternally grateful.

Charles Sorlier

ADDITIONS TO THE PREVIOUS VOLUMES



N° 10. MAN WITH A GOAT (1922-1923).

The n° 20/35 has been hand colored by the Master (*The Lithographs of Chagall I*).

N° 103. THE CARROUSEL OF THE LOUVRE (1954).

This proof, of format 38 × 28 cm, has been stuck on to a sheet of Arches wove paper, of format 55 × 41 cm. The seventy-five proofs making up the series are numbered and signed by the artist on this sheet (*The Lithographs of Chagall I*).

N° 308 to 349. DAPHNIS AND CHLOE (1962).

Sixty sets with wide margins of the forty-two color lithographs figuring in this book were run off. These plates are numbered and signed (*The Lithographs of Chagall II*).

443. CIRCUS WITH YELLOW CLOWN

A thousand posters were run off with the title: KONSTHALLEN LANDSKRONA, for Borstahusens Kontförening.

N° 490 to 527. THE CIRCUS (1967).

Twenty-four sets with wide margins of the twenty-three color lithographs figuring in this book were run off. These plates are numbered and signed. The black and white lithographs which are also to be found in this work were not reproduced as sets (*The Lithographs of Chagall II*).

N° 529 to 540. ON THE EARTH OF THE GODS (1967).

Twenty-five copies, lettered A to Y, of the twelve original lithographs contained in this album, were run off specially for the artist, the author and collaborators (*The Lithographs of Chagall III*).

FOREWORD

The rarity of Chagall's original lithographs and the high prices which they attain have inevitably attracted forgers. Chagall seized a certain number of forgeries, the list of which is given below. The references given are to the five volumes of *The Lithographs of Chagall* which have already appeared.

Collectors and dealers should be on their guard against lithographs inserted into books and reviews sold on the open market. These works have often been clandestinely reprinted with forged lithographs copied from originals. It is worth pointing out once again that, in every case, a page torn out of its original context has no collector's value.

All these forgeries, mostly very roughly executed, are easily recognizable when compared to the lithograph produced by Chagall.

N° 36 to 48. FOUR TALES FROM THE ARABIAN NIGHTS.

A certain number of « waste » proofs from this series of original color lithographs, created by Marc Chagall at New York in 1942, have recently been put up for sale with a forged number and signature.

N° 191. SQUIRE ON A RED HORSE (1957).

Insert for the ninth issue of the magazine *XXth Century*. There is a forgery of this plate bearing a forged number and signature.

N° 192 to 207. CHAGALL, by Jacques Lassaigne (1957).

This book, containing fifteen lithographs, has been twice clandestinely reprinted with forgeries.

N° 396. « THE ROVING MUSICIANS » (1963).

This black and white print was created by the painter for the second volume of *The Lithographs of Chagall*. A forgery of it has been executed, photographically reproduced and printed on Arches wove paper. These proofs bear a forged number and signature. Compared with the original proof, about 0.5 cm of drawing is missing on each of the four sides of the image.

N° 470. LITHOGRAPH FOR THE MAGAZINE *XXth CENTURY* (n° 26),
1966.

The forgers copied the first version of this plate. The mouth, nose and eye of the figure on the left hand side are included. It bears a forged number (50) and signature.

N° 572. HOMMAGE TO MARC CHAGALL (1969).

This original lithograph appears in a special issue of the magazine
XXth Century.

A forgery has been produced from this plate. It figures in the German reprint of this magazine.

Some of the proofs of this forgery were run off on Arches wove paper with wide margins, and bear a forged number and signature.

N° 699. CHAGALL MONUMENTAL (1979).

This original lithograph figures in a special issue of the magazine
XXth Century.

A forgery has been made from this plate. It was printed with wide margins and bears a false number and forged signatures.

N° 742. THE LITTLE RED HORSE (1975).

There is a forgery of this plate bearing a forged number and signature.

N° 844. THE BIRD IN THE STUDIO.

As the image is reversed, the forgery is easily identifiable.

The plates detailed in this book comprise the complete catalogue of lithographs created by Marc Chagall between 1974 and 1979.

The dimensions, given in centimeters, refer first, to the format of the full proof paper, including margins (paper), and second, to the size of the printed illustration (illustration).

All the lithographs in this book (except n° 920) were printed on the presses of Fernand Mourlot, Printer, Paris.

The original stones and zincs were defaced and destroyed after printing.

As a general rule, the proofs are numbered in the bottom left-hand margin and signed *Marc Chagall* on the right.

The dates given for the proofs are the dates on which printing was completed. This is because Chagall, always anxious to achieve the best possible result, re-worked his lithographs after many successive trials. This process often continued over periods of many months, frequently extending from one year to the next.

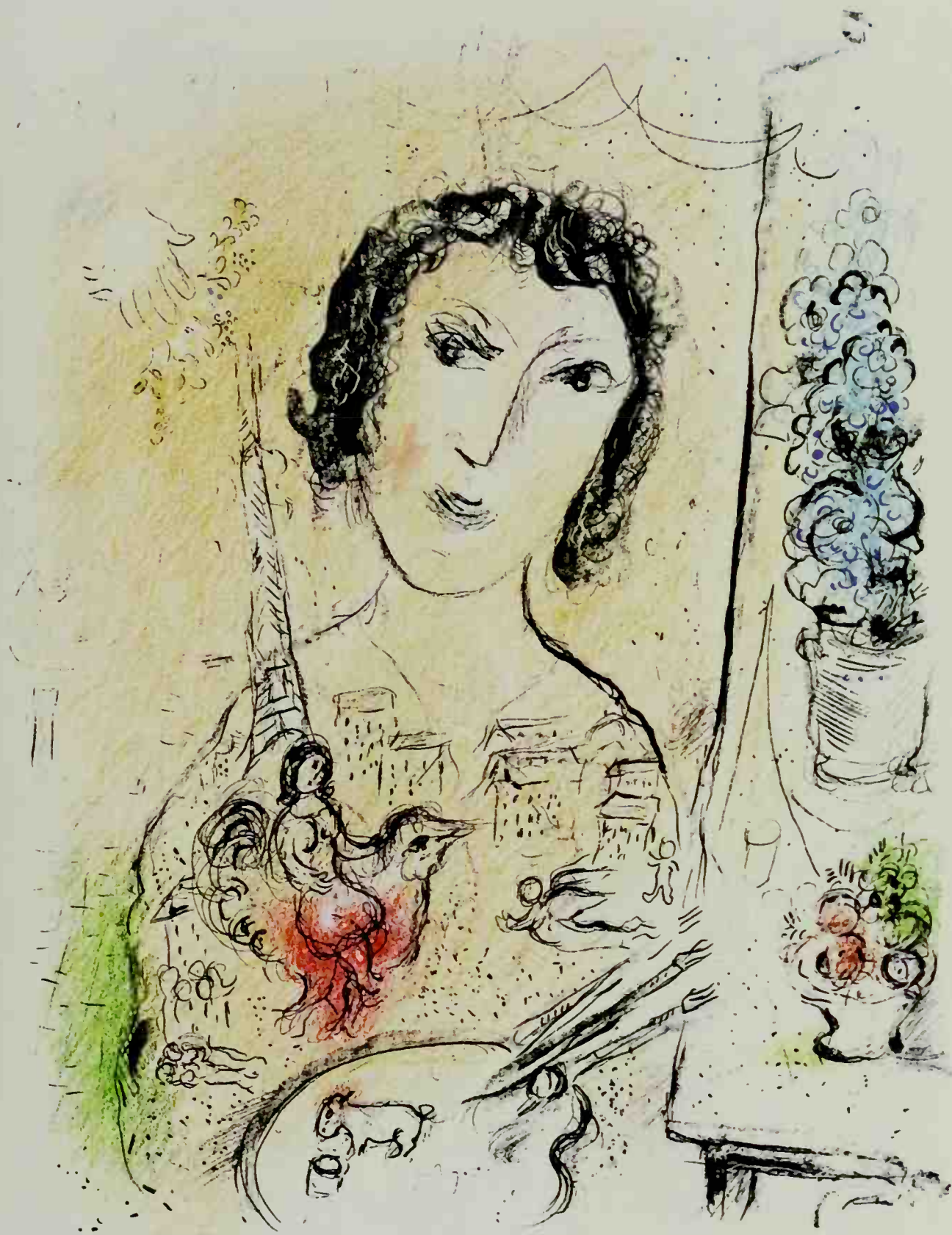
Apart from the numbered proofs, artist's proofs have not been mentioned. Except where otherwise stated in the text, five to seven such proofs were usually reserved for Chagall.

On rare occasions numbered and signed proofs were reserved for collaborators, generally indicated by name.

1974



709. SELF PORTRAIT.



1974

Format : Paper 76 × 54 cm.

Illustration 59 × 45 cm.

50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper. Format : Paper 76 × 52.5 cm.



1974

Format : Paper 76 × 57 cm. Illustration 64 × 48 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and numbered
in Roman numerals, on Japan nacreous paper. Format : Paper 76 × 53.5 cm.

711. RED AND YELLOW BOUQUET.



1974

Format : Paper 76 × 55.5 cm. Illustration 64 × 48 cm.

50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris.
10 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.

Format : 76 × 52.5 cm.



1974

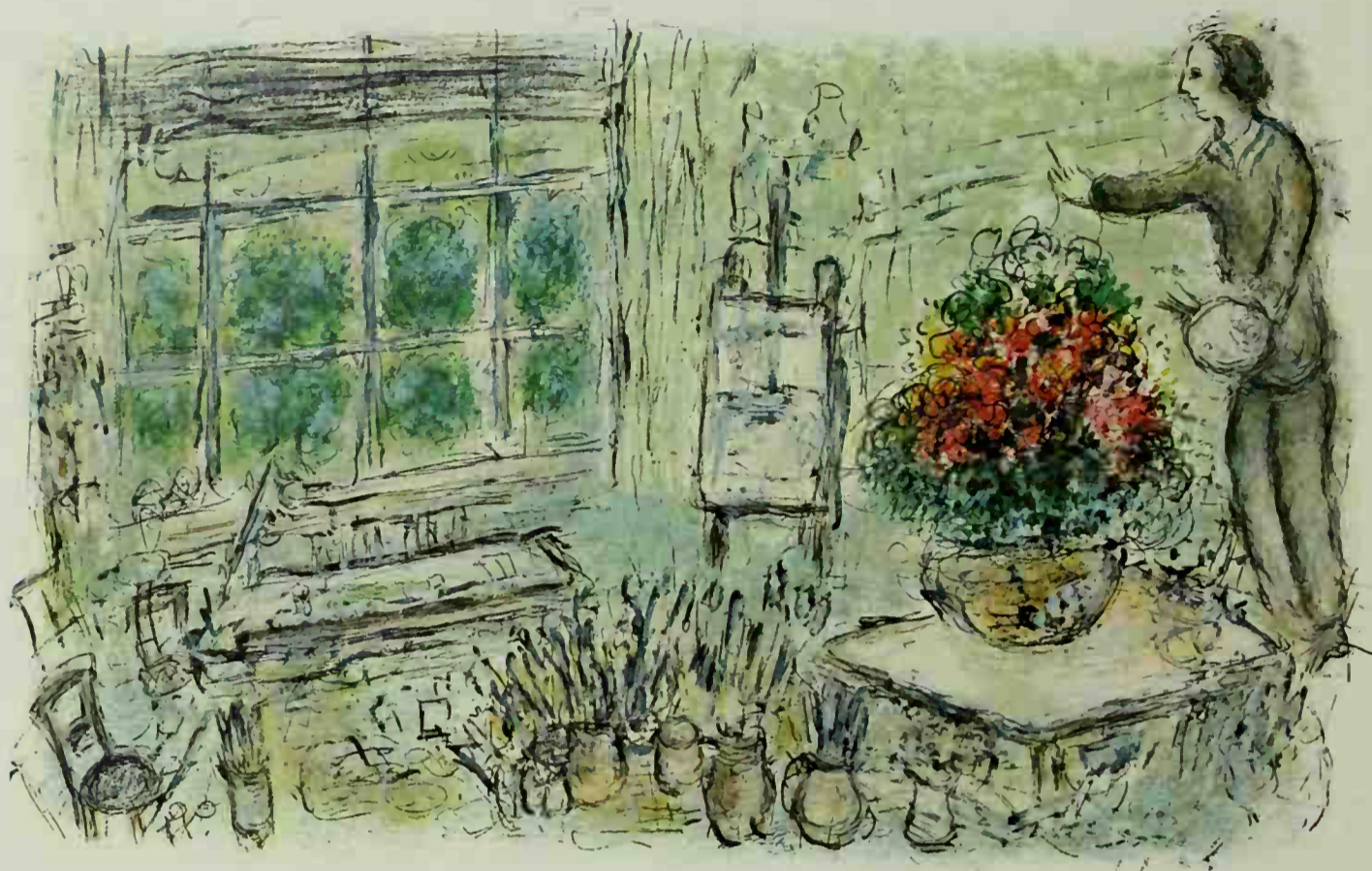
Format : Paper 65 × 49 cm. Illustration 45 × 35 cm.
50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris.
7 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.



1974

Format : Paper 82.5 × 62.5 cm. Illustration 69 × 53 cm.
50 numbered, signed proofs on Arches wove paper.

714. THE STUDIO AT SAINT PAUL.



1974

Format : Paper 54 × 76 cm. Illustration 37 × 59 cm.
50 numbered, signed proofs on Arches wove paper. Published by
Editions Maeght, Paris. 5 artist's proofs, signed and numbered in
Roman numerals, on Japan nacreous paper.

715. THE OPERA.

1974

Format : Paper 97.5 × 69.5 cm. Illustration 78.5 × 59 cm.
50 numbered, signed proofs on Arches wove paper.





1974

Format : Paper 65 × 49 cm. Illustration 48 × 32.5 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed
and numbered in Roman numerals, on Japan nacreous paper.



1974

Format : Paper 83 × 64 cm. Illustration 69 × 51.5 cm.
50 numbered, signed proofs on Arches wove paper.



718.



719.



720.



721.



1974

Format : Paper 56.5 × 75 cm. Illustration 37.5 × 57 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and numbered
in Roman numerals, on Japan nacreous paper.

718 to 721. KING DAVID.

1974

Format : Paper 29 × 21 cm. Illustration 16 × 11 cm.
40 numbered, signed proofs on Japan nacreous paper were issued of each of these four
lithographs. There are a limited number of proofs on Arches wove paper ; they are signed
but not numbered. Forgeries were made of these four plates.

723. THE GARDEN OF EDEN.



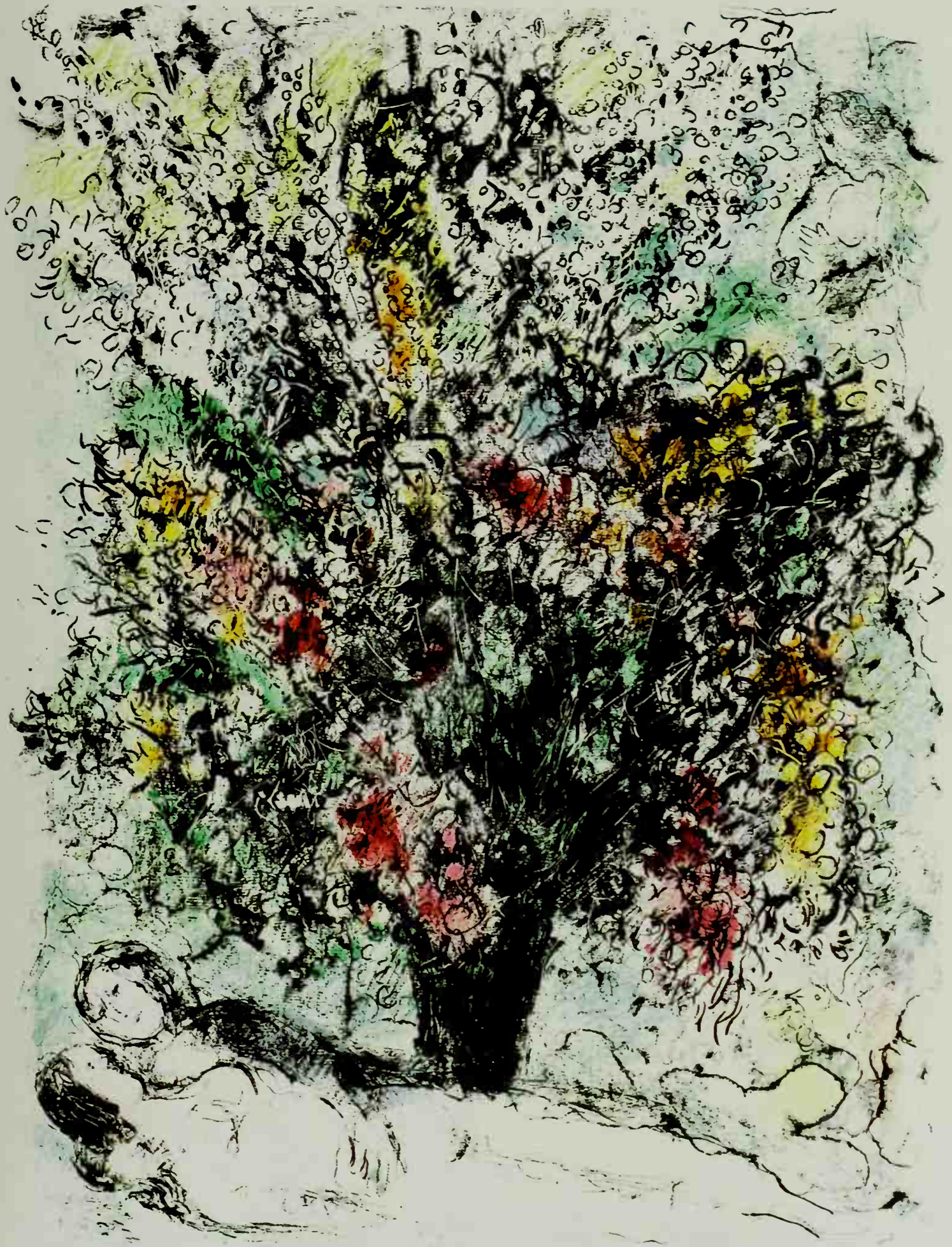
1974

Format : Paper 42 × 52 cm. Illustration 25 × 32 cm.
50 numbered, signed proofs on Japan nacreous paper. Published by *Editions Maeght*, Paris.
A few additional proofs on Arches wove paper ; they are signed but not numbered.

724. MULTIFLORA.

1974

Format : Paper 96 × 69 cm. Illustration 79 × 59 cm.
50 numbered, signed proofs on Arches wove paper.



725. FAIRY ROSES.



June 1974

Format : Paper 54 × 41 cm. Illustration 31 × 25 cm.
50 numbered, signed proofs on Japan nacreous paper. A few additional proofs on Arches
wove paper ; they are signed but not numbered.

726. THE LITTLE WINDOW.



June 1974

Format : 54.5 × 41 cm. Illustration 33 × 25 cm.

50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris.
12 artist's proofs, signed and numbered in Roman numerals on Japan nacreous paper.

THE FOUR SEASONS.

In 1973, Chagall executed a monumental mosaic on the theme of the *Four Seasons* for National Square in the city of Chicago (U.S.A.). It forms a parallelepiped twenty-five meters long, four meters wide and five meters high.

The painter created and engraved a poster for the inauguration of this work.

This lithograph gives a very precise idea of how the artist refined his work.

After having executed the black composition on zinc, Chagall engraved the colors of a first version. Several days of work were necessary to accomplish the trials. Chagall was satisfied with the result he had obtained. But he suddenly realized that he was dealing above all with a poster and that in this first version colors were too delicate and would not « cling to the wall ». After having decided to start again, he reworked the blackened zinc, erasing several elements which seemed to him to complicate the composition unnecessarily. He recommenced all the color plates, setting his mind this time on something more decorative and with infinitely higher color values.

This second version was as successful as the first. But it is certain that Chagall had been quite right to distinguish between print and poster. The former is destined to be admired in the calm of the collector's drawing room ; the latter must make the walls sing.

Once again, Chagall spared neither time nor effort in producing the best of his art. It might be added for the record that for this work, which took him several weeks, Chagall refused any remuneration.





MARC CHAGALL
FOUR SEASONS
CHICAGO 1974

727 (a). THE FOUR SEASONS (Definitive version).





1974

Double page lithograph without margin, folded in the middle and set in a book of format 27.5 × 28.5 cm. Text by André Pieyre de Mandiargues. 10,000 copies of this book were printed in several languages. The proofs in these books are not signed. In addition, 50 numbered, signed proofs were run off on Arches wove paper. Format : Paper 42 × 67 cm. Illustration 28 × 55 cm. Published by *Editions Maeght*, Paris.

727(a). THE FOUR SEASONS (facing page).

Format : Paper 94 × 64 cm.

5,000 copies of the poster printed. 100 numbered, signed proofs on Arches wove paper with the text. A few premature proofs.

ORIGINAL LITHOGRAPHS BY MARC CHAGALL
FIGURING IN *THE LITHOGRAPHS OF CHAGALL IV*

Format : 32 × 24 cm. 10,000 copies printed in several languages.

Preface by Charles Sorlier.

Catalogue and notes by Charles Sorlier and Fernand Mourlot.

The fourth volume of *The Lithographs of Chagall* comprises a complete catalogue of the lithographs created by Chagall between January 1969 and December 1973.

This book, like the first three volumes which make up the collection, is indispensable for understanding the lithographs executed by the Master and for their study.

Chagall created two original plates especially for this work, the cover (729) and the full page frontispiece (730). These proofs are not signed in the book.

Published by *Editions André Sauret*, Monte-Carlo, 1974.

In addition, some artist's proofs with wide margins were also printed.

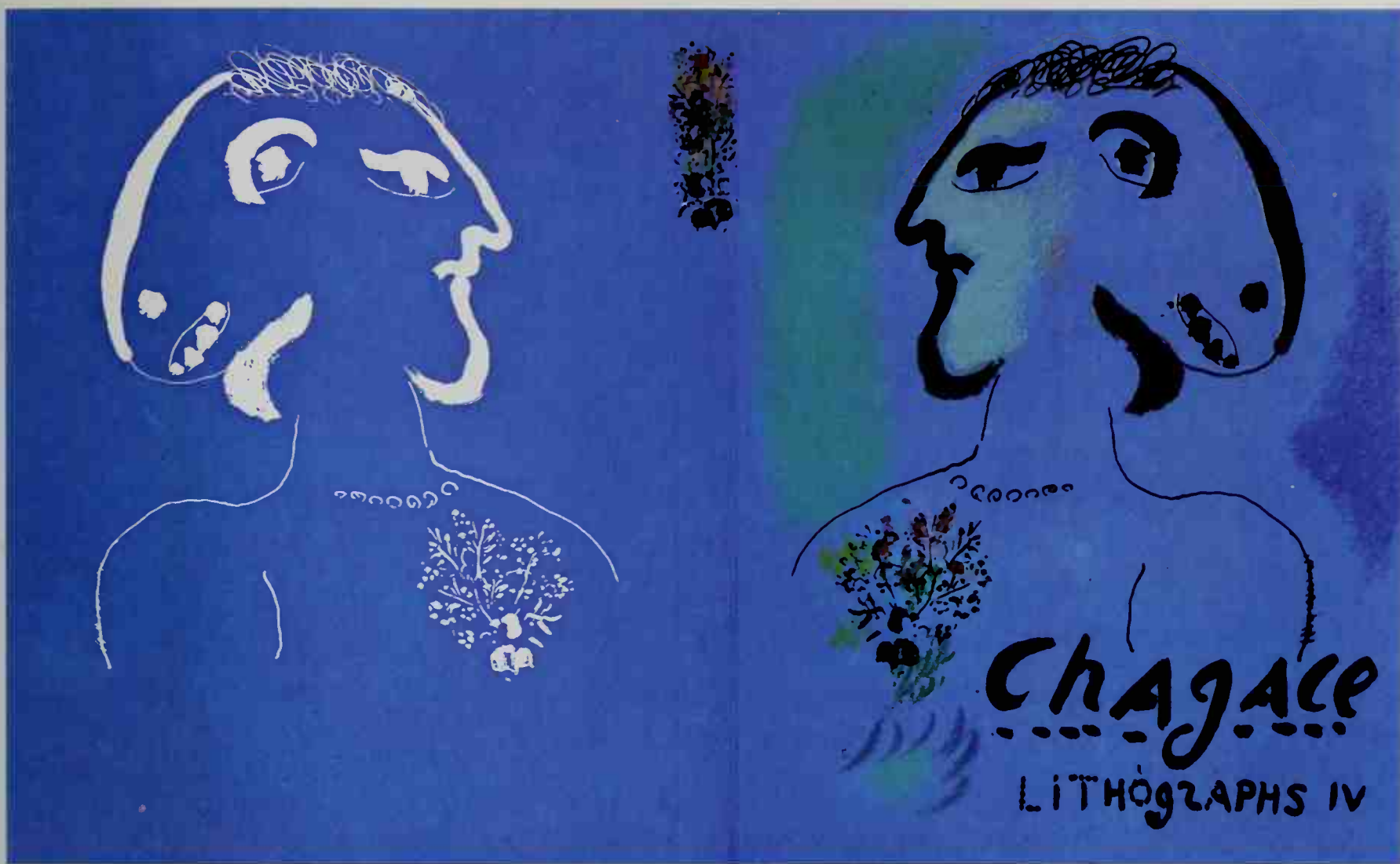
729 (a). THE BLUE VILLAGE (Second version).

Only the left hand side of the cover has been preserved. Numerous colors have been added in the second version. 50 numbered, signed proofs on Japan nacreous paper. 10 artist's proofs, signed and numbered in Roman numerals, on Arches wove paper. Impression reserved for the artist.

Format : Paper 56 × 43 cm. Illustration 38 × 31 cm.

730. THE ANEMONES.

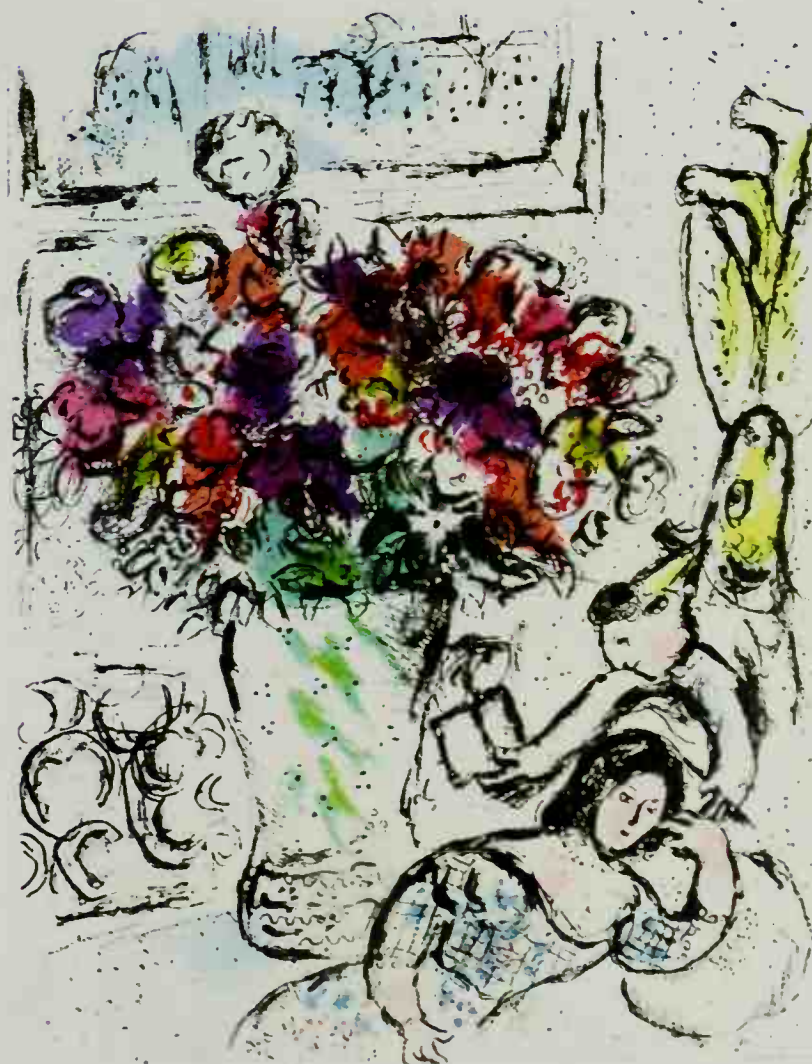
50 numbered, signed proofs on Japan nacreous paper. Format : Paper 53.5 × 40.5 cm. Illustration 31.5 × 25 cm. Impression reserved for the artist.



729

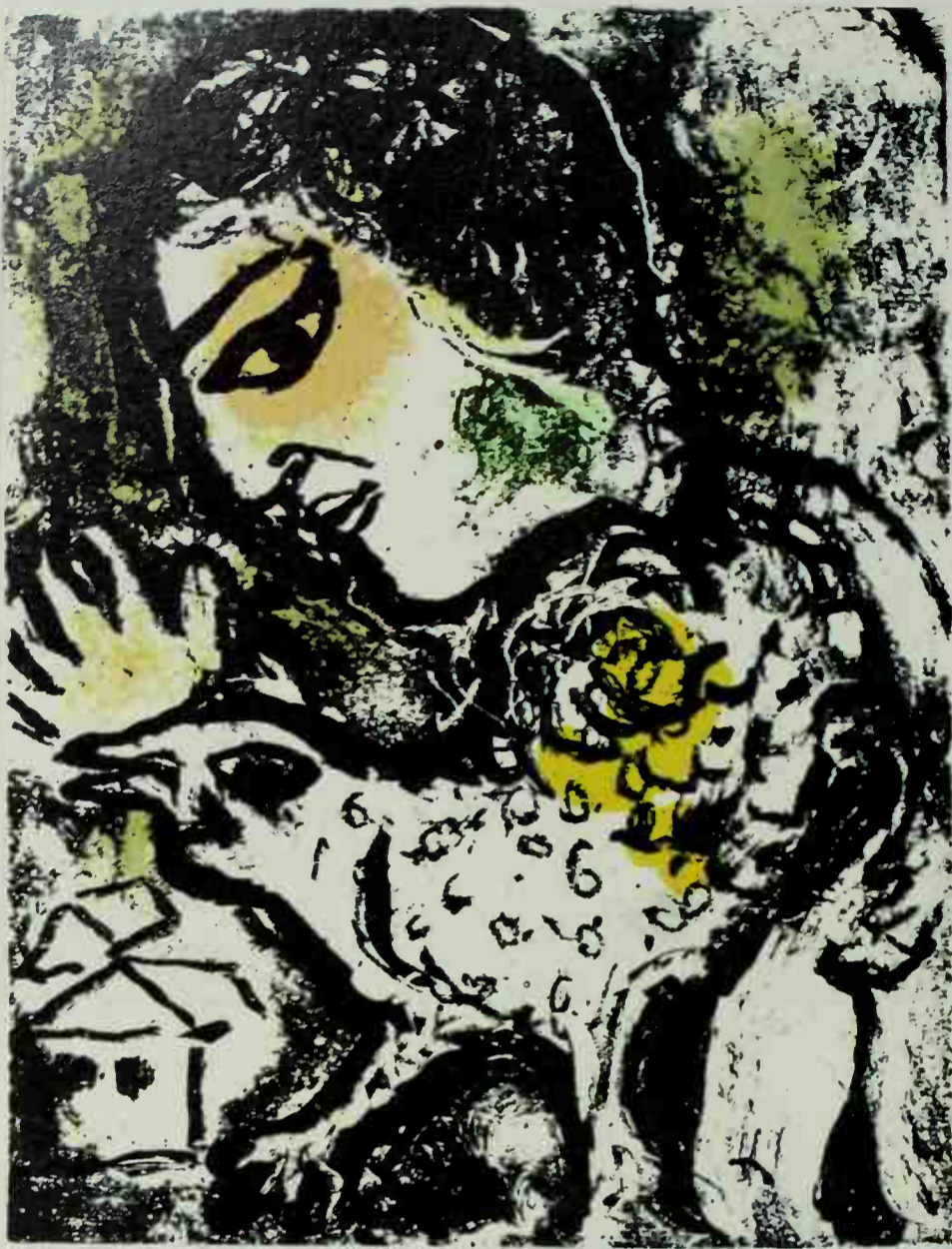


729 (a). (Second version).



730.

731. GREETINGS CARD.



1974

Format 14 × 11 cm.

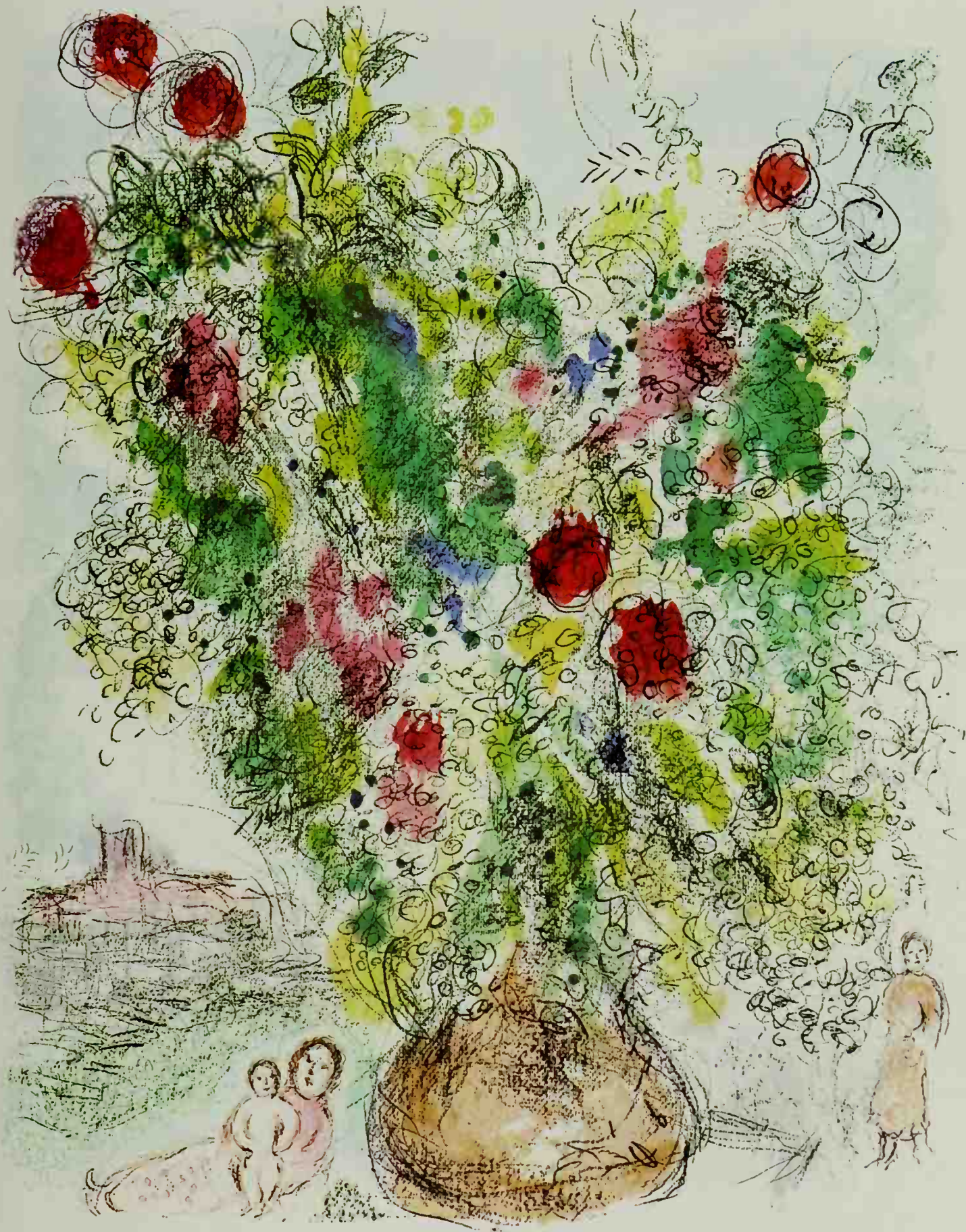
200 unsigned artist's proofs on Arches wove paper.
Detail of plate n° 640 (*The Lithographs of Chagall IV*).

1975



January 1975

Format : Paper 55 × 42 cm. Illustration 42 × 31.5 cm.
50 numbered, signed proofs on Japan nacreous paper. Published by *Editions Maeght*, Paris.



1975

Format : Paper 83 × 65 cm. Illustration 66 × 52 cm.
50 numbered, signed proofs on Arches wove paper.

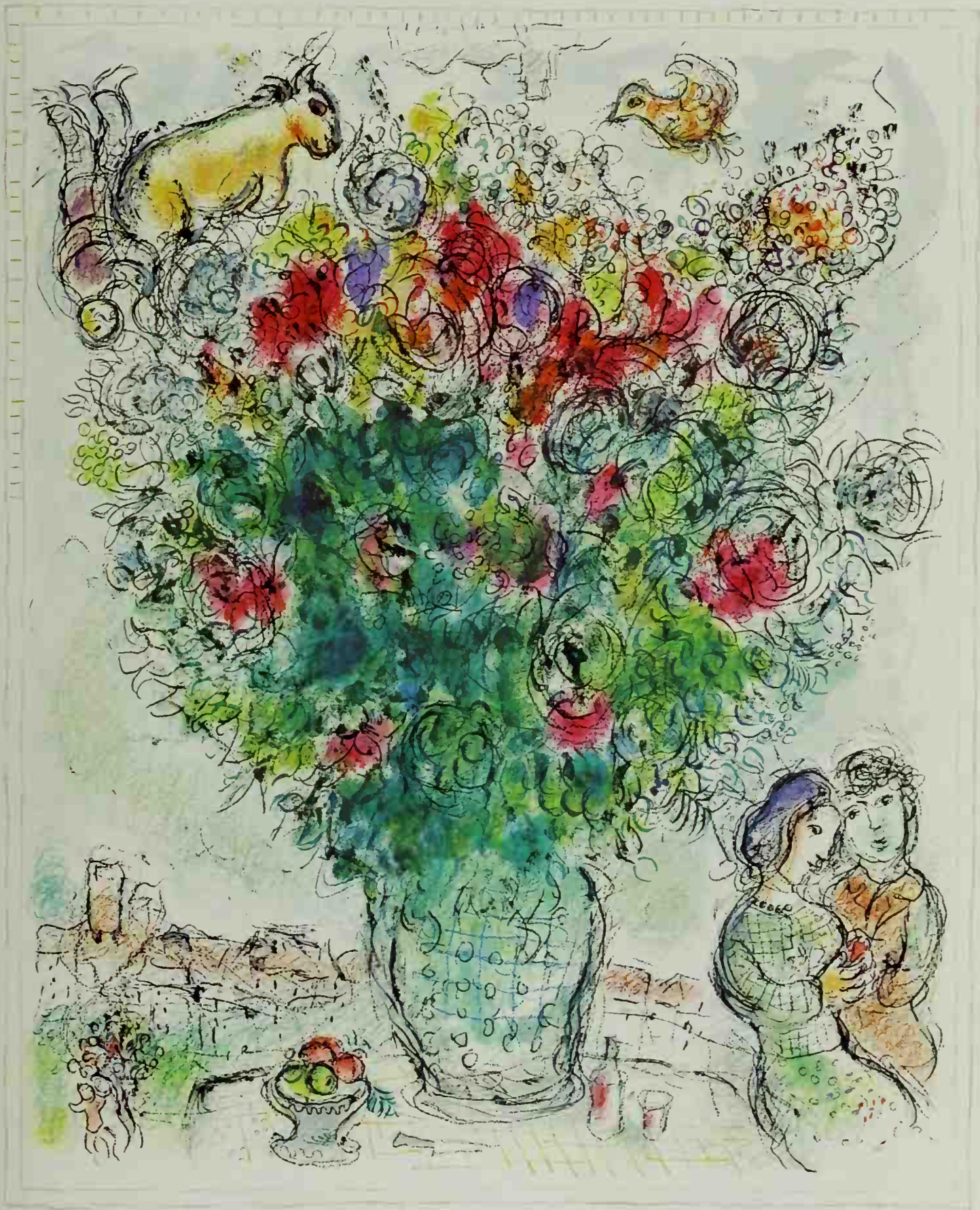
734. THE MAN WITH THE TORAH.



1975

Format : Paper 76 × 53 cm. Illustration 60 × 40 cm.
50 numbered, signed proofs on Arches wove paper. 6 black and white artist's proofs,
signed and numbered in Roman numerals, on Japan nacreous paper.

735. MULTICOLORED BOUQUET.



January 1975

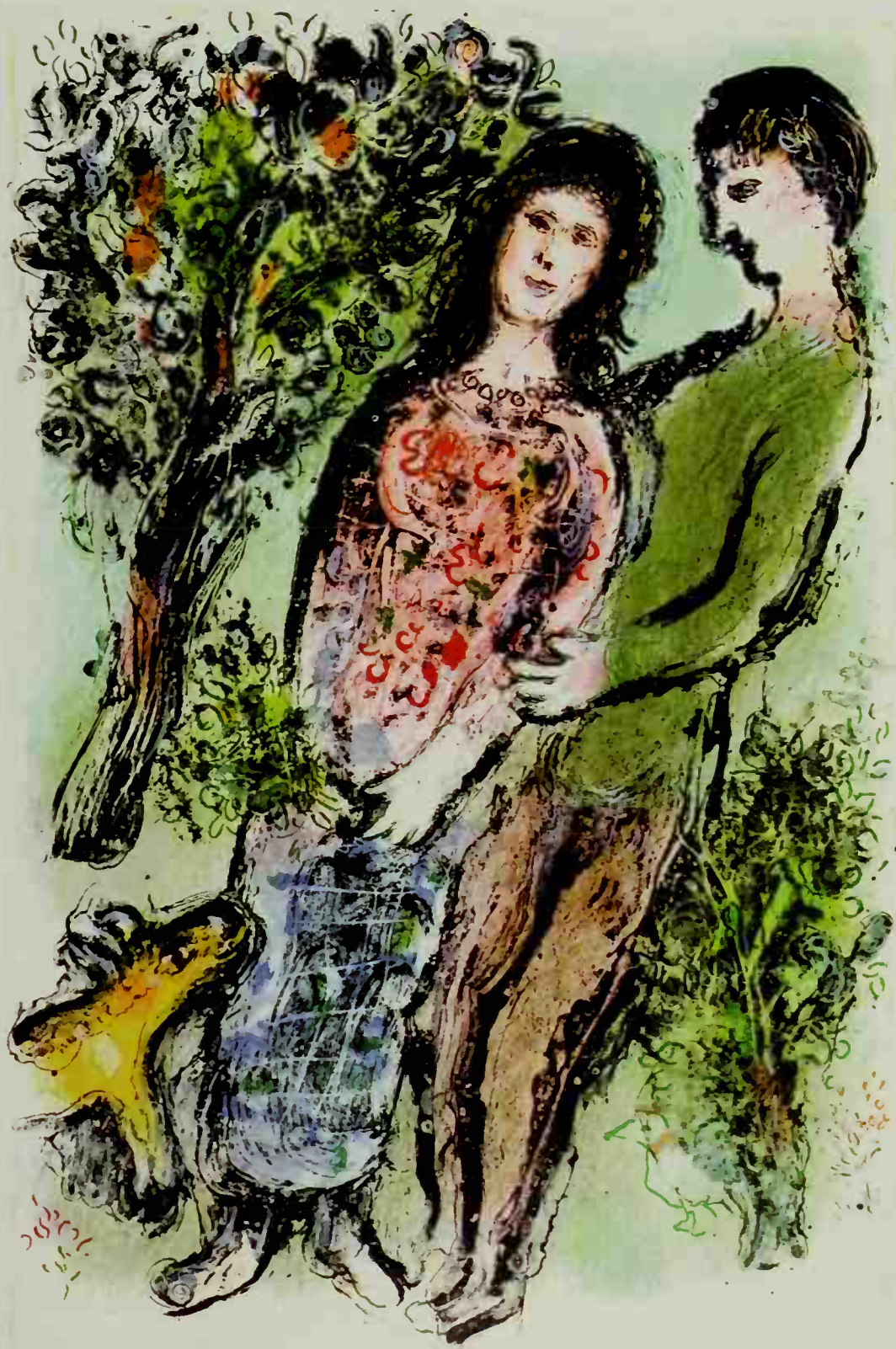
Format : Paper 82.5 × 65 cm. Illustration 69 × 56 cm.
50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*,
Paris.



January 1975

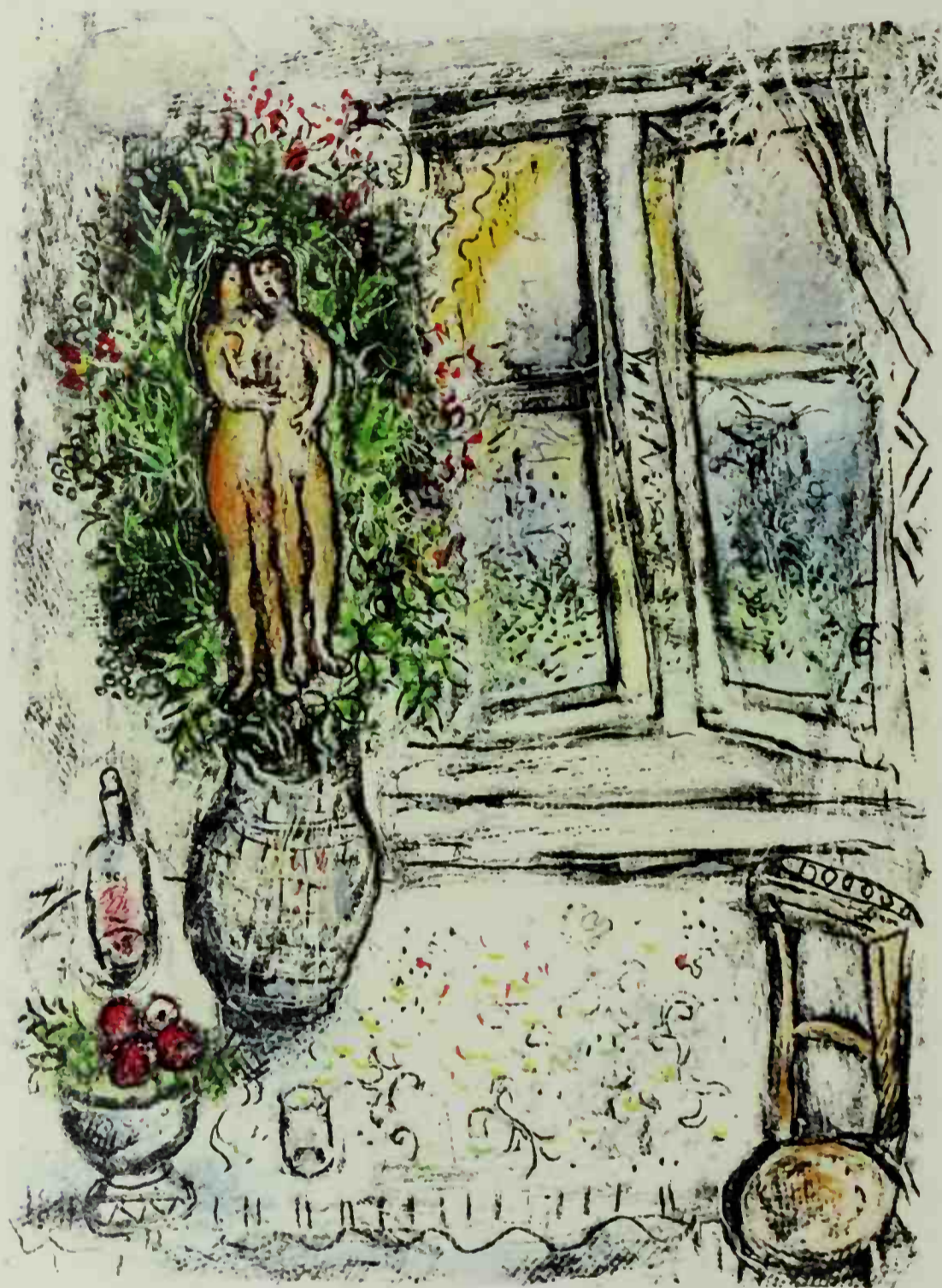
Format : Paper 61.5 × 43 cm. Illustration 40 × 25 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and
numbered in Roman numerals, on Japan nacreous paper.

737. THE ORANGE TREE.



1975

Format : Paper 65.5 × 47 cm. Illustration 48 × 32 cm.
50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*,
Paris.
7 artist's proofs, signed and numbered in Roman numerals on Japan nacreous
paper.



January 1975

Format : Paper 59 × 44 cm. Illustration 37 × 27 cm.
50 numbered, signed proofs on Japan nacreous paper.



1975

Format : Paper 74.5 × 56 cm. Illustration 62 × 47 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and numbered
in Roman numerals, on Japan nacreous paper. Format : Paper 74.5 × 51 cm.



1975

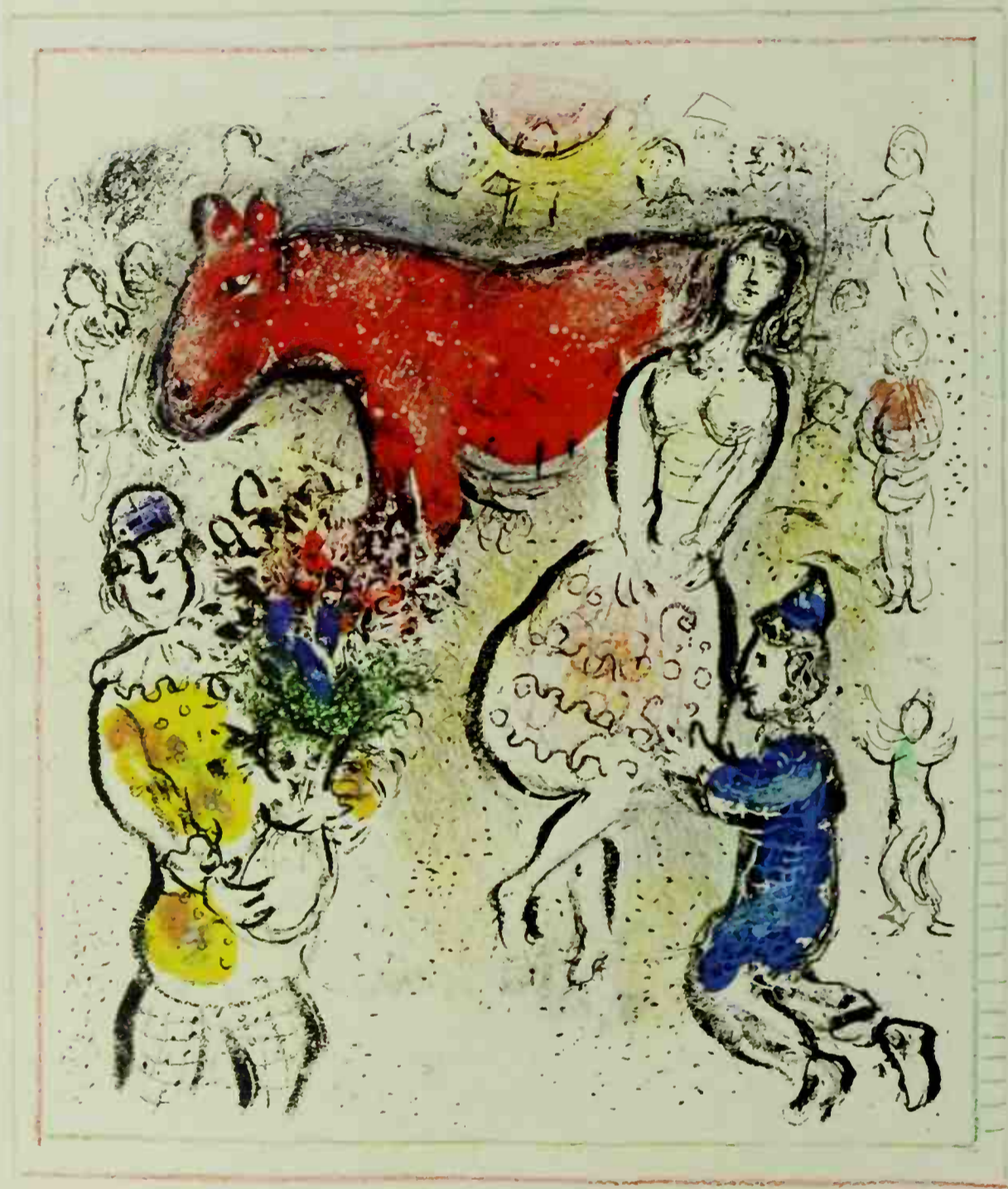
Format : Paper 87 × 65.5 cm. Illustration 64 × 48 cm.
50 numbered, signed proofs on Arches wove paper.



1975

Format : Paper 75 × 56.5 cm. Illustration 63.5 × 49.5 cm.
50 numbered, signed proofs on Arches wove paper.

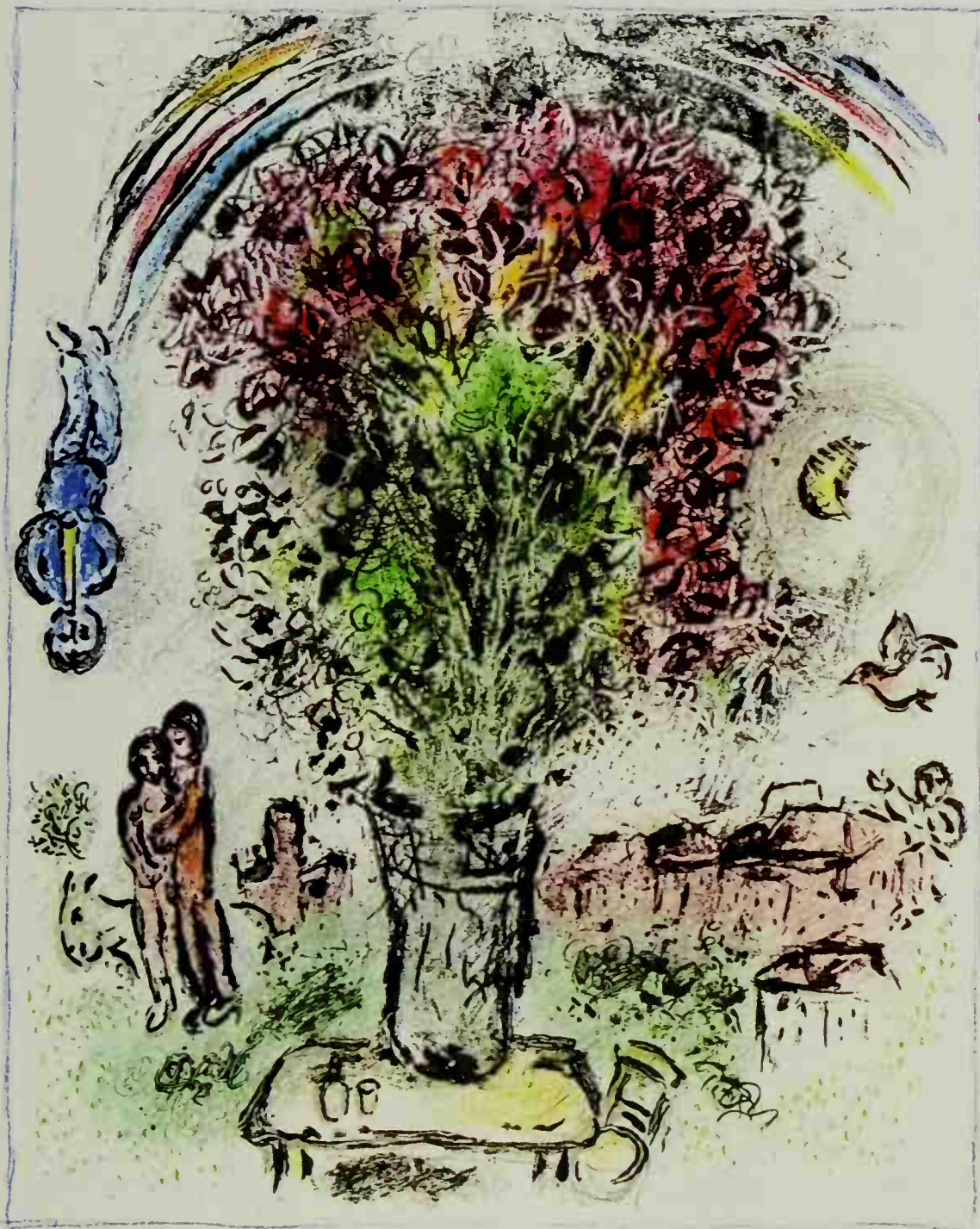
742. THE LITTLE RED HORSE.



January 1975

Format : Paper 48 × 38 cm. Illustration 28.5 × 24 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and numbered
in Roman numerals, on Japan nacreous paper. A forgery has been made of this plate. It
was printed to the same format and bears a forged number and signature.

743. BOUQUET WITH RAINBOW.



May 1975

Format : Paper 54 × 43.5 cm. Illustration 37 × 29.5 cm.
50 numbered, signed proofs on Japan nacreous paper.



1975

Format : Paper 44 × 56 cm. Illustration 26 × 33 cm.
50 numbered, signed proofs on Japan nacreous paper.

745. THE MID SUMMER NIGHT'S DREAM (facing page).

May 1975

Format : Paper 98 × 72 cm. Illustration 80 × 60 cm.
50 numbered, signed proofs on Arches wove paper.





1975

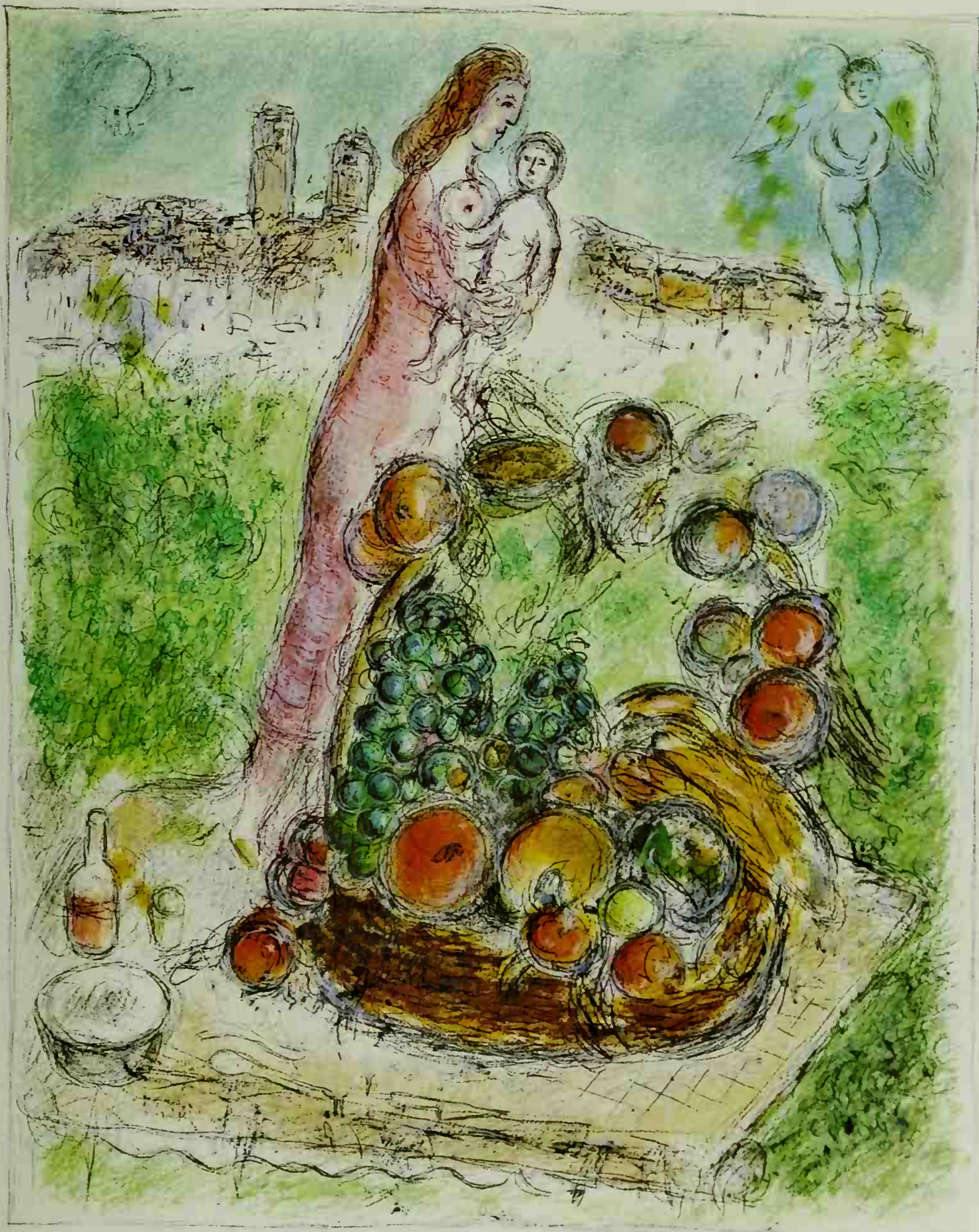
Format : Paper 55 × 76 cm. Illustration 45 × 65 cm.
50 numbered, signed proofs on Japan nacreous paper.

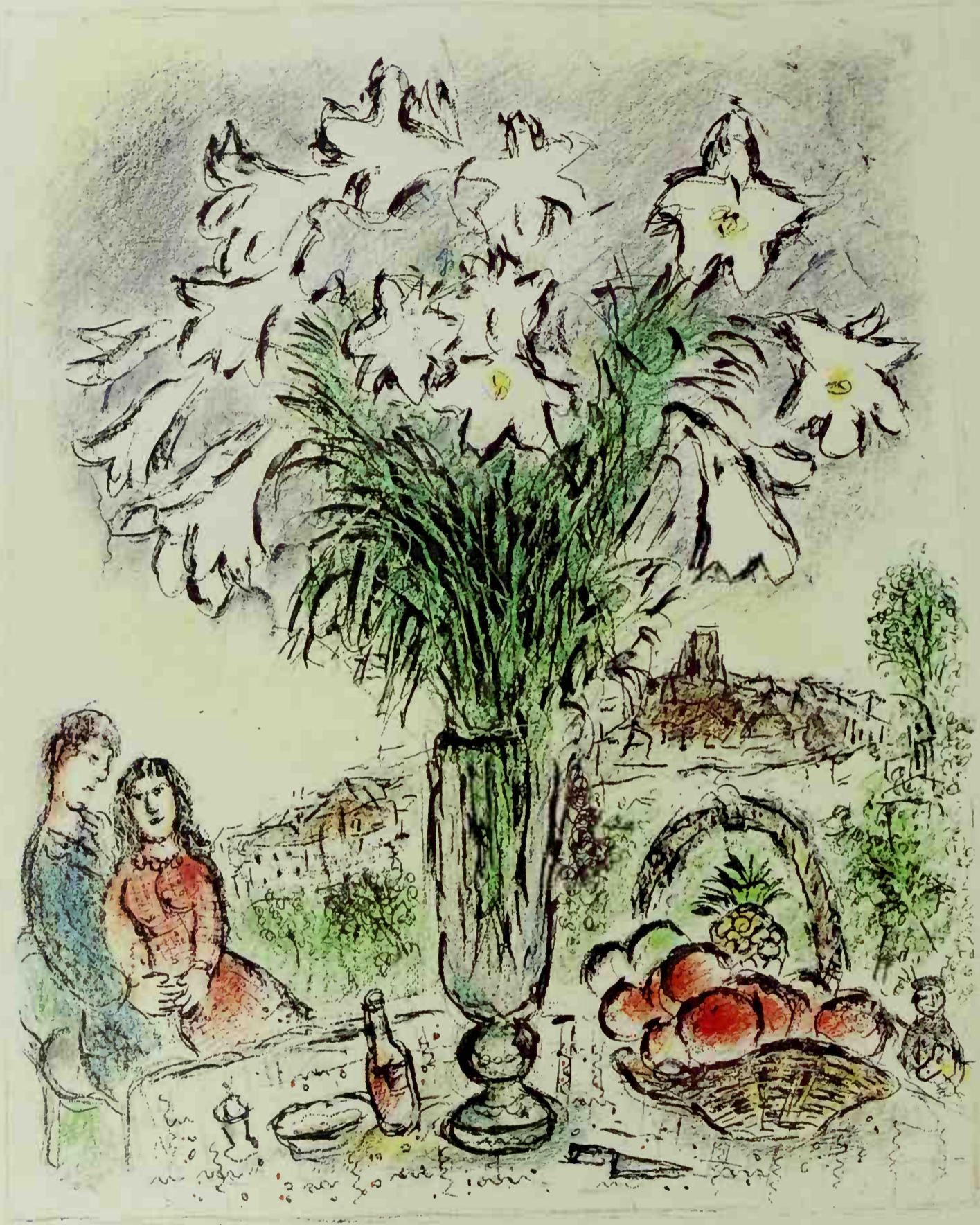
THE LARGE BASKET (facing page).

Mai 1975

Format : Paper 85 × 65 cm. Illustration 67 × 53 cm.
50 numbered, signed proofs on Arches wove paper.

747. THE LARGE BASKET.





1975

Format : Paper 84.5 × 64.5 cm. Illustration 67.5 × 54 cm.
50 numbered, signed proofs on Arches wove paper.

749 — 830. THE ODYSSEA.

Two volume work. Format 42 × 33 cm.

This book contains 43 full page color plates, 6 of which are center spread, as well as 39 in-text plates printed in gray. Composed in a typescript created and engraved by Claude Garamont, now the exclusive property of the *Imprimerie Nationale*, this work was printed on State presses.

Chagall's lithographs were run off on the presses of the Mourlot workshop at Paris.

The text of Homer is the one translated by Dacier, revised and compiled by Emile Ripert.

The printing of the first volume was completed the 5th December 1974.

The printing of the second volume was completed the 20th June 1975.

Two hundred and fifty copies of this work were run off and numbered 1 to 250. Twenty copies numbered in Roman numerals were reserved for the artist and his collaborators.

The printing was carried out on large Arches wove paper.

Each copy was signed by the artist on the limitation notice page figuring at the beginning of the first volume.

None of the proofs in the book were signed.

In addition, 30 numbered, signed proofs on Japan nacreous paper with wide margins were printed of all the color plates and reserved for the artist and the publisher. Due to a printing error, the proofs numbered 24 to 30 of the plate *Ulysses and Penelope* (823) were run off on Arches wove paper instead of Japan nacreous paper.

Fernand Mourlot, publisher, Paris.



THE ODYSSEEA (First volume).



749. FRONTISPIECE.

THE ODYSSEA I

HOMÈRE

L'ODYSSÉE

lithographies originales de

MARC CHAGALL

I

FERNAND MOURLOT ÉDITEUR



Dis-moi, Muse, l'homme aux mille ruses qui, après avoir détruit les remparts sacrés de Troie, porta de toutes parts ses pas errants, parcourut les cités de peuples nombreux et s'instruisit de leurs mœurs. Sur les mers, en proie à des soucis dévorants, il lutta contre les revers les plus terribles, aspirant à sauver sa vie, à ramener ses compagnons dans sa patrie. Malgré l'ardeur de ce vœu, il ne put les y conduire; ils périrent victimes de leur propre sottise : insensés! ils osèrent se nourrir des bœufs consacrés au Soleil, qui règne dans la voûte céleste, et ce dieu n'amena point la journée de

13

achetée au prix de vingt génisses : il l'honora toujours dans son palais comme une épouse; mais, fidèle à la sienne, il n'entra point dans sa couche, craignant les scènes conjugales. C'est elle qui, devant Télémaque, portait les torches allumées. Aucune des femmes attachées à ce palais n'avait plus de zèle et d'affection pour lui, elle l'avait élevé depuis sa plus tendre enfance.

Elle lui ouvrit les portes de la solide demeure confiée à sa garde. Il s'assit sur sa couche, se dépouilla de sa fine tunique et la remit aux mains de cette femme âgée, aux solides conseils. Elle la plia avec soin, la suspendit près du lit, s'éloigna aussitôt et, tirant la porte par l'anneau d'argent, poussa le levier, qui tomba, fermant la porte.

Et là Télémaque, couvert du tissu précieux des plus fines toisons, ne dormait point; il pensait, la nuit entière, au voyage que lui avait conseillé Athéné.



750.

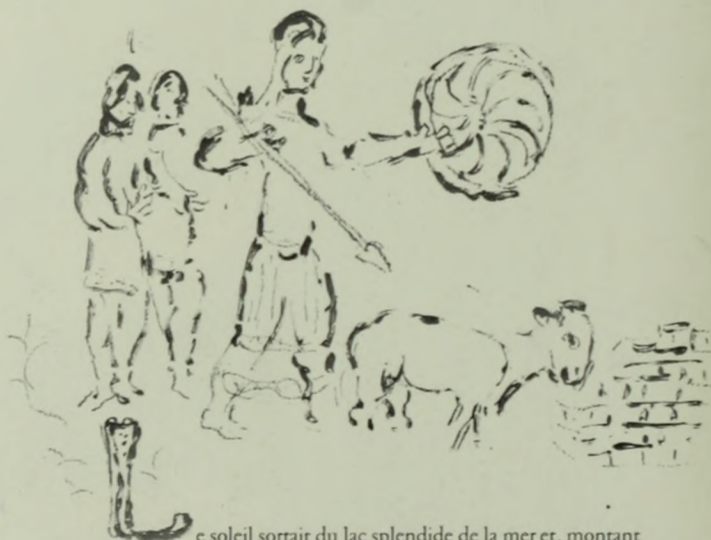
751.



Aussitôt que parait l'Aurore aux doigts de rose, le fils chéri d'Ulysse se précipite hors de sa couche; il se couvre aussitôt de ses vêtements; il charge son épaule de son glaive acéré et chausse ses pieds brillants de ses belles sandales. Il sort, semblable à une divinité; soudain, il ordonne aux hérauts d'élever leurs voix sonores et de convoquer les Achéens aux longs cheveux. Ils font retentir les airs de leurs cris, le peuple accourt, il est rassemblé en un moment.

Dès que la foule est réunie, que les rangs sont pressés, Télémaque marche vers la place publique; sa main est armée

35



Le soleil sortait du lac splendide de la mer et, montant vers la voûte solide des cieux, apportait la lumière aux Immortels, et aux mortels humains répandus sur la terre féconde, quand ils arrivèrent aux murs dont Nélée jeta les fondements, à Pylos. Les habitants des neuf villes de cette contrée offraient sur le rivage à celui qui ébranle la terre, couronné d'une chevelure azurée, une hécatombe solennelle de taureaux noirs. Assise sur des bancs de verdure, la multitude était partagée en neuf troupes; chacune, composée de cinq cents citoyens d'une de ces villes, immolait neuf victimes.

55

752.

753.

THE ODYSSEA I



754.



755.



756.

précipitant avec ardeur loin de ces lieux, abandonnent les hauts murs de Pylos et volent dans la campagne. Tout le jour ils secouent le joug dans leur ardente course. Le soleil disparaît, et les routes sont obscurcies du voile de la nuit, lorsque ces chefs arrivent à Phères, dans le palais de Dioclès, fils d'Orsiloque, né du fleuve Alphée. Ils y goûtent le sommeil, et Dioclès les reçoit avec tous les honneurs de l'hospitalité.

Mais, dès qu'apparut dans les cieux l'Aurore aux doigts de rose, ils ont attelé leurs coursiers et sont remontés sur leur char peint qui roule à grand bruit hors du long portique. Ils s'élancent avec une nouvelle ardeur dans la plaine de blés, et tel a été leur vol impétueux qu'ils arrivèrent au moment où la nuit répandait ses ombres sur toutes les routes.



757.

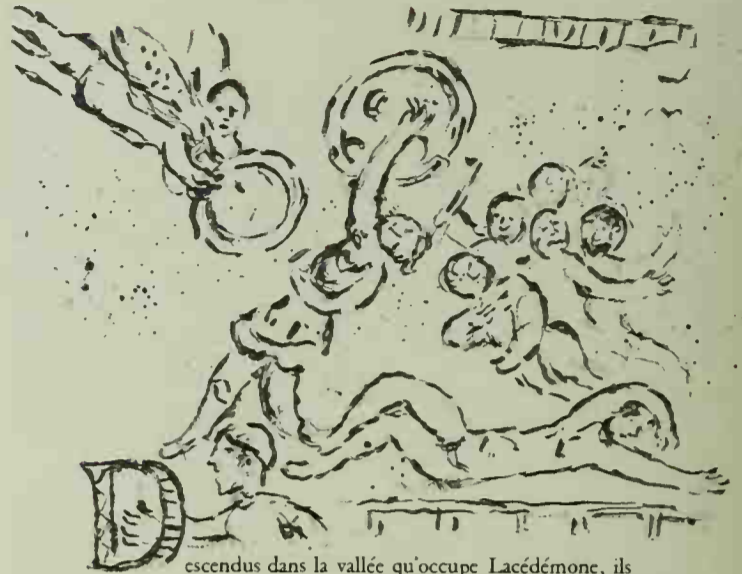


L'Aurore, quittant la couche du glorieux Tithon, apportait la lumière aux dieux et aux mortels, lorsque les dieux se placent sur leurs trônes d'or, au milieu d'eux on distinguait celui dont le pouvoir est souverain, Zeus, qui du tonnerre ébranle les hautes nuées. Athéné, émue de compassion pour le sort d'Ulysse, toujours présent à sa mémoire, et qu'elle voit encore retenu dans le palais d'une nymphe, leur retrace les nombreuses infortunes de ce héros.

«Père des dieux, et vous tous, les dieux immortels et bienheureux, que désormais les rois armés du sceptre n'exercent

117

759.



descendus dans la vallée qu'occupe Lacédémone, ils arrivent devant le palais du noble Ménélas. Ce roi célébrait dans un festin, où il avait rassemblé de nombreux amis, le double hymen de son fils et de sa fille. Fidèle à l'engagement qu'il forma sous les murs de Troie, et que les dieux lui permettaient d'accomplir, il donnait sa fille irréprochable au rejeton du formidable Achille; les chevaux et les chars étaient prêts, destinés à la conduire dans la ville fameuse où le jeune roi des Myrmidons tenait le sceptre. Il unissait une fille de Sparte, la fille d'Aléctor, au brave Mégapente

79

758.

milieu de ces feuilles et en roule sur lui un grand amas. Comme l'habitant isolé d'une campagne écartée enterre avec soin un tison sous la cendre profonde et conserve ce germe vivifiant du feu, ainsi Ulysse s'ensevelit sous ces feuilles. Pour bannir la fatigue dont il est comme anéanti, Athéné lui ferme la paupière et verse sur ses yeux un paisible sommeil.

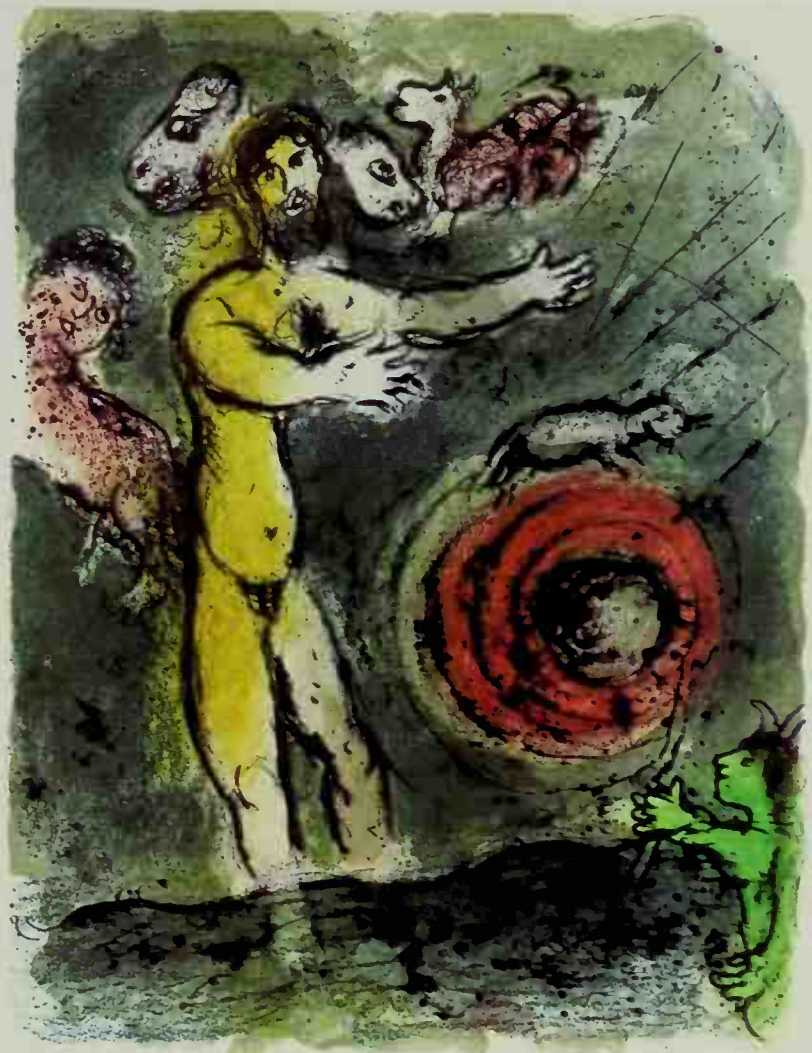


760.

THE ODYSSEY I



761.



762.



763.



141
Tandis que le divin et l'endurant Ulysse, épuisé de fatigue, étendu là, savourait les charmes d'un profond sommeil, Athéné vole vers la ville des Phéaciens. Jadis ce peuple habita les plaines spacieuses d'Hypérie, voisine des Cyclopes, les plus féroces des mortels, et qui, l'emportant sur lui par leur force, ne cessaient de lui apporter la guerre et ses ravages. Nausithoos, tel qu'un dieu, le conduisit dans l'île paisible de Schérie, séparée du commerce des hommes : là, formant une ville, il traça l'enceinte de ses murailles, bâtit des maisons, éleva des temples, et fit le partage des terres. Maintenant,

141



161
Tandis qu'en ces lieux, après tant de revers, le divin, l'endurant Ulysse faisait cette prière, les fortes mules, emportant le char de la jeune fille, volent dans la ville et arrivent sous le portique du palais de son père; elle arrête le char. Ses frères l'entourent, semblables par leur port aux Immortels, ils dégagent les mules de leurs rênes et déposent les vêtements dans le palais. Elle monte à son appartement; la vieille Euryméduse, qui la chérissait et lui consacrait ses soins, la ranime en allumant une douce flamme. Jadis, amenée d'Épire sur un vaisseau phéacien, elle fut choisie

161

764.

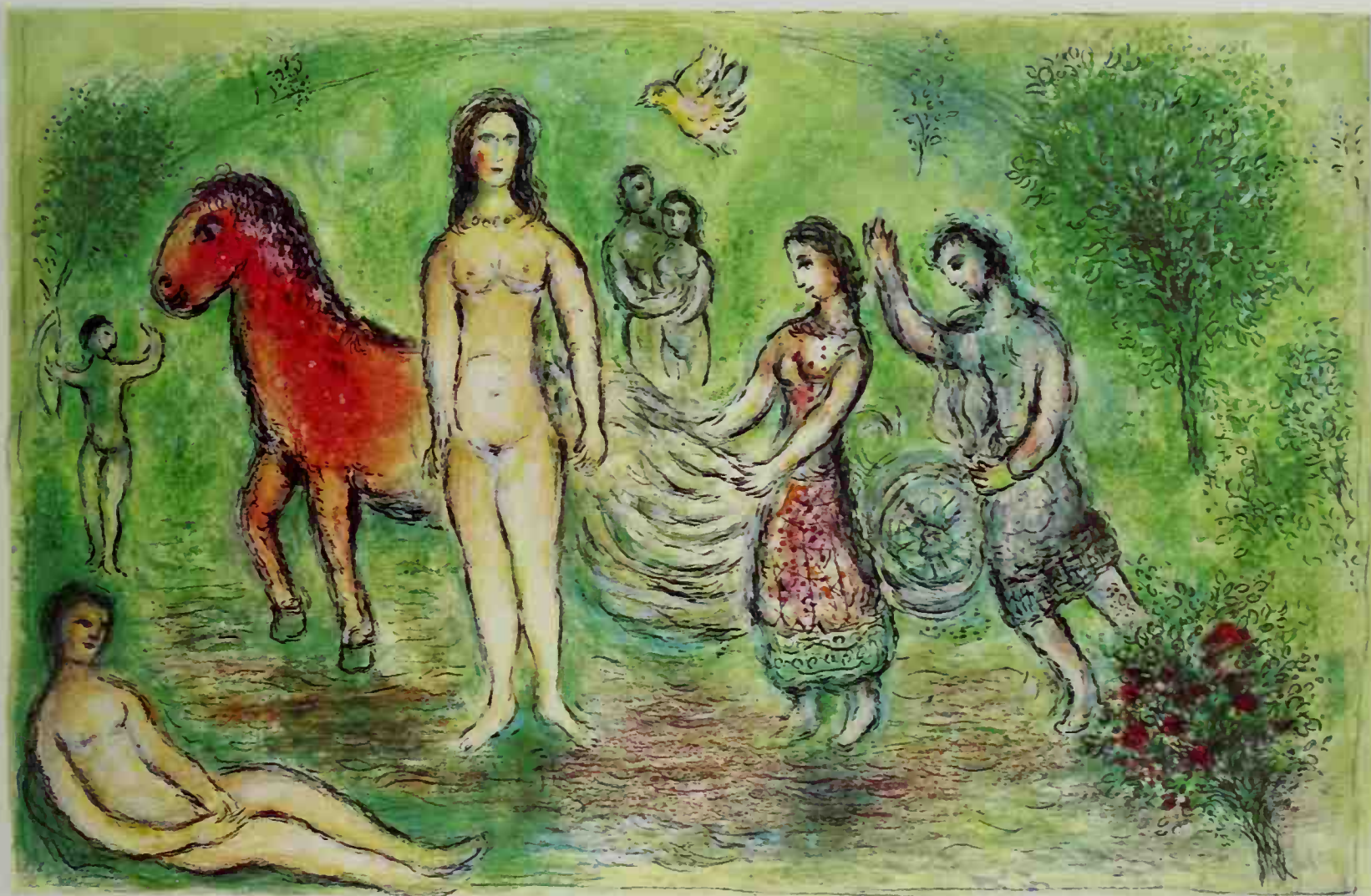
765.

Le divin Ulysse, qui aspirait à jouir du calme de la nuit, va dans sa retraite. Là, après tant de maux, il goûte les douceurs du sommeil le plus tranquille sur le lit moelleux et sous ce portique sonore. Alcinoüs se rend à sa couche dans un asile paisible du palais, et à côté de lui la reine sa femme se livre aux charmes du repos.



766.

THE ODYSSEEA I



767.



768.



Aussitôt que parut l'Aurore aux doigts de rose, Alcinoüs, sage et vaillant, se leva, le preneur de villes, le divin Ulysse aussi, quitta sa couche. Déjà à la tête des principaux chefs de l'île, le sage et vaillant Alcinoüs se rend vers le lieu du conseil, qui se tenait près du port, devant leurs vaisseaux; en arrivant, ils se placent l'un à côté de l'autre sur des sièges polis. Pour favoriser le départ d'Ulysse au grand cœur, Pallas Athéné parcourt la ville entière sous la figure de l'un des hérauts du prudent Alcinoüs; sa voix anime chacun de ceux qui rencontrent ses pas :

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voir braver si impunément ses ondes, sauver, malgré les orages, tous les étrangers dont nous sommes les conducteurs, avait résolu de perdre un jour sur cette plaine sombre l'un de nos plus fameux vaisseaux qui retournerait dans nos ports et de couvrir notre ville d'une montagne énorme. Ainsi disait le vieillard. Mais que le dieu exécute ou non ses menaces, fais-moi l'histoire fidèle de ta course errante : veuille me nommer les régions habitées des hommes, les villes remarquables où t'a conduit le sort; les peuples que tu as trouvés injustes, sauvages et féroces, ou pleins de respect pour les dieux et pour les lois sacrées de l'hospitalité. Dis encore pourquoi, lorsque tu entends raconter le destin d'Ilion et des Danaëns d'Argos, ton sein est oppressé de soupirs, et les larmes que tu retiens vainement semblent couler du fond de ton cœur. Les dieux ont détruit ces remparts et ont voulu que ces désastres fussent le sujet utile des chants de la postérité. Aurais-tu perdu devant Ilion un frère, ou un gendre, ou un beau-père, nœuds les plus étroits après ceux du sang; ou un ami aussi sage que tendre? Un tel ami occupe dans notre cœur la place d'un frère.»



769.

770.



A lors Ulysse aux mille ruses prend ainsi la parole : «Grand Alcinoüs, toi qui surpasses tous les habitants de cette île, je suis ravi, n'en doute pas, des accords de cet homme surprenant, semblable par sa voix aux Immortels. Je participe également aux plaisirs de ce festin. Quoi de plus satisfaisant que le spectacle de l'allégresse qui, au sein de la paix et du bonheur, se répand dans tout un peuple et parmi d'illustres conviés, réunis avec ordre dans un superbe palais et prêtant l'oreille aux accents d'un aède divin, tandis que sur les tables sont prodigués les présents de la

209

771.

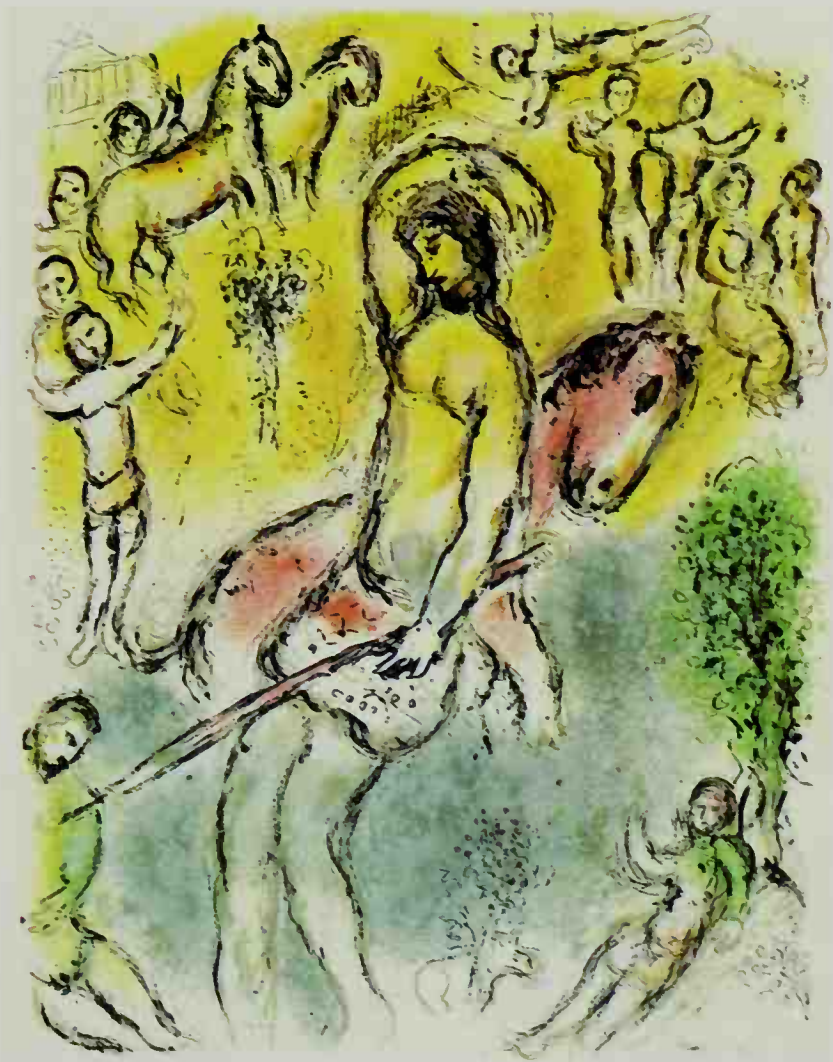
THE ODYSSEA I



772.



773.



774.

THE ODYSSEA I



Nous parvenons heureusement à l'île d'Éolie, île flottante où règne le fils d'Hippotès, Éole, ami des Immortels. Un rempart indestructible d'airain, bordé de roches lisses et escarpées, ceint l'île entière. Douze enfants du roi font l'ornement de son palais, six fils et six filles, tous dans la fleur de l'âge : il les a unis des liens de l'hyménée, et leurs heures s'écoulent, auprès d'un père et d'une mère dignes de leur vénération et de leur amour, en de continuel festins, embellis de ce qu'ont de plus flatteur la variété et l'abondance. Durant le jour, le palais, odorant du fumet des

239

775.

The man who has not banished grace from his soul cannot, on his journey, turn away from this secret and everlasting Greece, « unceasingly hidden » and unceasingly reborn, a nourishing land which he himself nourishes as he passes, a vase broken and re-assembled without intermission, at the same time a parabolic mirror by which the universe was pleased to condense itself into images and divine dewdrops. In these high circles, the gods convene, tying the cords of the instrument through which music and harmony are expressed. Through its divine hosts, sanctified for ever, this land lives in us and fertilizes our homes so that they might not be exiled. For we are drawn with all our hearts towards this flame, this hearth, this magnet, this fountain of Hippocrene, « spirting out of the earth fissured by the hard hoof of the winged son of Medusius », the fountain which is youth, where he who comes to drink rediscovers the infancy of the world, where far from making him draw back, the water increases his thirst, to exult in new chants, fresh images which he draws out of chaos and throws into light.

Thus it was for Chagall, descended from the snow of Hyperborei, and since then dazzled by Mnemosyne who guards for him infancy, Mnemosyne whose daughters are the nine muses.

(see page 74)

THE ODYSSEY I



776.



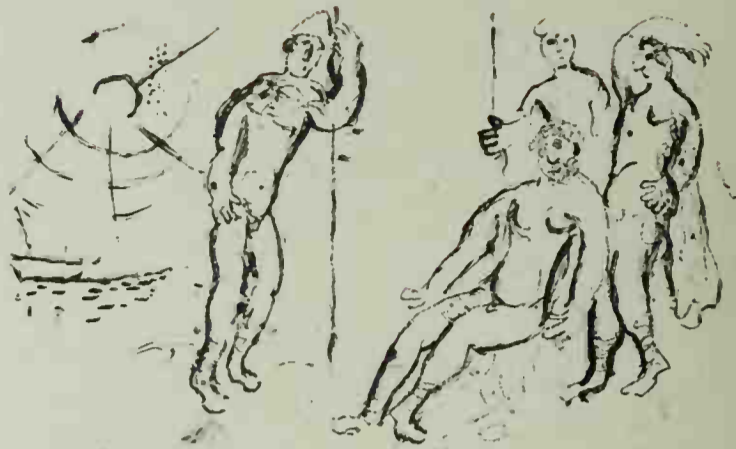
777.

THE ODYSSEA I

«Ils pâlisent de terreur, l'air est percé de leurs cris, ils se jettent dans la poussière, s'arrachent les cheveux. Mais à quoi servent à l'infortuné les pleurs et les gémissements? «Pénétrés de tristesse et versant des larmes, ils se rendent au ravage. Nous trouvons les victimes attachées au sombre vaisseau; une brebis et un bélier noirs. Sans être aperçue, Circé avait passé devant nous d'un vol rapide. Quand les dieux veulent être invisibles, quel mortel découvrirait la trace de leurs pas?»



778.



Lançant à la mer notre vaisseau noir, nous l'armons du mât et des voiles, nous embarquons les victimes, enfin nous y montons nous-mêmes, pâles, les paupières mouillées de larmes abondantes, l'âme saisie d'horreur. La déesse, qui triomphe par sa beauté et par les accents de sa voix, Circé aux belles boucles, nous envoie un vent favorable; compagnon fidèle de notre route, il souffle, nos voiles s'enflent; notre proue fend avec impétuosité la mer azurée. Nous sommes assis et tranquilles, tandis que le pilote et le vent dirigent notre course. Durant le jour entier sont tendues les

269

779.

Certainly, before going to Greece Chagall knew their race and was not a stranger to their chorus, he who has populated heaven and earth with brides and bridegrooms, with heavenly lovers whom love has raised in levitation. It is also known to what an extent metamorphosis is constantly apparent to him. He has an inborn sense for the interpretation of the natural and the supernatural, of the visible and invisible united in each of us. No less gifted by reason than someone who bases all his life on two times two equals four, he makes of imagination the salt and leaven without which the dough remains flat and insipid.

As a matter of fact Chagall always lives in this Greece where the tissue of the universe knows no fault, where the human being is as he is because he knows how to participate in the divine, proving it by each act. And Greece teaches us that the essential act is a poetic one, permitting us through the image, the metaphor, the myth, not the interpretation of nature, but the uninterrupted renewal of genesis so as to live in continual revelation. When Chagall approaches the subject of Greece, he approaches it in the same way as life. He does not come to it as to still life, but as to a living flesh of dream and memory. He treats the fable or the history of the Old Testament in the same way.

(see page 76)

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780.

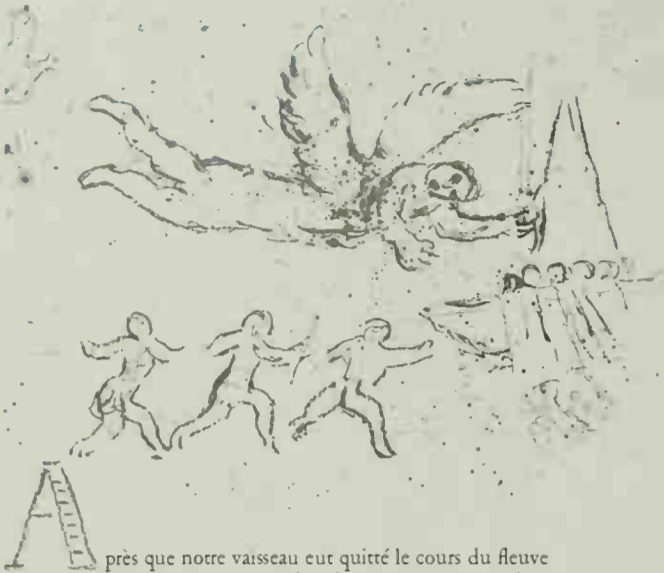


781.



782.

THE ODYSSEA I



Après que notre vaisseau eut quitté le cours du fleuve Océan et gagné la plaine étendue de la mer, il revole dans l'île d'Aiaïe, où s'élève le palais de l'Aurore, où sont les chants et les danses des Heures, et où renaît le Soleil. Nous heurons au sablonneux rivage et, sortant du navire, nous goûtons le repos dans l'attente de l'Aurore divine.

« Aussitôt que paraît l'Aurore aux doigts de rose, une partie de ma troupe va, par mon ordre, au palais de Circé; elle revient, chargée du cadavre glacé d'Élpenor. Nous abattons des chênes pour le bûcher, et, le dressant sur la

303

783.

bras et les genoux et, me laissant descendre, je fais retentir la mer en tombant près du mât flottant; je le saisis et m'éloigne, mes bras me servant de rames. Grâce au père des dieux et des hommes, je ne fus point aperçu par Scylla; rien n'eût pu me dérober à la mort.

« Durant neuf jours je fus porté en cet état au gré des vents et des flots. À la dixième nuit, les dieux me conduisirent aux bords des îles d'Ogygie, où règne la déesse Calypso aux belles boucles, dont la voix captive les mortels. Elle me reçut avec bienveillance; ma vie défaillante fut ranimée. Mais pourquoi répéter ce que je racontai hier à toi, grand roi, et à ta noble compagne? Je suis ennemi de redire des histoires déjà contées. »



784.

Like all great creatures who we can call poets, Chagall proves himself a contemporary of his world, a living entity. This does not mean that he is a stranger to history. Being encompassed within it urges him to have a vision which one justly calls global. On the other hand Chagall has a Greek view of humanism; the human is only unveiled in divine light while, deprived of God, man exists in obscurity and without differentiation. Discovering Greece, drawing back the veil hiding its nudity, imitating the gods, he invades it with forms and colors, called fruit, women, animals, the sea and men. Instead of asking, Chagall replies. He replies to god's gifts through praise and offering, the first fruits of the harvest, dance and song. He is all and part of this organism with which he reconciles his own palpitation, « if there can be said to be ownership when the beating of the pulse participates in the spasms of the universal body and when the internal circulations are conform to that of the stars ». Now, this consciousness of mystery does not lead Chagall to abstruseness but, on the contrary, to light and perspicuity. Copying the ascension of the sun, he discovers the world in the newness of each instant, beings and things in their confidence, that is to say before all watchfulness and before the intervention of necessity.

(see page 80)

THE ODYSSEA I



785.



786.

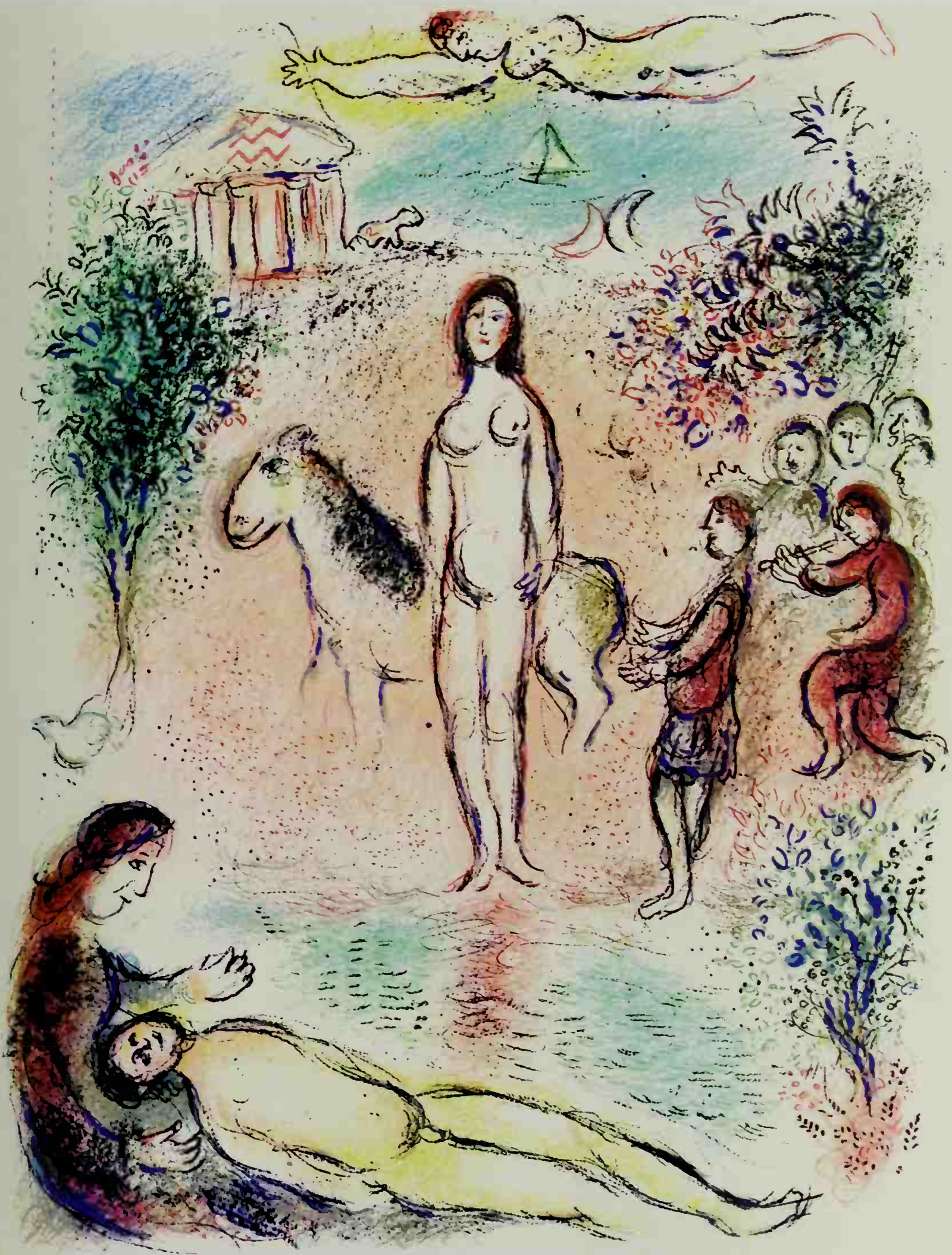


787.

LIST OF COLOR PLATES IN THE FIRST VOLUME

- 749. FRONTISPIECE
- 754. ASSEMBLY OF THE GODS
- 755. ATHENE GUIDES TELEMACHUS' BOAT
- 756. SACRIFICE AT ATHENAE
- 761. BANQUET AT THE PALACE OF MENELAUS
- 762. PROTEUS
- 763. THE LAMENTATIONS OF ULYSSES
- 767. ULYSSES BEFORE NAUSICAA
- 768. ALCINOUS' PALACE
- 772. ARES AND APHRODITE
- 773. ATHENE AND THE HORSE
- 774. ... I AM ULYSSES
- 776. POLYPHEMUS
- 777. THE ISLAND OF AEOLIAE
- 780. CIRCE
- 781. THE SOUL OF ELPENOR
- 782. TITYUS
- 785. SISYPHUS
- 786. THE WAVES SWALLOW UP ULYSSES
- 787. THE SIRENES





788. FRONTISPIECE.

THE ODYSSEA II



années : ses cheveux blancs tombent de sa tête; ses yeux, où naguère brillait un feu divin, sont éteints et mornes; ses habits somptueux sont remplacés par les lambeaux les plus hideux, souillés d'une noire fumée, sur lesquels flotte une longue peau de cerf toute râpée. Athéné met un bâton dans sa main tremblante; et à ses épaules est suspendue, par une vieille courroie, une besace déchirée.

Tous deux ont concerté ainsi leurs desseins. Puis la déesse s'en fut chercher le fils d'Ulysse dans la divine Lacédémone.

T

andis que la nuit enveloppait de son ombre le palais, tous les assistants, dans cette vaste salle, enchantés du récit d'Ulysse, semblaient avoir perdu la parole et lui prêtaient encore une oreille attentive. Alcinoüs rompt enfin le silence :

« Ulysse, dit-il, puisque tu es parvenu dans ce palais inébranlable et élevé, aucune tempête ni aucun malheur ne troublera ton retour, quoique le sort n'ait cessé de te poursuivre et de t'accabler de ses rigueurs. Vous tous, chefs de ce peuple, qui jouissez ici chaque jour de l'honorable



13

789.

790.

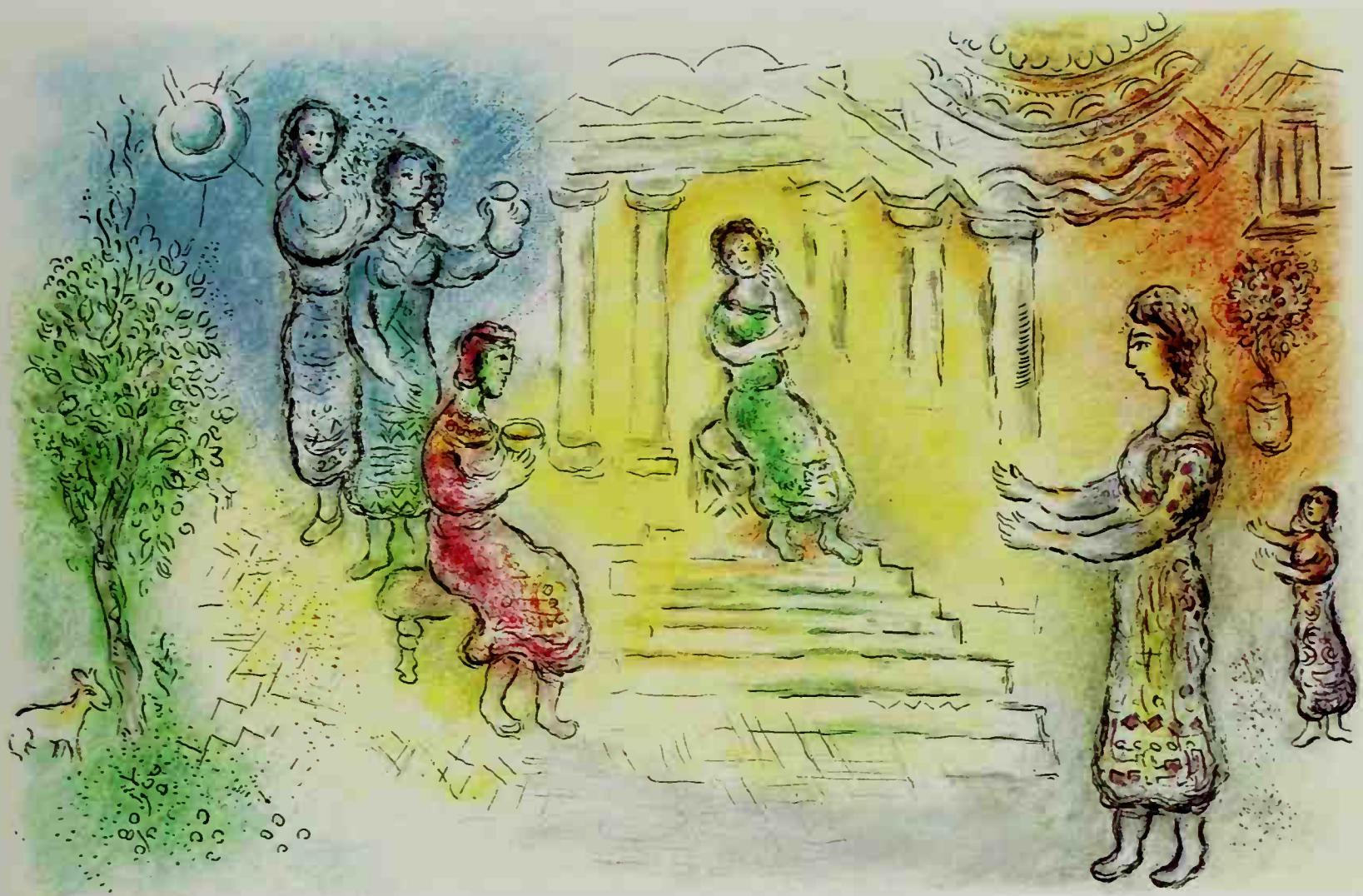
It is thus that in the work of Chagall the couple reconquers its first innocence ; man and woman contemplate each other lovingly, each marveling to see in the body of the other divine reflection. And it is this divine part, this illumination which authorizes the game, since the game is the ultimate proof of liberty and has been instituted by the gods to affirm that man is not in essence a prisoner, but free.

Chagall constantly and spontaneously evokes this liberty, whether by the configuration of the elements on the paper, or by the movement whose trace we follow. To enter into the game is his act of faith and the rules of this game, which he engenders by living them, are given back to us in the joy rendered visible throughout all his work with such a freshness that I cannot help thinking of Sappho and, for example, of fragments like these : « You adorned my sinuous locks with more than a garland mixed with violets and roses when I was living close to you, and you often adorned my delicate throat with sweet garlands. »

*« Blessed couple, you have the hymn
which you desire, and you possess the virgin desired.*

(see page 87)

THE ODYSSEA II



791.



792.



Mais lui s'éloigne du port, suit, à travers les coteaux ombragés de forêts, le sentier raide et raboteux que lui montra Athéné et arrive à la demeure du divin porcher, qui, de tous les serviteurs du roi, conservait avec le plus de vigilance les biens de son maître, le divin Ulysse. Il le trouve assis à l'entrée d'une habitation spacieuse, sur le sommet d'une colline haute et isolée. Sans le secours de la reine ni du vieux Laërte, pendant l'absence du roi, ce fidèle serviteur l'avait élevée pour ses troupeaux. Les murs sont formés de roches qu'il tira des carrières; la maison est entourée d'une

39

te vêtir, et de t'envoyer où ton cœur aspire à se rendre.»

En achevant ces mots, il se lève et, préparant près du feu le lit de l'étranger, il étend à terre un grand nombre de dépouilles velues de chèvres et de brebis. Là se couche Ulysse. Eumée le couvre d'un manteau épais et ample, son seul vêtement de rechange et dont il se servait lorsque le froid était rigoureux.

Ainsi reposé, Ulysse attendait le moment de fermer la paupière. À quelque distance dormaient les jeunes bergers. Mais le porcher, loin de ses troupeaux, ne trouve point d'attrait au sommeil; il se prépare à sortir de la cabane. Ulysse est charmé du zèle avec lequel ce bon serviteur veillait à ses biens en son absence. Le porcher suspend une épée à ses épaules vigoureuses, s'enveloppe d'un manteau impénétrable au vent, revêt la peau hérissée d'une grande chèvre; et, prenant un javelot qui était l'effroi des voleurs et des dogues, il sort pour chercher le sommeil à l'abri des souffles de Borée, sous un roc caverneux où dormaient ses porcs aux blanches dents.



793.

794.



Pallas Athéné cependant vole vers la spacieuse Lacédémone pour avertir le fils glorieux du magnanime Ulysse de hâter son retour. Elle trouve ce jeune prince et le noble fils de Nestor couchés sous le portique du palais de Ménélas. Le fils de Nestor était captivé par les charmes du sommeil, mais Télémaque n'avait pas fermé la paupière. En vain la nuit paisible répandait ses ombres, l'incertitude où il était sur le sort de son père le tenait éveillé.

Mais Athéné aux yeux pers, se tenant près de lui, lui dit : «Télémaque, il ne convient pas que tu prolonges ton

67

795.



796.



797.



798.



799.

THE ODYSSEA II



Des la naissance de l'aurore, Ulysse et le divin porcher avaient allumé le feu et préparaient le repas du matin, tandis que, par leur ordre, les bergers, sur les pas des porcs rassemblés, allaient les conduire aux pâturages.

Tout à coup ses chiens fidèles, qui souvent troublaient l'air de leurs aboiements, courent à la rencontre de Télémaque, sans aboyer. Le divin Ulysse les voit frétiller, il entend les pas de celui qui s'avance et il dit à Eumée ces paroles ailées :

«Eumée, sois sûr qu'il t'arrive un ami ou une personne

95

arrivée. Ce que je sais et qu'ont vu mes propres yeux, c'est qu'à mon retour j'étais déjà loin de la ville et m'approchais de la colline d'Hermès, lorsqu'un vaisseau chargé d'hommes, de lances et de boucliers, est descendu rapidement dans le port. J'ai soupçonné que c'était la troupe de ces chefs.»

Télémaque, évitant l'œil du pasteur, lance un regard à son père, et sourit. Les travaux du jour sont achevés, le repas est prêt, chacun y participe avec satisfaction. Lorsqu'ils ont apaisé la faim et la soif, ils se rendent à leurs couches et goûtent les présents du sommeil.



800.

801.



Aussitôt que paraît l'Aurore aux doigts de rose, le fils du divin Ulysse, Télémaque, attache à ses pieds de belles sandales pour se rendre à la ville; s'armant de la solide lance adaptée à sa main :

«Petit père, dit-il au porcher, je vais dans Ithaque me montrer à ma mère; car, jusqu'à ce qu'elle ait arrêté sur moi les yeux, je sais que sa tendresse inquiète ne cessera point de s'exhaler en profonds soupirs, accompagnés de larmes amères. Toi, je te l'ordonne, mène dans la ville cet étranger infortuné, pour qu'il y demande sa subsistance; chacun, à

119

802.

THE ODYSSEA II



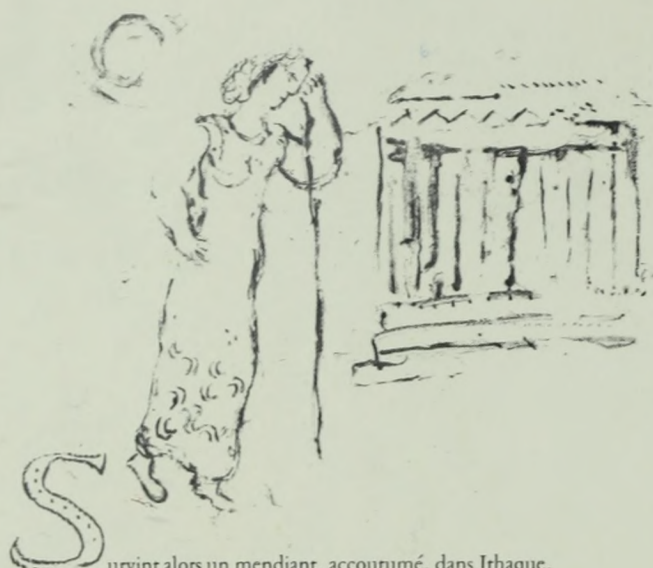
803.



804.



805.



Survint alors un mendiant, accoutumé, dans Ithaque, à solliciter l'aumône de porte en porte; fameux par sa voracité, rien ne pouvait assouvir sa faim et sa soif éternelles : c'était un géant; mais il n'avait ni vigueur ni courage. Arnée était le nom qu'en naissant il reçut de sa respectable mère : tous les jeunes gens l'appelaient Iros, parce qu'il était toujours prêt à être leur messager.

Dès son arrivée, il veut chasser Ulysse du palais, et ces mots insultants volent de ses lèvres :

«Fuis loin de cette porte, vieillard! Fuis, ou bientôt, te

147

pli ce devoir, allons tous chercher le repos dans nos demeures. Cet étranger est venu demander un asile à Télémaque; qu'il reste sous la protection de ce prince, dans les foyers d'Ulysse.»

Ces paroles furent approuvées de tous. Un héraut de Dulichion, serviteur d'Amphinomos, le noble Molios, remplit aussitôt les coupes et les présente à tous. Après que le vin a été répandu en l'honneur des dieux bienheureux, on vide les coupes. Les libations étant faites, et le vin à la douceur de miel ayant coulé à souhait, chacun va dormir dans sa demeure.



806.



Ulysse, resté dans la salle, consulte avec Athéné les moyens de donner la mort aux prétendants. Bientôt, s'adressant à Télémaque, ces mots ailés volent de ses lèvres :

«Télémaque, transportons dans le haut du palais toutes les armes placées en ce lieu. Si les prétendants t'interrogent à ce sujet, ta réponse douce et flatteuse endormira leur vigilance : «Je les ai mises à l'abri de la fumée; jamais on ne reconnaîtrait, tant elles sont noircies par la rouille et par la vapeur de la flamme, les armes qu'Ulysse me laissa en partant pour Troie. Inspiré sans doute par un dieu, j'ai craint

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807.

tu le veux, que tes mains, ou celles de mes serviteurs, te préparent à terre une humble couche.»

En achevant ces mots, elle remonte à son appartement, suivie de ses femmes. Jusqu'à ce qu'un tranquille sommeil lui soit envoyé par Athéné aux yeux pers, ses larmes coulent, et son cœur est ouvert aux tristes et continuels regrets qu'elle donnait à Ulysse son époux.



808.

809.



810.



811.

*« Her beauty is charming,
her eyes are as sweet as honey,
love pours out over her pretty face,
and eminent Aphrodite
wanted to honor you.*

*« Everyone then, having their cups full,
poured libations
and wished the husband every happiness. »*

Chagall tells us that to travel across Greek soil is to rediscover the fable, the myth and the poem, the fable being one with song and the perpetuation of all union being there so certain.

Whether at war or at work, whether hunting, at a festival or at a marriage, the gods called upon are always present. And Sappho confides to us :

*« I know quite well that it is not possible,
here below, to obtain one's heart's desire ;
but it is much better, for us mortals,
to bless the part shared out to us
rather than forget. »*

(see page 92)

THE ODYSSEA II



Ulysse, dans le vestibule du palais, se fait un lit. Il étend à terre une peau de bœuf dure et non préparée, et la couvre de celles de nombreuses brebis, immolées par les Achéens. Il reposait sur cette couche. Eurynome jette sur lui un manteau. Là, l'œil ouvert, il songeait aux moyens de triompher des prétendants.

Cependant les femmes sortent, comme toutes les nuits, de leur appartement pour s'abandonner aux prétendants, elles se livraient à l'envi aux bruyants éclats du rire et de l'allégresse. Ulysse bouillonne de courroux. Il est irrésolu : se

se lève enfin pour faire le prophète! Veux-tu m'en croire? Tu auras lieu de t'en féliciter, jetons ces deux étrangers dans un vaisseau aux nombreuses rames, qui les conduise chez les Siciliens pour en tirer un bon prix.»

Ainsi parlaient les prétendants. Télémaque dédaigne de répondre à ces invectives, il attache en silence l'œil sur son père, et il est toujours plus impatient de recevoir enfin le signal de fondre, le fer à la main, sur les prétendants impudents.

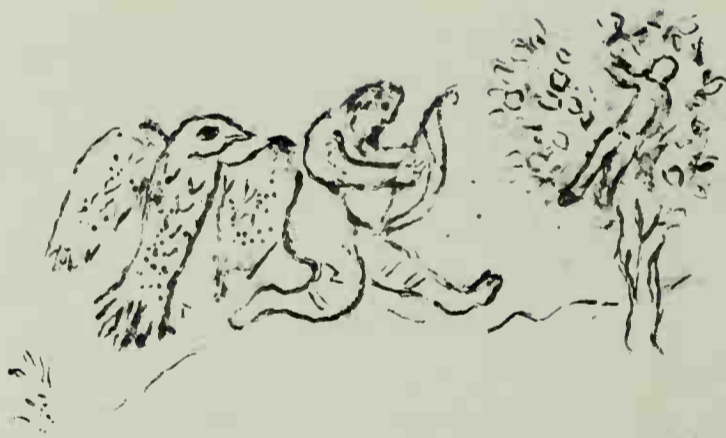
En face de la salle, la sage Pénélope, fille d'Icare, placée sur un siège superbe, prêtait l'oreille aux discours de ces hommes. L'allégresse et les risées animaient ce festin splendide; ils avaient fait ruisseler à grands flots le sang des victimes; mais s'apprêtait un festin plus sinistre où la déesse et le héros allaient les inviter, mais c'étaient eux, les premiers, qui avaient tramé le crime.



197

812.

813.



Athéné, la déesse aux yeux pers, mit dans l'esprit de la sage Pénélope, fille d'Icare, de poser dans le palais d'Ulysse, au milieu des prétendants, l'arc et les fers polis pour ouvrir le champ du carnage. La fille d'Icare descend le long escalier de son appartement, prenant une belle clef d'airain courbée en faucille, au manche d'ivoire, elle se rend, suivie de ses femmes, dans une enceinte reculée, où les trésors les plus précieux du roi étaient gardés avec soin : l'or, l'airain et le fer ouvragé. Là reposait l'arc redoutable, à côté de l'arc était le carquois, chargé de flèches mortelles.

219

814.

THE ODYSSEA II



815.



816.



817.



818.



A lors le subtil Ulysse, se dépouillant de ses haillons, s'élance sur le large seuil, tenant l'arc et le carquois, et verse à ses pieds toutes ses flèches ailées.

« Ce combat difficile, dit-il aux prétendants, est donc enfin terminé. Maintenant essayons si je puis atteindre à un autre but, qu'aucun mortel n'a encore frappé, et si Apollon me donnera la victoire. »

Il dit, et dirige contre Antinoüs le trait amer. Celui-ci levait par les deux anses une superbe coupe d'or remplie de vin et la portait à ses lèvres, bien éloigné de penser au trépas,

241



La vieille Euryclée, avec une joie triomphante, monte à l'appartement de sa maîtresse pour lui annoncer que l'époux bien-aimé est là; ses genoux ne sont plus tremblants, elle marche par bonds. Déjà elle s'écrie, penchée sur la tête de la reine :

« Réveille-toi, Pénélope, ma fille chérie, pour voir de tes yeux ce qui si longtemps fut chaque jour l'objet de tes désirs. Ulysse est arrivé; oui, il est enfin dans sa demeure, et il a exterminé tous ces prétendants superbes qui désolaient sa maison, ravageaient ses biens et maltrahent son fils.

265

819.

les portes s'ouvrent; ils sortent, ayant Ulysse à leur tête. Déjà le soleil éclaire la terre : mais Athéné, les entourant d'un sombre nuage, précipite leurs pas hors des murs de la ville.

820.

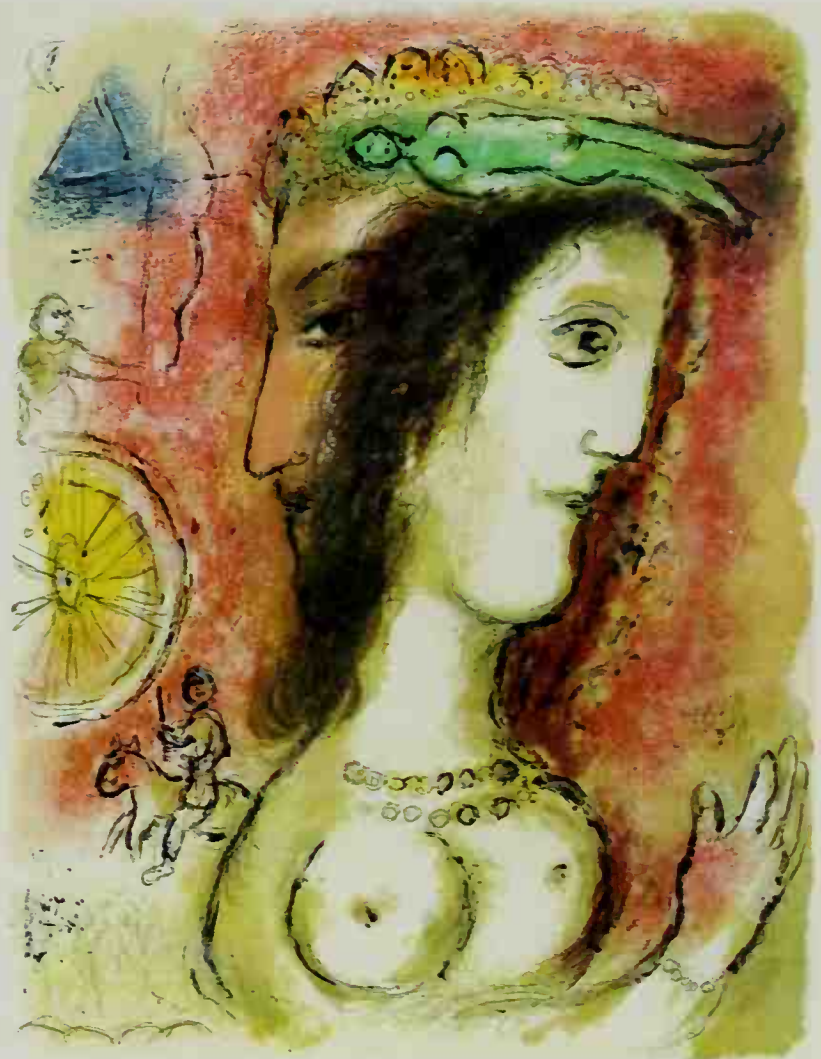


821.

THE ODYSSEEA II



822.



823.



824.



825.

THE ODYSSEA II



Le dieu du Cyllène, Hermès, appelle les ombres des prétendants; tenant en main le brillant rameau d'or, qui, à son gré, ferme les yeux des mortels ou dissipe le sommeil, il conduit ces ombres et presse leur départ; elles le suivent avec des cris aigus. Telles dans les ténèbres, des chauves-souris, perçant l'air de petits cris, volent du fond d'un antre sacré dès que l'une s'en échappe, attachées l'une à l'autre et formant une longue chaîne : telles volent, avec des cris, ces ombres, conduites par ce dieu libérateur à travers les routes obscures. Elles franchissent les flots de l'Océan, le

285

alors Athéné aux yeux pers, réprime-toi, étouffe la rage dévorante des combats, et crains le courroux du fils de Kronos qui fait gronder le tonnerre.»

Athéné dit. Ulysse se soumet; une joie vive coule dans son âme. Pallas Athéné, fille de Zeus à l'égide, empruntant la voix et les traits du sage Mentor, cimente la concorde par des sacrifices.



826.

827.

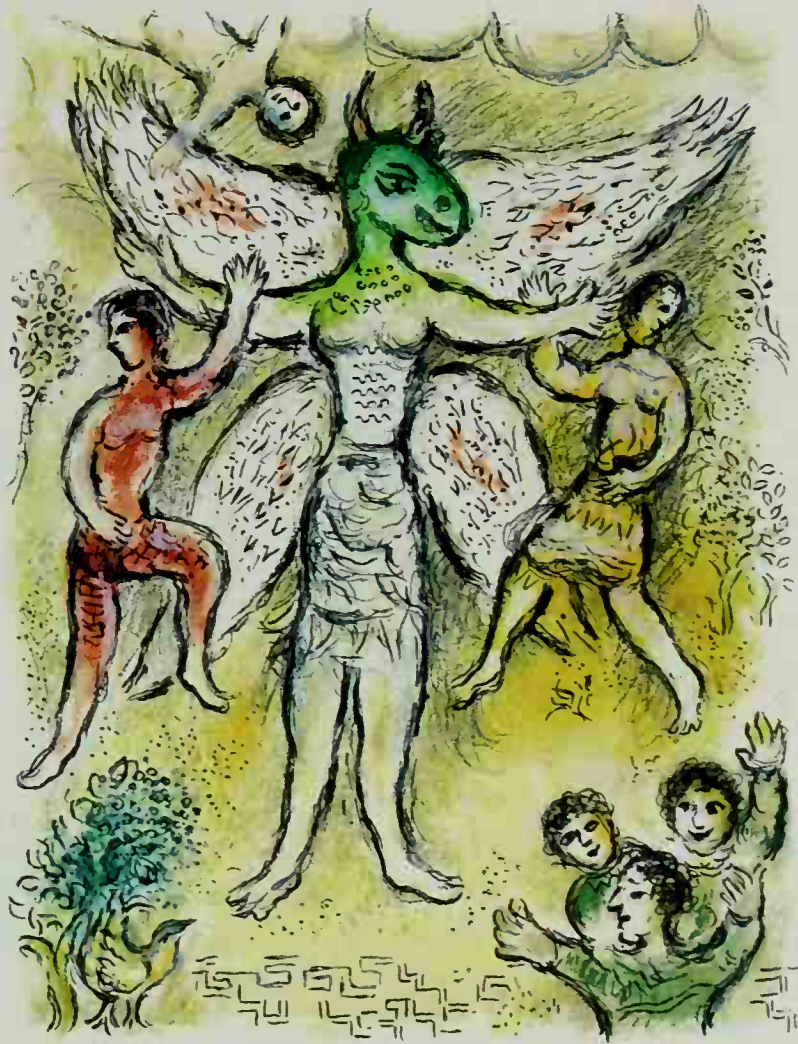
It is this blessing which Chagall glorifies, which he renews with a vivacity, vigor and joy uniquely his own. For Chagall, the gods are not dead. They are Pan, Apollo, Dionysius and Zeus with the ram's horns who dispenses upon the world and to the couple the energy from which proceeds above all the love ruled over by Aphrodite. Chagall renders the circulation of divine strength present and visible. He tells us that man's earth is not abandoned, that it is not an insignificant sphere roaming in the vastness of creation, but rather that it participates in that infinite grace which is diffused everywhere. He sees and sings what is only absence for other; he enchants us, amazes us, knowing that for he who is not blind, wonder is truth.

Robert Marteau

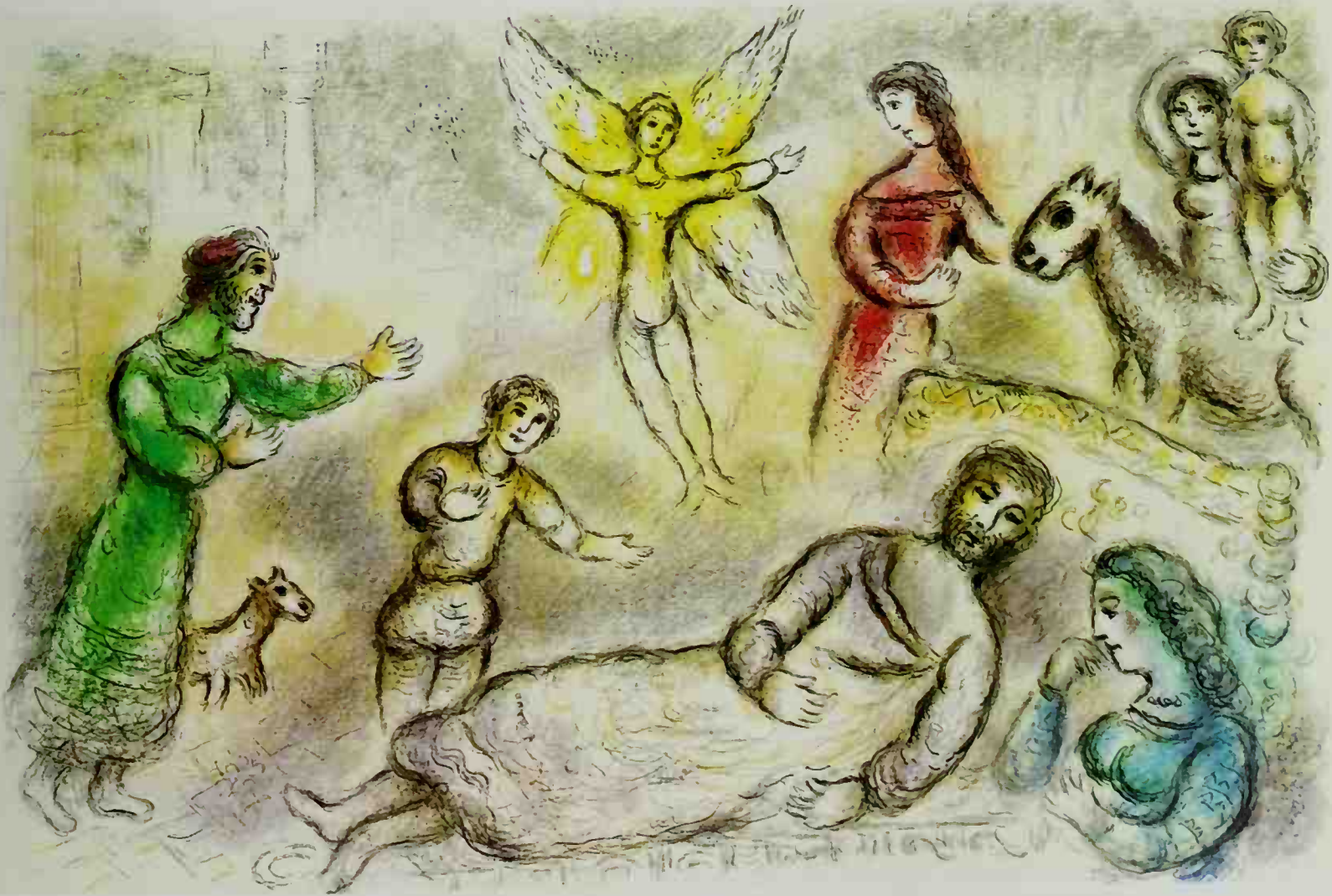
THE ODYSSEA II



828.



829.



830.

LIST OF COLOR PLATES IN THE SECOND VOLUME

788. FRONTISPIECE
791. ULYSSES AT ALCINOUS' PALACE
792. ULYSSES DISGUISED AS A BEGGAR
796. ULYSSES AND EUMAEUS
797. ULYSSES AND HIS COMPANIONS
798. ATHENE AND TELEMACHUS
799. THE OMEN. THE GOSHAWK AND THE DOVE
803. ULYSSES MAKES HIMSELF KNOWN
804. POSEIDON
805. PREPARATIONS FOR THE CANDIDATES' FEAST
810. COMBAT BETWEEN ULYSSES AND IRUS
811. ULYSSES AND EURYCLEA
815. ATHENE PUTS ULYSSES TO SLEEP
816. THEOCLYMENUS
817. PENELOPE AND ULYSSES' BOW
818. ULYSSES' BOW
822. THE MASSACRE OF THE CANDIDATES
823. ULYSSES AND PENELOPE
824. THE FESTIVAL
825. ULYSSES' BED
828. IN HELL
829. EUPEITHES
830. PEACE REDISCOVERED





1975

Format : Paper 80.5 × 59.5 cm. Illustration 64 × 47.5 cm. 50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris.

Homage A



G di San Lazzaro

1975

Homage to the founder of the magazine *XXth Century*.

575 numbered copies of this work were run off on Arches wove paper.

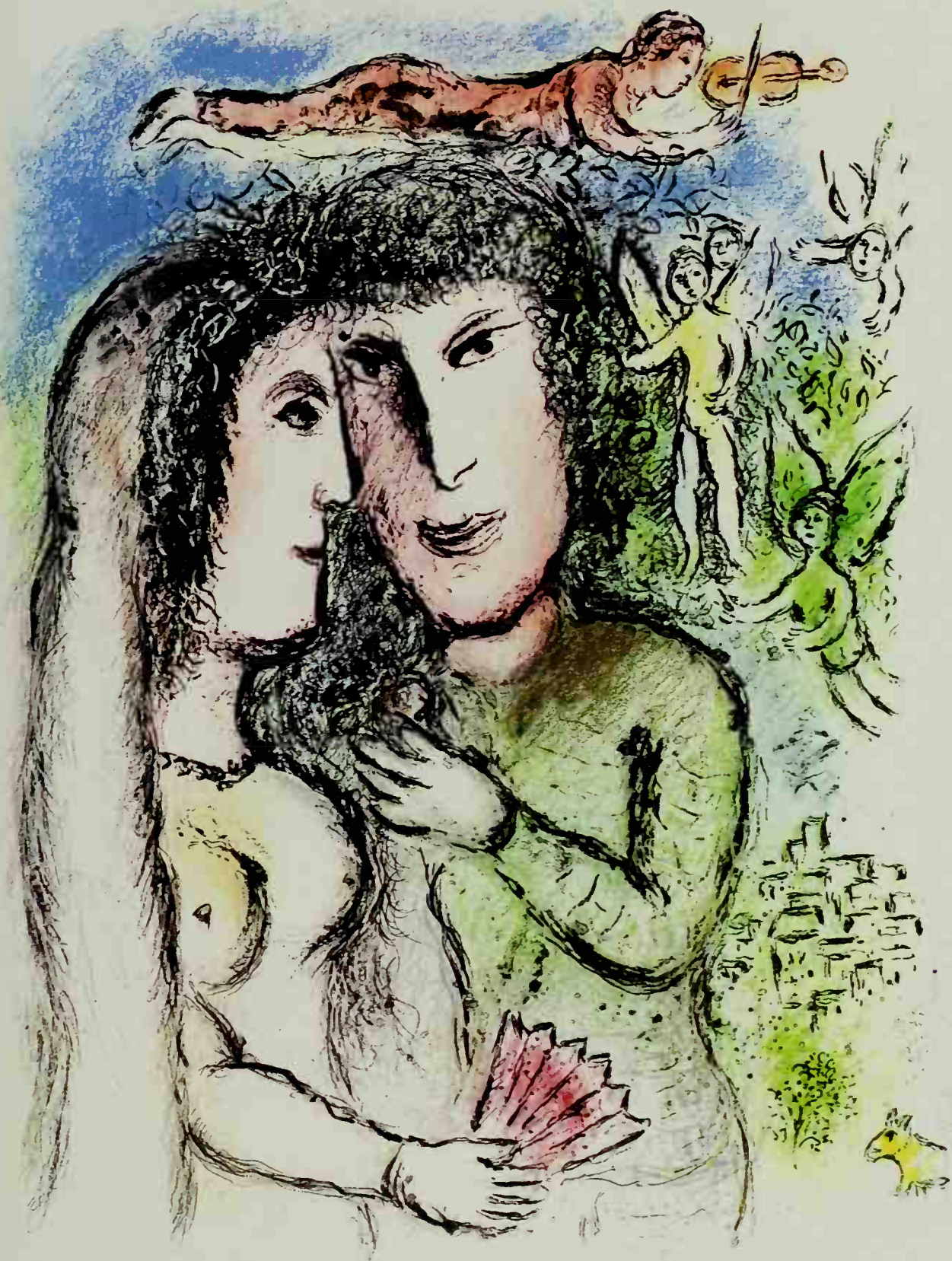
Format : 38 × 29.5 cm.

Original lithographs by Marc Chagall, Max Bill, Alexandre Calder, Max Ernst, Hans Hartung, Joan Miro, Henry Moore, Graham Sutherland and Zao Woukki.

The first 75 copies contain a set of the nine original lithographs numbered and signed by the artists.

Another 55 copies were run off for the artists and authors of the *XXth Century*, their friends and collaborators. Printing was completed on the 7th October 1975 at Paris. Published by *Editions XXth Century*.

Contrary to the indications of the colophon in this book, Marc Chagall neither numbered nor signed this lithograph. If certain proofs have ended up with a number and signature, they can only be forgeries.



1975

Format : Paper 66 × 50 cm. Illustration 48 × 36 cm.
50 numbered, signed proofs on Arches wove paper. 12 artist's prints, signed and numbered in Roman numerals, on Japan nacreous paper.

834. GREETINGS CARD.



1975

Format 14 × 11 cm.

200 unsigned artist's proofs on Arches wove paper.
Detail of plate n° 640 (*The Lithographs of Chagall IV*).

1976

835. DOUBLE PORTRAIT AT THE EASEL.



1976

Format : Paper 56 × 43.5 cm. Illustration 34 × 26 cm.
50 numbered, signed proofs on Arches wove paper. 15 artist's proofs signed and numbered in Roman numerals, on Japan nacreous paper.

836. NIGHT BOUQUET.



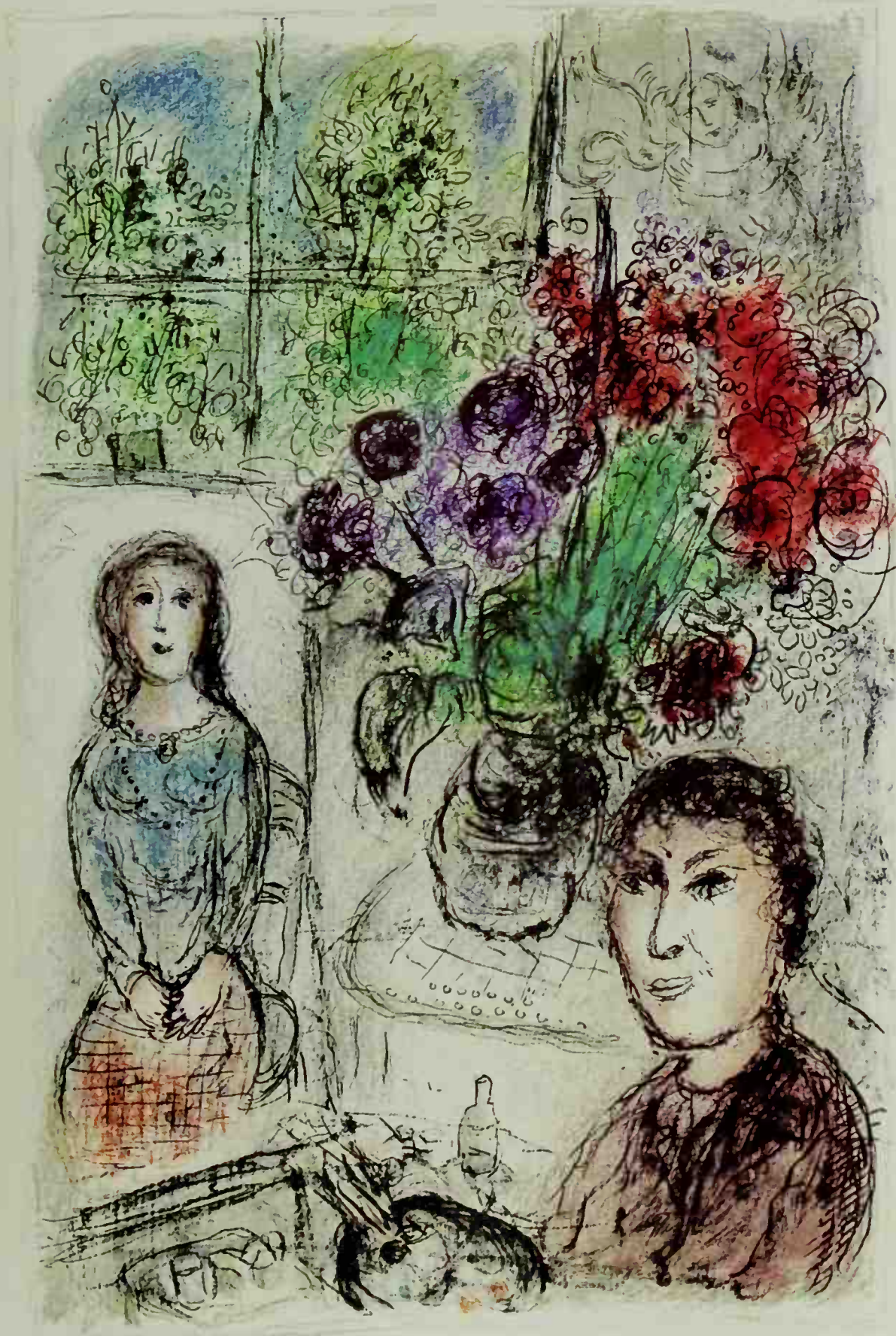
1976

Format : Paper 67 × 48.5 cm. Illustration 48 × 32.5 cm.
50 numbered, signed proofs on Arches wove paper. 12 artist's proofs, signed and numbered
in Roman numerals on Japan nacreous paper. Published by *Editions Maeght*, Paris.



1976

Format : Paper 78 × 56.5 cm. Illustration 74 × 52.5 cm.
50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris



1976

Format : Paper 76 × 51 cm. Illustration 57 × 38 cm.
50 numbered, signed proofs on Arches wove paper.



1976.

Format : Paper 65 × 48.5 cm. Illustration 39.5 × 30 cm.
50 numbered, signed proofs on Japan nacreous paper. 12 artist's proofs, signed and
numbered in Roman numerals, on Arches wove paper.



1976.

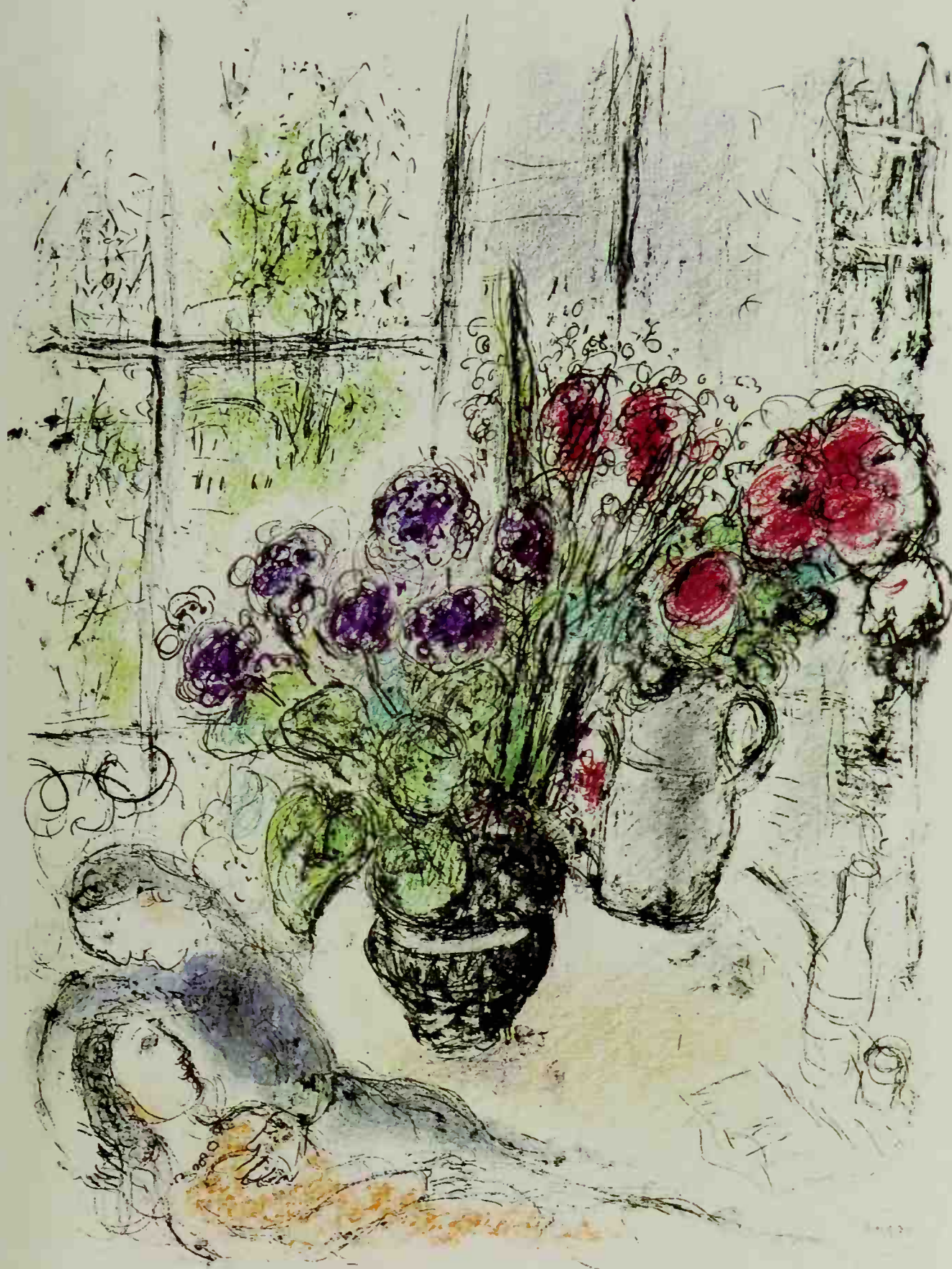
Format : Paper 97.5 × 68 cm. Illustration 80 × 57 cm.
50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*,
Paris.



1976.

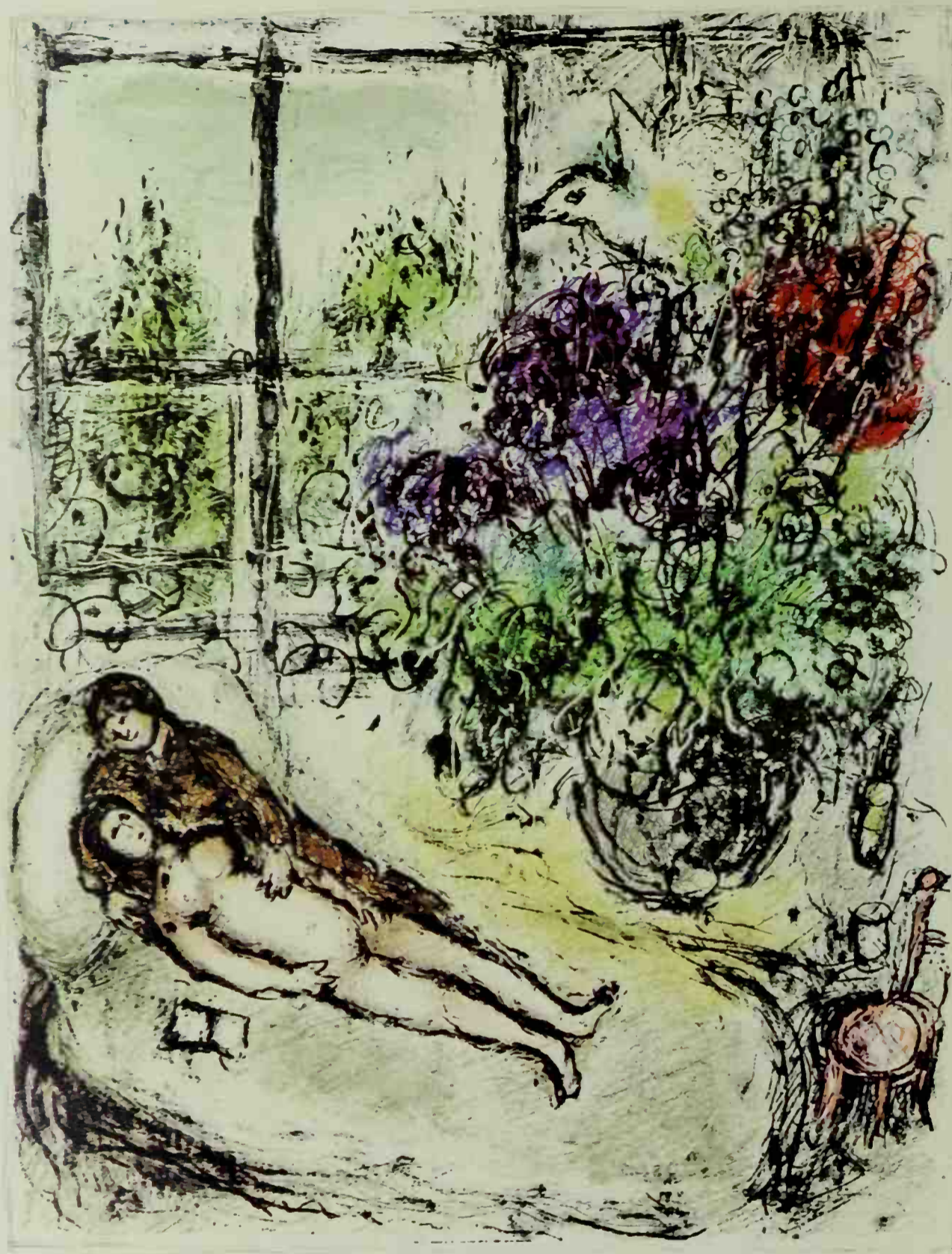
Format : Paper 64 × 49.5 cm. Illustration 37 × 33.5 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper. Published by *Editions Maeght*, Paris.

842. BOUQUET WITH LOVERS.



1976

Format : Paper 84 × 58.5 cm. Illustration 64 × 48 cm.
50 numbered, signed proofs on Arches wove paper. Published by
Editions Maeght, Paris.



1976

Format : Paper 75 × 56 cm. Illustration 52 × 40 cm.
50 numbered, signed proofs on Arches wove paper. 12 artist's proofs,
signed and numbered in Roman numerals, on Japan nacreous paper.
Format : Paper 75 × 52 cm.

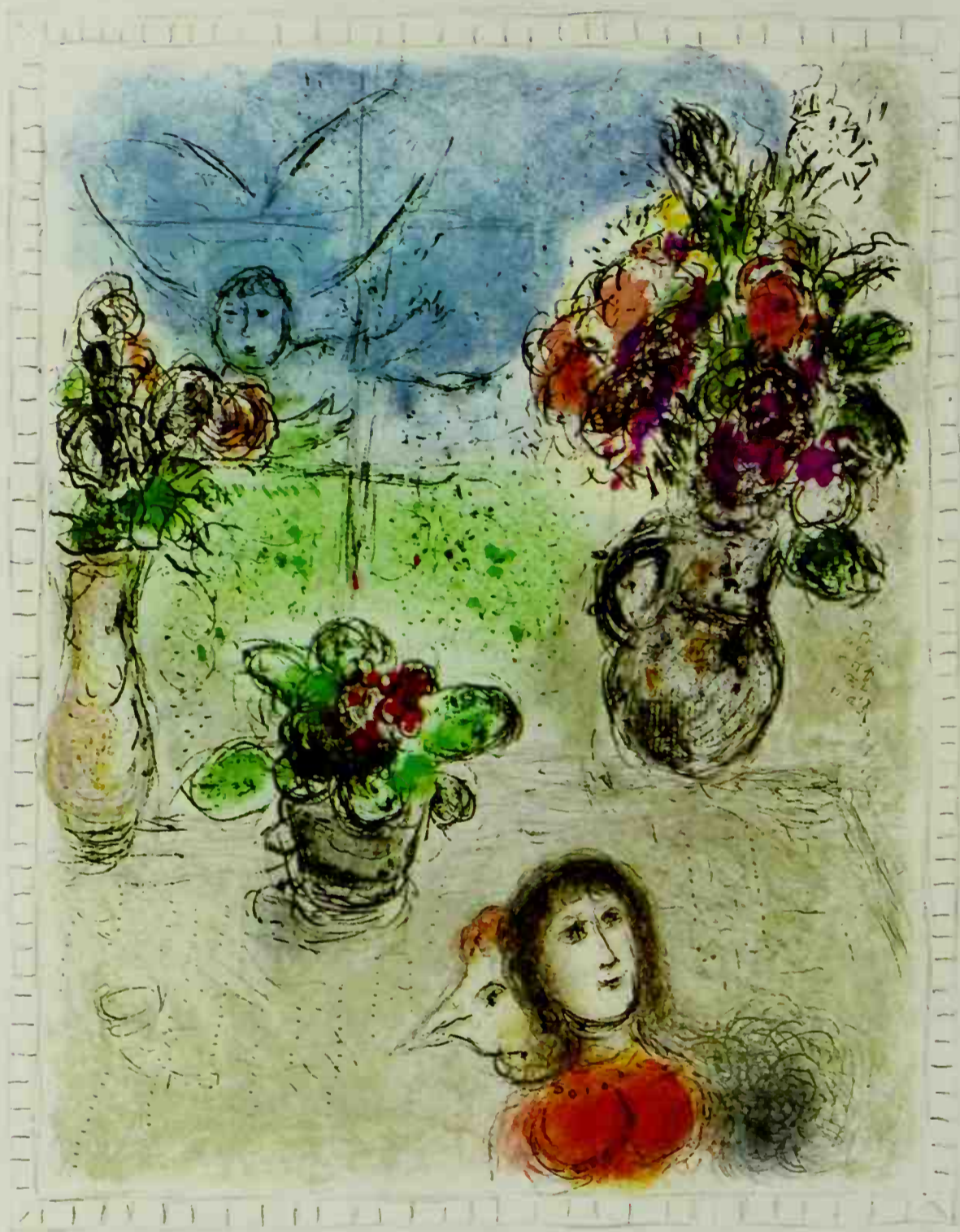


1976

Format : Paper 76 × 54 cm. Illustration 55 × 37 cm.

50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and numbered in Roman numerals on Japan nacreous paper. A forgery has been executed of this work. It was printed to the same format and bears a forged number and signature. It is easily recognizable as the image has been reversed.

845. THE THREE BOUQUETS.



1976

Format : Paper 65 × 49 cm. Illustration 42 × 33 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs,
signed and numbered in Roman numerals on Japan nacreous paper.

This theatrical work of Shakespeare's is an astonishing mixture of the epic, the cruel and, suddenly, of the sweetest elegy. Like the Bible, it inspires every feeling, evokes every situation, provokes every cataclysm and every miracle. Because of this, Shakespeare must be considered as the greatest of poets after the authors of the Bible. Chagall shared this opinion. The legitimacy of the cohabitation of the two artists must be sought in this very profound relationship, the essence of which is appropriately spiritual and poetic.

As with the Bible, Chagall could draw out of the Tempest those double characters which have always had a place in his painting, characters in whom man and woman, good and bad, joy and sorrow, walking inexorably hand in hand in the world, are fused together. All the characters in the Tempest are endowed with this split personality, which tears open their consciences and shares their acts. Prospero is the foremost among them. He loses his throne and the power which goes with it because he seeks refuge and knowledge. The wise Prospero does not stop trying to get his crown back. Even if he regains his power over men, he must « break his staff and throw away his book » as David threw away his harp to fight his enemies. These internal conflicts of man occupy, in a way which is just as clear, the two sides of the same being, the two worlds between which man oscillates : the world of the sensory and the spiritual.

The gaze which Chagall casts over the world and its creatures, a gaze which is lucid yet captivated, is that of Shakespeare. It is, of course, possible to debate at length what this gaze owes to the Christian context in which they both worked. Prospero's epilogue is interpreted in different ways by literary critics. « As you from crimes would pardon'd be — he spits out rather menacingly towards the public — » let your indulgence set me free. » It is not impossible that the verse of the Lord's Prayer is behind these lines. Nethertheless, for Chagall as for Shakespeare, any attempt to classify a text or a painting results in its complete dessication. The fascinating character of the two works resides in this multiplicity of invention and reference. In each case, it is necessary to catch the boat which, at the beginning of the first act, sails from the city towards the Island of mirages, from the land of men towards the land of dreams.

Pierre PROVOYEUR.
Curator of the Musée National Message
Biblique Marc Chagall.

THE TEMPEST.



846. FRONTISPIECE.

THE TEMPEST.

SHAKESPEARE

THE
TEMPEST

MARC CHAGALL

ÉDITIONS ANDRÉ SAURET

THE TEMPEST.



ACT I

SCENE I

ON A SHIP AT SEA : A TEMPESTUOUS NOISE
OF THUNDER AND LIGHTNING HEARD

Enter a Ship-Master and a Boatswain

SHIP-MASTER

Boatswain!

9

847.



848.

A confused noise within

'Mercy on us!'—
'We split, we split!'—'Farewe! my wife and children!'—
'Farewell, brother!'—'We split, we split, we split!'

ANTONIO

Let's all sink with the king.

SEBASTIAN

Let's take leave of him.

Exeunt Antonio and Sebastian

GONZALO

Now would I give a thousand furlongs of sea for an acre
of barren ground, long heath, brown furze, any thing.
The wills above be done! but I would fain die a dry death.

Exeunt



850.



849.

THE TEMPEST.



851.



852.



853.



Nor tackle, sail, nor mast; the very rats
Instinctively have quit it: there they hoist us,
To cry to the sea that roar'd to us, to sigh
To the winds whose pity, sighing back again,
Did us but loving wrong.

36

854.

THE TEMPEST.

By accident most strange, bountiful Fortune,
Now my dear lady, hath mine enemies
Brought to this shore; and by my prescience
I find my zenith doth depend upon
A most auspicious star, whose influence



855.



856.



857.



858.

THE TEMPEST.



859.



860.



861.



ARIEL
Sings

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:

68

862.

THE TEMPEST.



863.



864.

To Ariel

Hark what thou else shalt do me.

MIRANDA

Be of comfort:

My father's of a better nature, sir,
Than he appears by speech: this is unwonted
Which now came from him.

PROSPERO

Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.

ARIEL

To the syllable.

PROSPERO

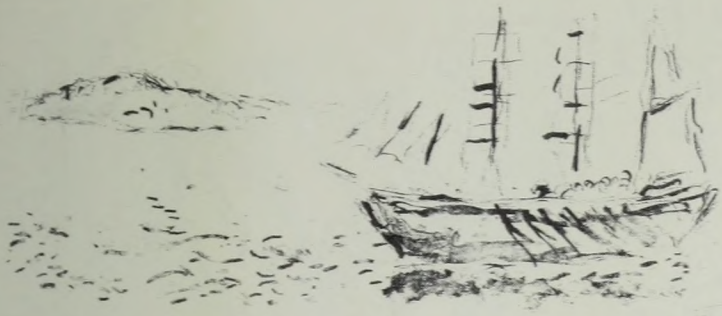
Come, follow. Speak not for him.

Exeunt



865.

THE TEMPEST.



ACT II

SCENE I

ANOTHER PART OF THE ISLAND

*Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco
and others*

GONZALO

Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape

83



866.

867.



868.

THE TEMPEST.

GONZALO

Heavens keep him from these beasts!
For he is, sure, i' the island.

ALONSO

Lead away.

ARIEL

Prospero my lord shall know what I have done:
So, king, go safely on to seek thy son.

Exeunt



869.



871.



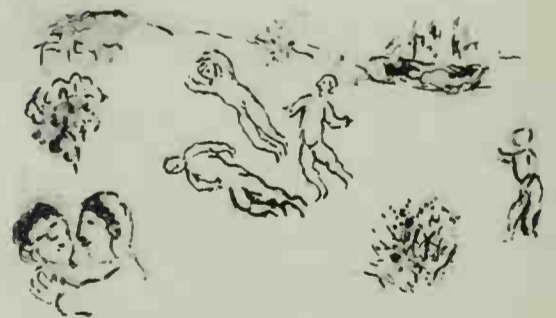
870.

At requiring;
Nor scrape trencher, nor wash dish:
'Ban, 'Ban, Cacaliban
Has a new master: get a new man.
Freedom, hey-day! hey-day, freedom! freedom, hey-day,
freedom!

STEPHANO

O brave monster! Lead the way.

Exeunt



872.

THE TEMPEST.



ACT III

SCENE I

BEFORE PROSPERO'S CELL

Enter Ferdinand, bearing a log

FERDINAND

There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness

135

873.



875.



874.



MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound
And crown what I profess with kind event
If I speak true! if hollowly, invert

144

876.

THE TEMPEST.

PROSPERO

So glad of this as they I cannot be,
Who are surprised withal; but my rejoicing
At nothing can be more. I'll to my book,
For yet ere supper-time must I perform
Much business appertaining.

Exit



taborer; he lays it on. Wilt come?

TRINCULO

I'll follow, Stephano.

Exeunt



877.



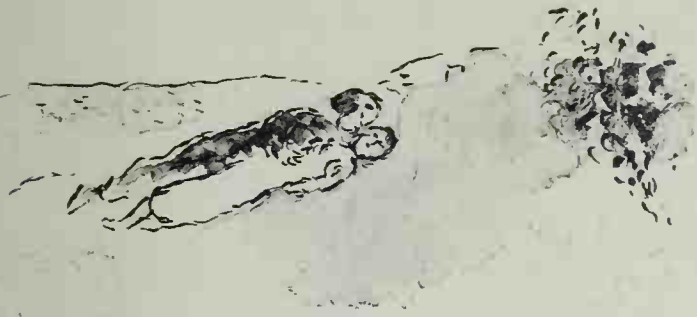
879.

878.



880.

THE TEMPEST.



ACT IV

SCENE I

BEFORE PROSPERO'S CELL

Enter Prospero, Ferdinand, and Miranda

PROSPERO

If I have too austerly punish'd you,
Your compensation makes amends, for I

175

881.

Swears he will shoot no more but play with sparrows
And be a boy right out.

CERES

High'st queen of state,
Great Juno, comes; I know her by her gait.



883.



882.



884.

THE TEMPEST.



885.



886.



STEPHANO

Monster, lay-to your fingers: help to bear this away where my hogshead of wine is, or I'll turn you out of my kingdom: go to, carry this.

TRINCULO

And this.

202

887.

THE TEMPEST.

PROSPERO

Let them be hunted soundly. At this hour
Lies at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom: for a little
Follow, and do me service.

Exeunt



ACT V

SCENE I

BEFORE PROSPERO'S CELL

Enter Prospero in his magic robes, and Ariel

PROSPERO

Now does my project gather to a head:
My charms crack not; my spirits obey; and time

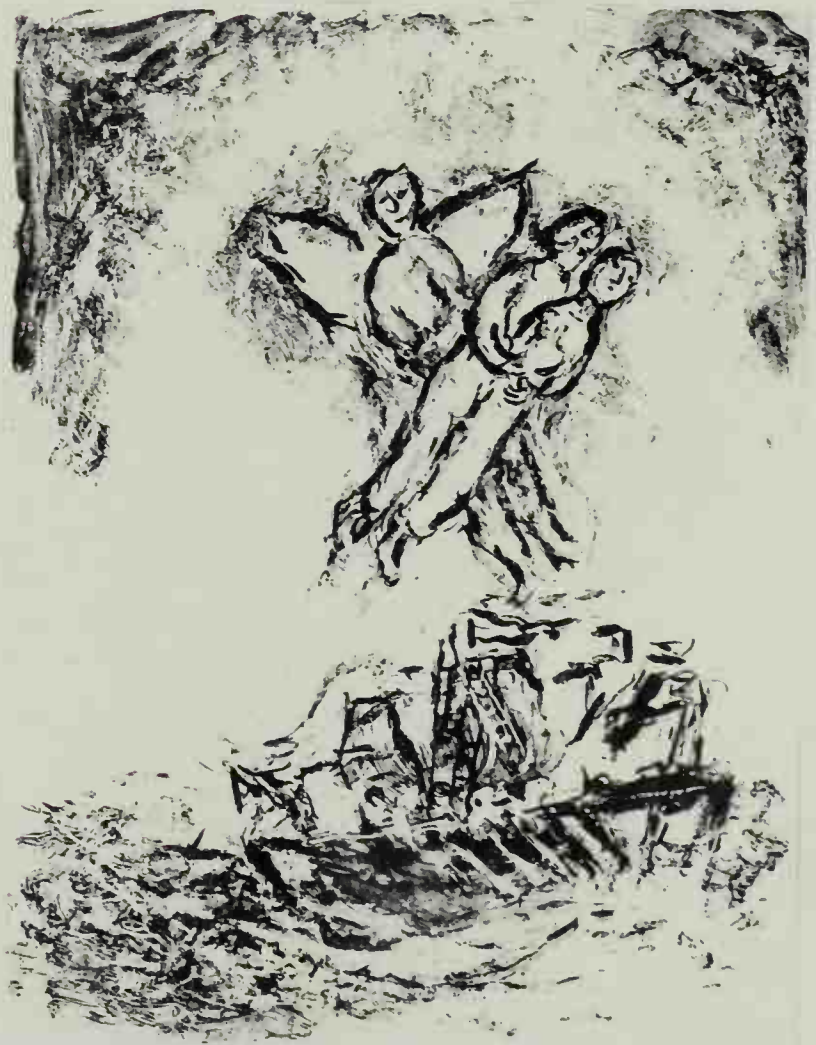
205

888.



890.

889.



891.

THE TEMPEST.



892.

PROSPERO

He is as disproportion'd in his manners
As in his shape. Go, sirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handsomely.

CALIBAN

Ay, that I will; and I'll be wise hereafter
And seek for grace. What a thrice-double ass
Was I, to take this drunkard for a god
And worship this dull fool!



894.



893.



895.

Work of format 42 × 33 cm. Original text of William Shakespeare's. This book contains 50 original lithographs : 31 full page inserts and 19 in the text. The typography was produced at the state owned *Imprimerie Nationale*. The text was hand composed in King's type. This character was engraved by Philippe Grandjean, at the order of Louis XIV, King of France, and is conserved at the *Cabinet des Poinçons* of the *Imprimerie Nationale*. It is reserved for rare editions like these.

This work was produced by Raymond Lévy with the collaboration of Charles Sorlier, who created the dummy for it. The lithographs for the *Tempest* were run off by Georges Sagourin in the workshops of Fernand Mourlot, printer at Paris. They were executed on transfer paper between March and May 1975 by Marc Chagall, who corrected and touched up his work up until the decision was taken to go to printing in September 1975.

Two hundred and fifty copies of this work, numbered 1 to 250, were produced. Furthermore, twenty copies, numbered in Roman numerals, were privately printed for the artist and his collaborators. The edition was executed on large Arches wove paper. Each copy was signed by the artist on the limitation notice page figuring at the beginning of the book. None of the proofs were signed by the author. In addition, a few artists proofs with wide margins of the thirty-one inserts were run off on Japan nacreous paper. These proofs were not signed. An unsigned set of this impression was deposited at the *Musée National Message Biblique Marc Chagall* at Nice.

Published by *Editions André Sauret*, Monte-Carlo 1976.



1976

Format : Paper 84 × 63 cm. Illustration 63.5 × 48 cm.
15 artist's proofs, signed and numbered in Roman numerals on Arches
wove paper.



1976

50 numbered, signed proofs on Arches wove paper. Published by
Editions Maeght, Paris.

897. THE CELLO.



1976

Format : Paper 60 × 48 cm. Illustration 34 × 25 cm.
50 numbered, signed proofs on Arches wove paper. 12 artist's proofs,
signed and numbered in Roman numerals, on Japan nacreous paper.



Work of format 46.5 × 38 cm. Text by Georges Pompidou.
Impression on Arches wove paper. 110 copies numbered from 1 to 110 and 40 copies numbered in Roman numerals. This lithograph which forms the frontispiece is neither numbered nor signed. Only the colophon at the end of the book is signed by Marc Chagall. No proof was produced other than those contained in these works. The text is taken from Georges Pompidou's *Anthologie de la Poésie Française*. This work was produced under the direction of Félicia Léal and printed for the *Association de bibliophiles Art et Poésies*, Paris 1976.

CHAGALL'S STUDIOS.



899. FRONTISPIECE.

Work of format 44.5 × 32 cm. Text by Robert Marteau.
250 copies numbered from 1 to 250. 20 copies, printed privately and numbered in Roman numerals, were reserved for the artist and collaborators.
The lithograph forming the frontispiece is numbered and signed by Marc Chagall.
No proof was produced other than those in the books.

This work, for which Chagall specially engraved five lithographs and two woodcuts, was conceived and laid out by Fernand Mourlot. Robert Marteau's text was composed with Claude Garamont's size 28 typescript. The printing, directed by Georges Bonnin, was completed in the workshops of the *Imprimerie Nationale* on the 28th July, 1976. All the reproductions figuring in this volume were produced to exactly the same format as the originals. They were executed by Charles Sorlier under the direction of the artist. With the exception of the frontispiece, none of the proofs were signed. Published by *Editions Fernand Mourlot*, Paris 1976.

CHAGALL'S STUDIOS.



C'est cela que racontent les récits mythiques, la cabale, les anciens poèmes de la jouvence; c'est cela, parce qu'il n'y a pas autre chose à raconter, et que c'est à ce rythme que bat le cœur. Et ce n'est donc pas un hasard si, à quatre-

vingt-sept ans, Chagall s'occupe à lire, relire, illustrer ou chanter par la lithographie ce grand poème de la mer et de l'imprévu, ce chant du monde qu'est l'*Odyssée*. Ce n'est pas le hasard qui l'avait amené à brosser les décors de *La Flûte enchantée*, poème justement de la métamorphose, poème musical où c'est la musique même, onde émanée du centre divin, qui, se transformant sans cesse, donne les états différents de la matière avant de revenir au foyer initial pour recommencer sans fin le cycle. Masques, tatouages, déguisements, maquillages, travestis,



900.

97, 100 et 101 *Lithographies originales.*

108 Étude pour le vitrail de la tribu de Nephtali, Jérusalem, 1959.

109 Étude pour le vitrail de la tribu d'Isaacar, Jérusalem, 1959.

114 *Bois original.*

117 *Lithographie originale.*



901.



902.

CHAGALL'S STUDIOS.

passer au travers. Au-delà nous appellent un nuage aérien et un morceau de ciel bleu. Les murs, où sont accrochés mes châles de couleur, tournent autour de nous et nous donnent le vertige. Nous volons au-dessus des prés fleuris et des maisons de bois aux volets fermés, au-dessus des chants et des églises...»



A

et Ulysse et Circé, les Sirènes et Pénélope lui deviennent visibles dans la brume lumineuse de la Méditerranée. Sur le blanc de ce nouveau jour, ils sont là, vibrants de lumière et couleur. Des plis de la mer aux plis du livre, sans fin se poursuit le périple d'Ulysse, écho à la musique du roi David, message de la Grèce accordé au message biblique.

Vendredi saint, 12 avril 1974.



B

So as to avoid any confusion, the two original plates figuring in *Chagall's Studios* which are not lithographs are presented out of catalogue.

An inventory of these proofs, drawn up by E.W. Kornfeld, appears in the first volume of the descriptive catalogue of Marc Chagall's copper and wood engravings, published by *Editions Kornfeld & Klipstein* in Berne, 1970.

The following must be added to the 270 copies of the impression figuring in the book entitled *Chagall's Studios* :

A. PAINTER WITH PALETTE (1960).

Linocut. 25 trial proofs printed on different papers and in different colors.

A few black and white proofs printed on a multi-colored background.

Catalogue n° 119. J. Frelaut, printer.

B. THE PAINTER WITH PALETTE (1966).

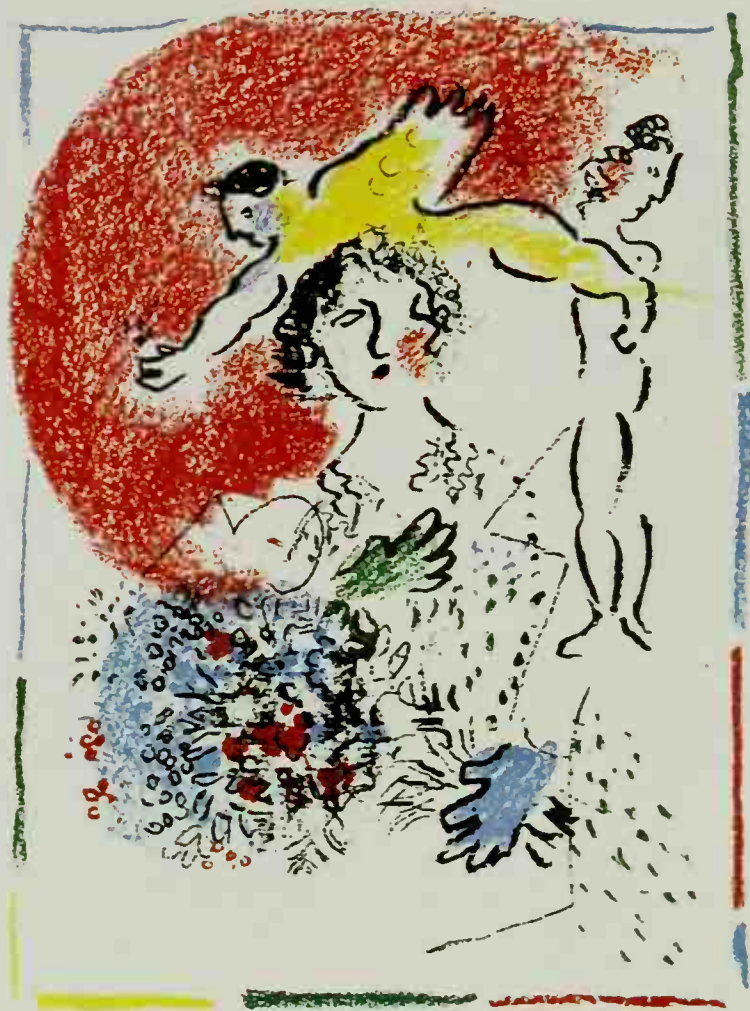
A few trial proofs printed on different papers and in different colors.

Catalogue n° 123. J. Frelaut, printer.

CHAGALL'S STUDIOS.



C



D

These two lithographs have been indexed under the numbers 415 and 415(a) in the third volume of *The Lithographs of Chagall*.

The left hand plate was used as the cover to a catalogue (format 25.5 × 19 cm) of the itinerant exhibition *PRINTS FROM THE MOURLOT PRESS* organized by the *SMITHSONIAN INSTITUTE OF WASHINGTON*. Impression : 2000 copies on Arches wove paper and 200 copies on Rives wove paper.

The right hand plate, a variation on the previous one, was used as the cover to another catalogue published for the exhibition organised by the *Ateliers Mourlot* at the *REDFERN GALLERY*, London. Impression : 1000 copies on Arches wove paper and 150 copies on Rives wove paper.

The proofs of these two catalogues were not signed.

In addition, 15 numbered, signed artist's proofs of these two plates were printed on Japan nacreous paper. Format : 45.5 × 32.5 cm.

The impression of the two plates figuring in *Chagall's Studios* has been carried out from the Master's original compositions in 1964. There was no reprinting. Fernand Mourlot, like Ambroise Vollard, simply took many years, in this case more than fifteen, to publish his book.

GREETINGS CARDS.



903.

1976.

Format : 14 × 11 cm.
200 unsigned artist's proofs on Arches wove paper.



904.

1976.

Greetings card for the *Société des Amis* of the
Musée National Message Biblique Marc Chagall.

Format : 14 × 11 cm.

550 color proofs reserved for the Association's
benefactors (our reproduction).

550 black and white proofs reserved for the
members of the Association.

These two impressions are numbered but not
signed.

1977



1977.

Format : Paper 75.5 × 53.5 cm. Illustration 56 × 37.5 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and
numbered in Roman numerals, on Japan nacreous paper. Published by *Editions Maeght*,
Paris.



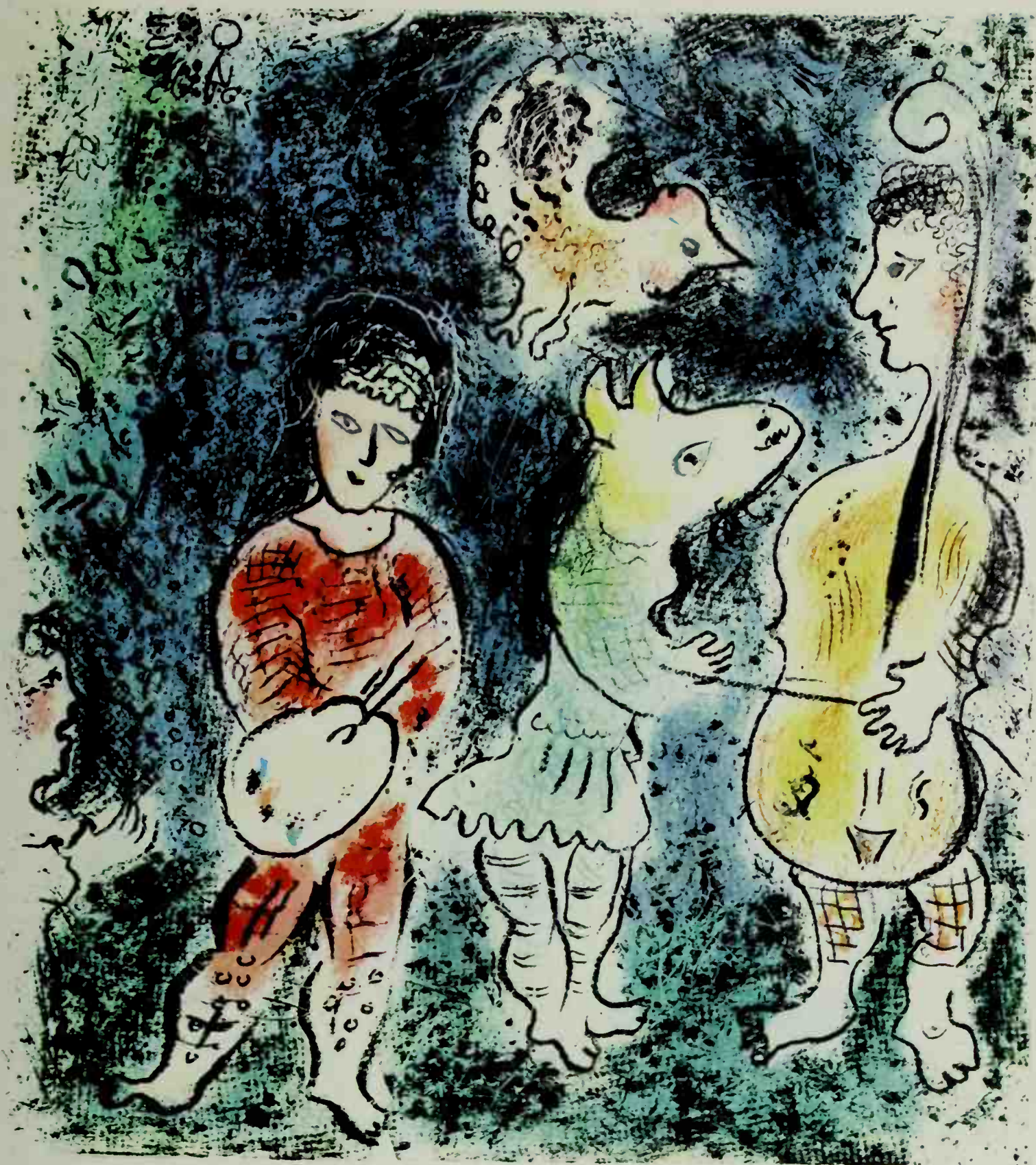
1977.

Format : Paper 54.5 × 72 cm. Illustration 39 × 58 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's
proofs, signed and numbered in Roman numerals, on Japan
nacreous paper.



1977

Format : Paper 46.5 × 44 cm. Illustration 28 × 32 cm.
50 numbered, signed proofs on Arches wove paper.
7 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.
Published by *Editions Maeght*, Paris.



1977

Format : Paper 55.5 × 42.5 cm. Illustration 31 × 28 cm.
50 numbered, signed proofs on Arches wove paper. 12 artist's proofs, signed and numbered
in Roman numerals, on Japan nacreous paper.

909. SMALL BOUQUET OF LILIES.



1977

Format : Paper 63.5 × 45.5 cm. Illustration 41.5 × 31 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and
numbered in Roman numerals, on Japan nacreous paper. Published by *Editions
Maeght*, Paris.

910. COUPLE WITH TWO BOUQUETS.



1977

Format : Paper 60 × 47 cm. Illustration 37.5 × 29 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed
and numbered in Roman numerals, on Japan nacreous paper.



1977

Format : Paper 54 × 47 cm. Illustration 34 × 30 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and numbered in
Roman numerals, on Japan nacreous paper.



1977

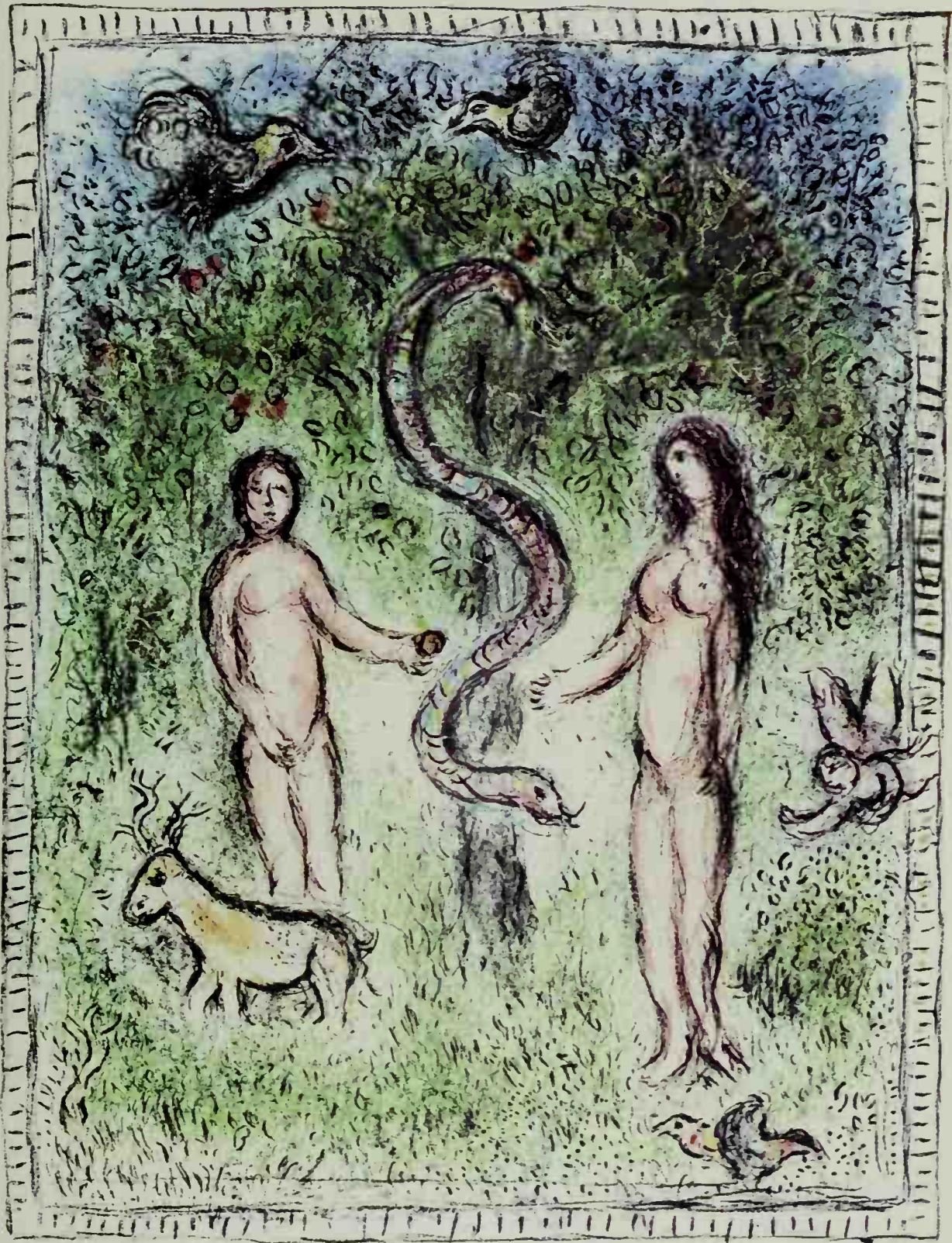
Format : Paper 65 × 46.5 cm. Illustration 43 × 33 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and
numbered in Roman numerals on Japan nacreous paper.

913. JONAS'S BOAT.



1977

Format: Paper 64 × 47.5 cm. Illustration 41.5 × 31 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and
numbered in Roman numerals on Japan nacreous paper.



1977

Format : Paper 60.5 × 45.5 cm. Illustration 41 × 31 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and
numbered in Roman numerals, on Japan nacreous paper. Published by *Editions Maeght*,
Paris.

915. THE FLOWERING TREE I.



Lithograph figuring in the first 125 copies of the catalogue published for the exhibition *Marc Chagall* held at the *Musée du Louvre*, Paris, in 1977.

Format : 33 × 26 cm.

The colophon and signature are to be found on the page to the left of the illustration.

100 numbered, signed copies on Arches wove paper. 25 artist's copies, signed and numbered in Roman numerals. Published by *Editions des Musées Nationaux*, Paris 1977.



1977

Format : Paper 50 × 39 cm. Illustration 34.5 × 25.5 cm.
50 numbered, signed proofs on Arches wove paper. 10 proofs, signed and numbered
in Roman numerals, on Japan nacreous paper.

917. THE VILLAGE.



October 1977

Double page lithograph, folded in the middle and published in the magazine *Derrière le Miroir*, n° 225. Format 38 × 28 cm. Published by *Editions Maeght*, Paris.

15,000 copies of the magazine printed.

A luxury edition limited to 150 copies was also printed on Arches wove paper. The proofs were not signed.

A second version of this plate was executed by Chagall on a wide margined paper (page facing).

917 (a). THE VILLAGE (Second version).



1977

Second state. Chagall added four colours to the previous compositions.

Format : Paper 47 × 64 cm. Illustration 29 × 41 cm.

50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and numbered in Roman numerals on Japan nacreous paper. Published by *Editions Maeght*, Paris.



918.

918. INVITATION CARD.

1977

Invitation card for the exhibition *Marc Chagall, Peintures Bibliques récentes* at the *Musée National de Nice*.

Format 14 × 11 cm.

5000 copies run off on Arches wove paper.
None of the proofs were signed.



919.

919. GREETINGS CARD.

1977

Format 14 × 11 cm.

200 unsigned artist's proofs on Arches wove paper.

1978



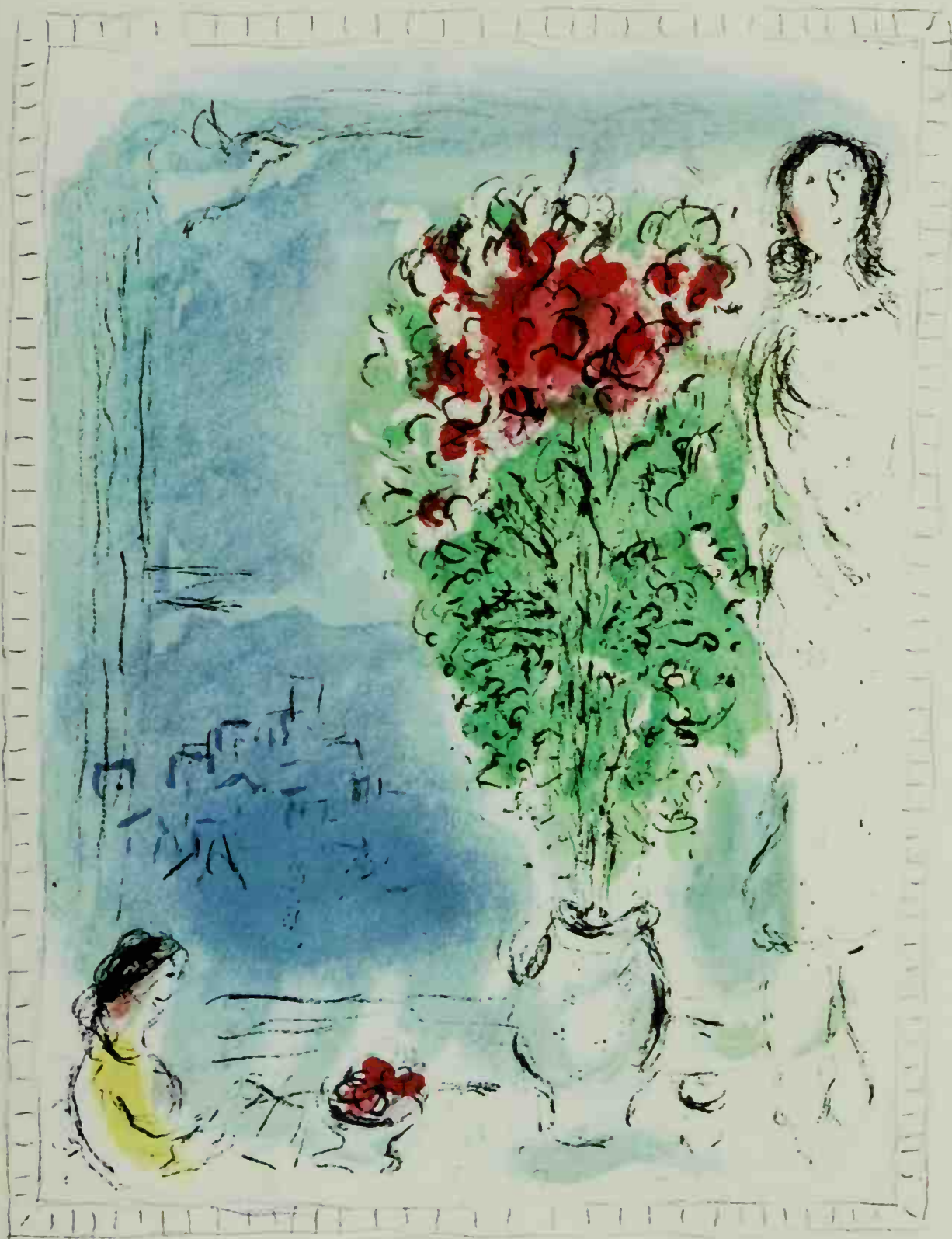
1978

Format : Paper 28.5 × 22 cm.

Menu cover created for the President of the French Republic.

320 copies on Arches wove paper.

Some additional copies on Japan nacreous paper. None of the proofs were signed. Printed on the *Presses de l'Imprimerie Nationale, Paris*.



1978

Format : Paper 43.5 × 35 cm. Illustration 31 × 23 cm.

50 numbered, signed proofs on Arches wove paper.

7 proofs, signed and numbered in Roman numerals, on Japan nacreous paper.

922. STILL LIFE WITH FLOWERS.



1978

Format : Paper 43 × 35.5 cm. Illustration 30 × 23 cm.
50 numbered, signed proofs on Arches wove paper.

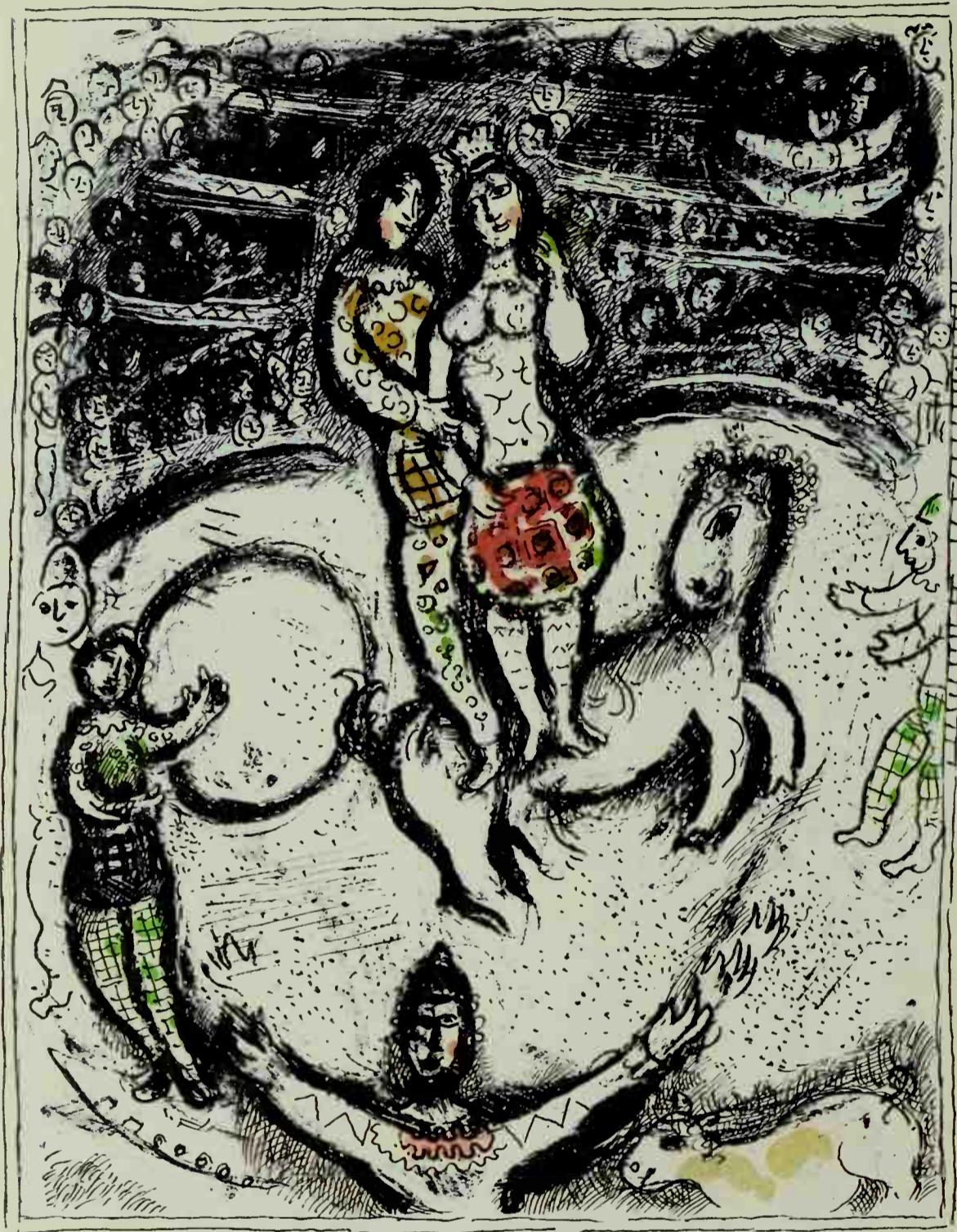
8 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.

923. ELIE'S CHARIOT.



1978

Format : Paper 57 × 42 cm. Illustration 36 × 28 cm.
50 numbered, signed proofs on Japan nacreous paper. 12 artist's proofs, signed and
numbered in Roman numerals, on Arches wove paper.



1978

Format : Paper 57 × 45 cm. Illustration 33 × 26 cm.
50 numbered, signed proofs on Arches wove paper.
9 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous
paper.



1978

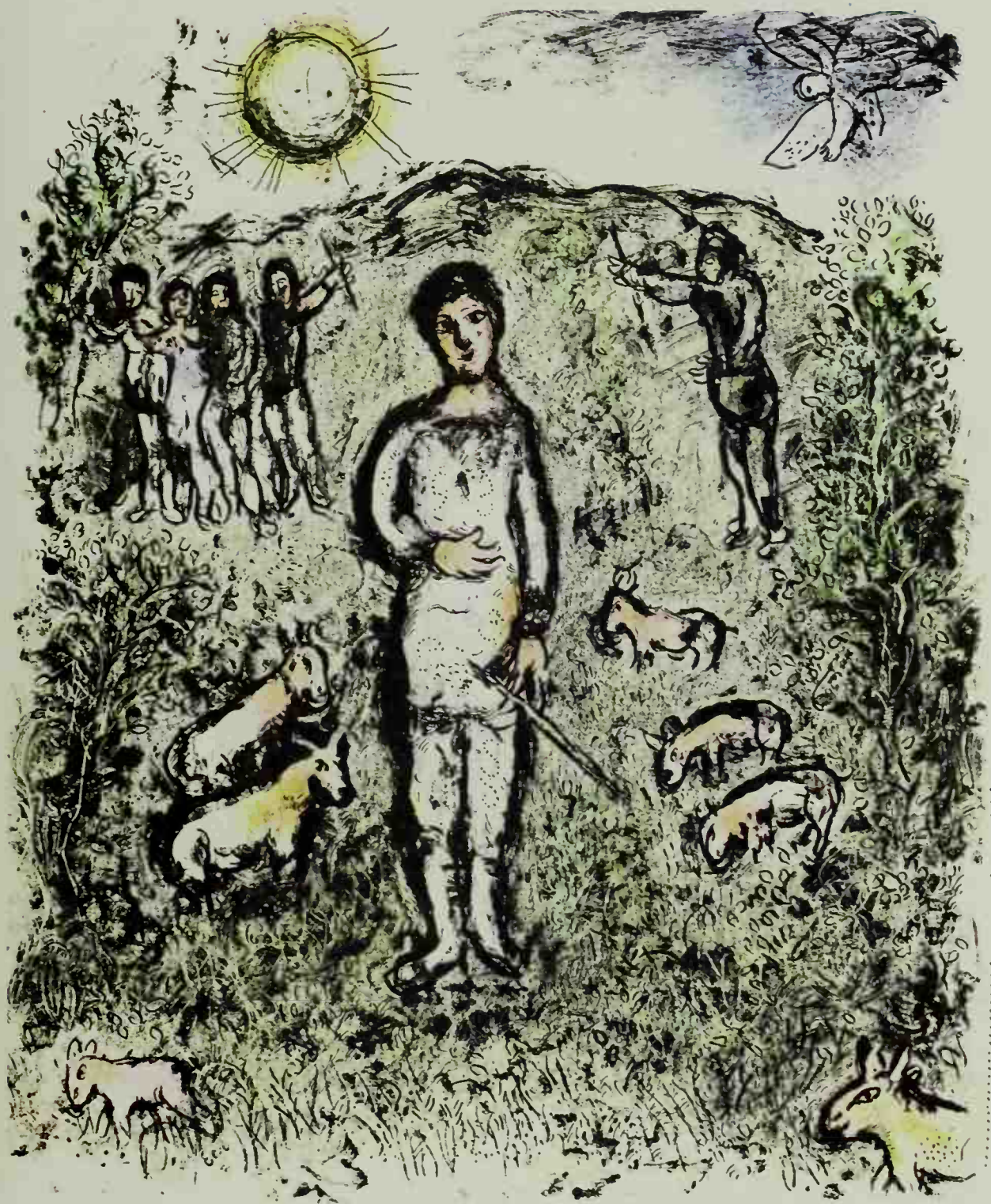
Format : Paper 56 × 44 cm. Illustration 34 × 26 cm.
50 numbered, signed proofs on Arches wove paper. 9 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.



1978

Format : Paper 57 × 44.5 cm. Illustration 32.5 × 26 cm.
50 numbered, signed proofs on Arches wove paper. 10 artist's proofs, signed and
numbered in Roman numerals, on Japan nacreous paper.

927. JOSEPH AND HIS BROTHERS.



1978

Format : Paper 60 × 46 cm. Illustration 36 × 30 cm.
50 numbered, signed proofs on Arches wove paper. 9 artist's proofs, signed
and numbered in Roman numerals, on Japan nacreous paper.



1978

Format : Paper 48.5 × 38.5 cm. Illustration 34.5 × 27 cm.
50 numbered, signed proofs on Arches wove paper. 7 artist's proofs, signed and numbered in Roman numerals, on Japan nacreous paper.



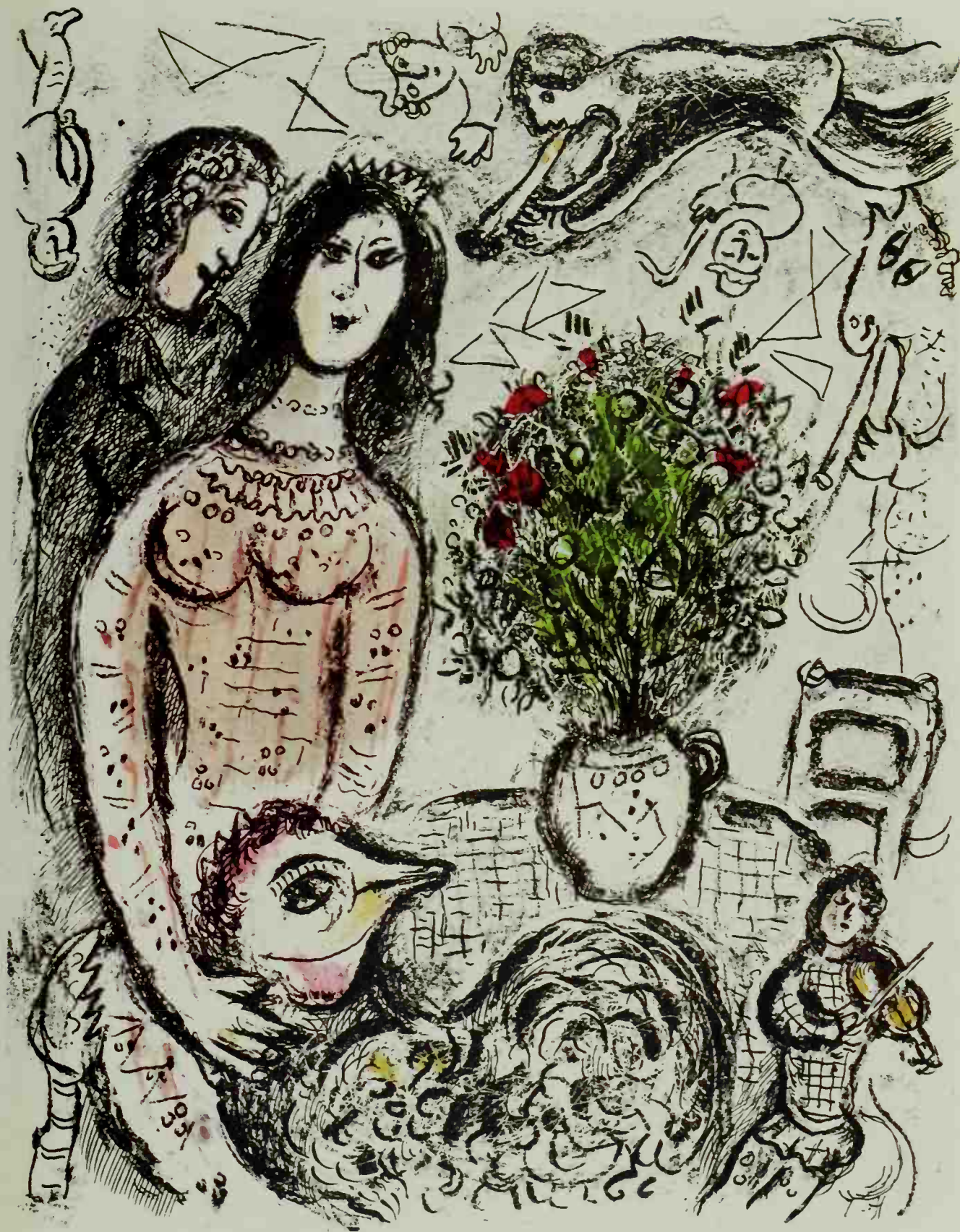
1978

Format : Paper 48.5 × 39 cm. Illustration 33 × 25 cm.
50 numbered, signed proofs on Arches wove paper. 7 proofs, signed and numbered in
Roman numerals, on Japan nacreous paper.



1978

Format : Paper 57 × 45 cm. Illustration 33.5 × 26 cm.
50 numbered, signed proofs on Arches wove paper. 10 proofs, signed and numbered in
Roman numerals on Japan nacreous paper.



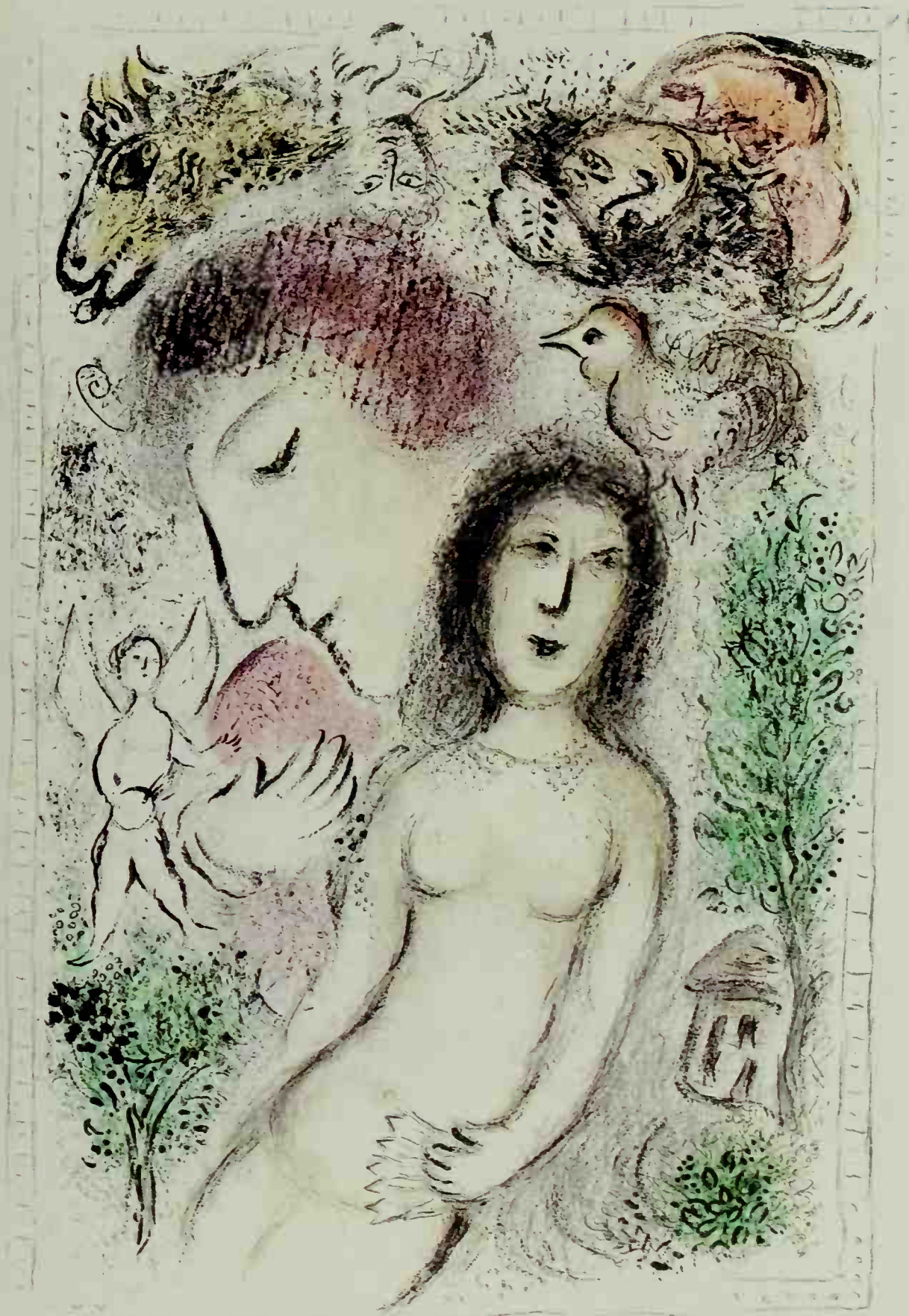
1978

Format : Paper 56.5 × 45 cm. Illustration 32 × 24.5 cm.
50 numbered, signed proofs on Arches wove paper. 10 proofs, signed and numbered in
Roman numerals on Japan nacreous paper.



1978

Format : Paper 62 × 46.5 cm. Illustration 41 × 31.5 cm.
50 numbered, signed proofs on Arches wove paper. 7 proofs, signed and numbered in
Roman numerals on Japan nacreous paper.



1978

Format : Paper 65 × 46.5 cm. Illustration 54 × 35.5 cm.
50 numbered, signed proofs on Japan nacreous paper.

934. GREETINGS CARD.



1978

Format : 14 × 11 cm.

200 unsigned artist's proofs on Arches wove paper.

1979

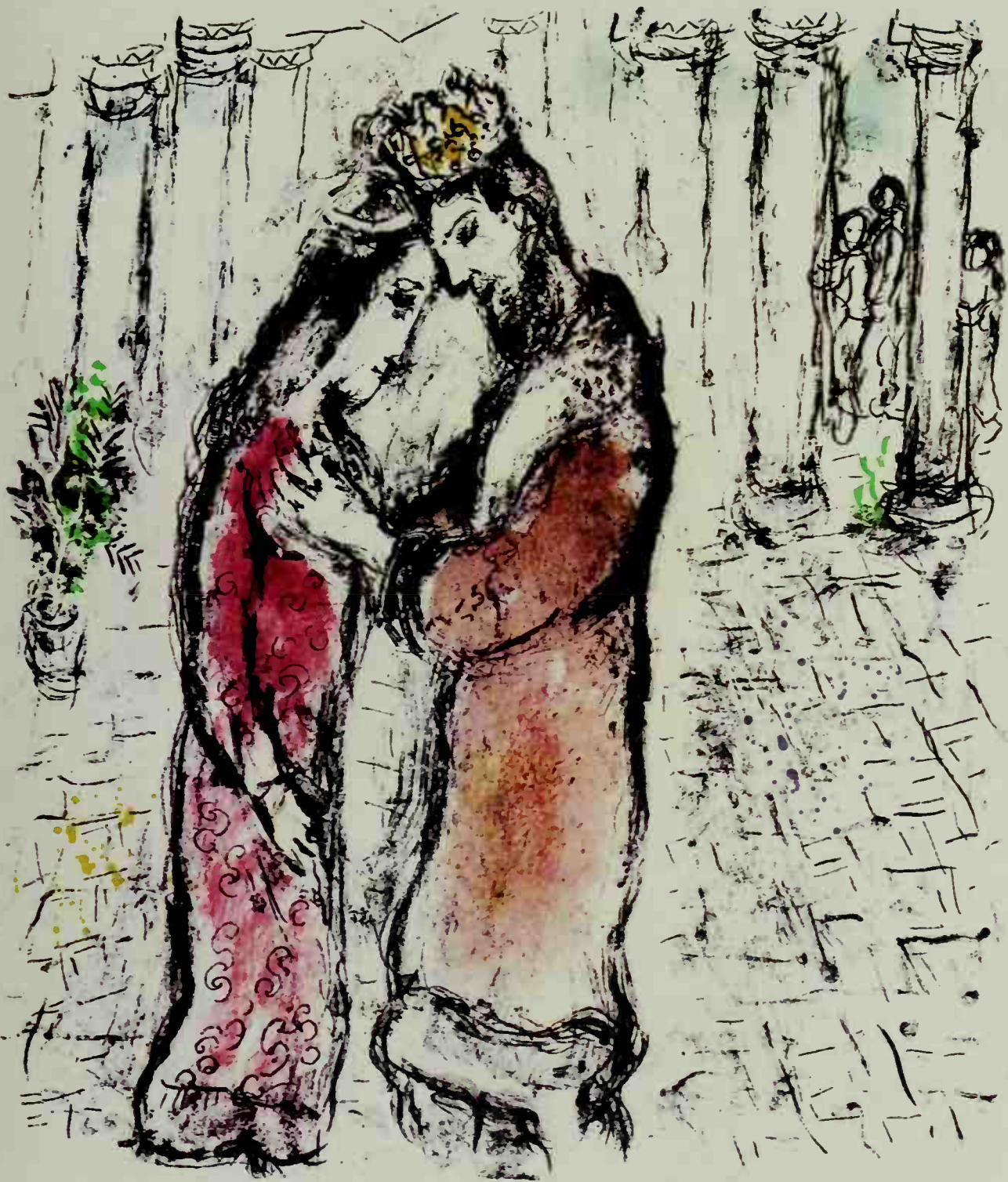
935. KING DAVID WITH HIS LYRE.



1979

Format : 59 × 45 cm. Illustration 34.5 × 27 cm.
50 numbered, signed proofs on Japan nacreous paper. Published by *Editions Maeght*, Paris.

936. DAVID AND BATHSHEBA.



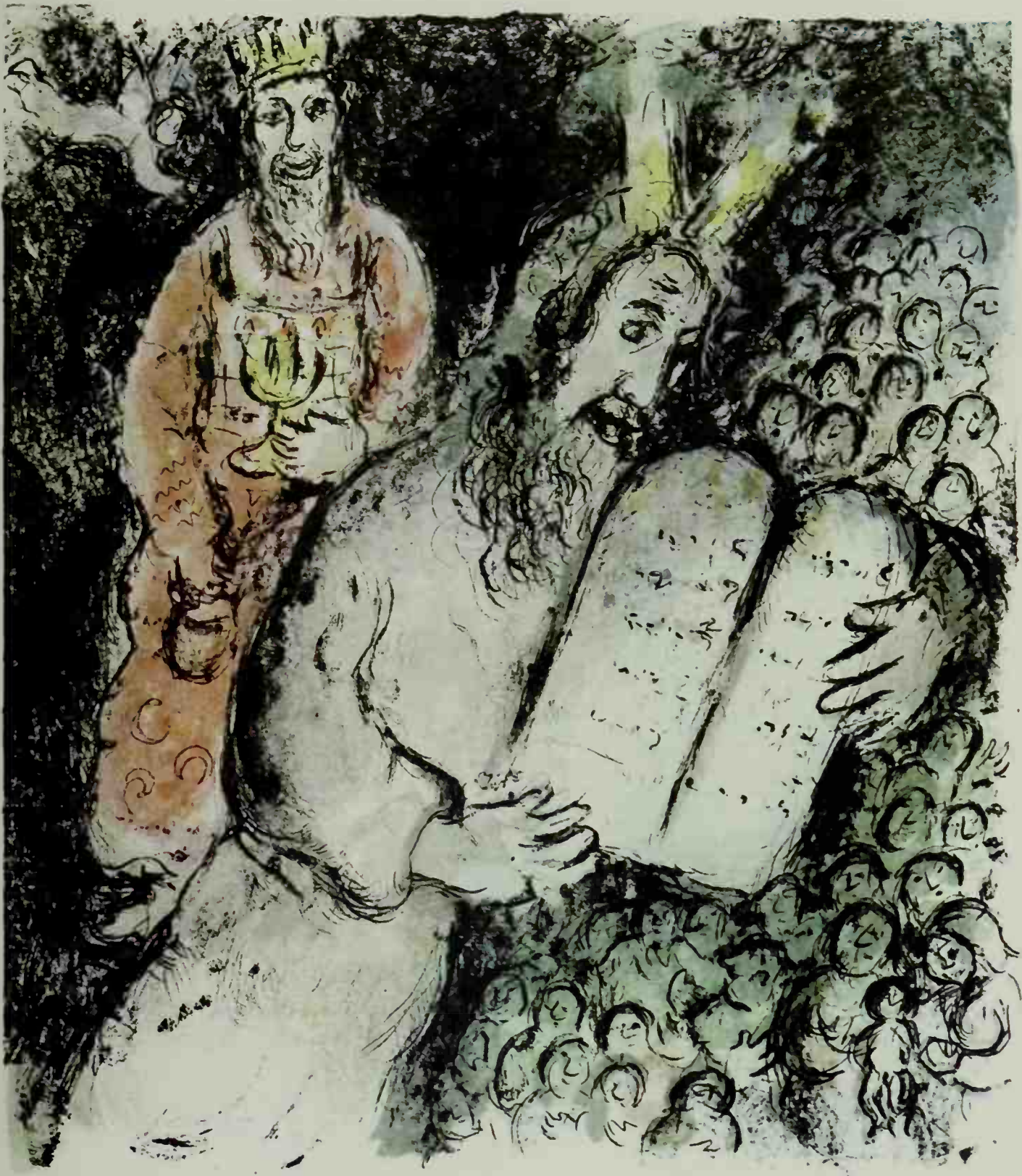
1979

Format : Paper 59 × 43 cm. Illustration 34.5 × 29.5 cm.
50 numbered, signed proofs on Japan nacreous paper.



1979

Format : Paper 65 × 47.5 cm. Illustration 52 × 38 cm.
50 numbered, signed proofs on Japan nacreous paper.



1979

Format : Paper 56 × 44 cm. Illustration 34.5 × 30 cm.
50 numbered, signed proofs on Japan nacreous paper. 5 artist's proofs, signed and numbered
in Roman numerals, on Arches wove paper.

939. THE PAINTER.



1979

Format : Paper 66 × 46 cm. Illustration 43 × 31 cm.
50 numbered, signed proofs on Japan nacreous paper. Published by *Editions Maeght*, Paris.

940. COUPLE WITH ANGELS.



1979

Format : Paper 60 × 47.5 cm. Illustration 46 × 32 cm.
50 numbered, signed proofs on Japan nacreous paper.

941. MEDITATION.



1979

Format : Paper 60 × 43.5 cm. Illustration 35.5 × 30 cm.
50 numbered, signed proofs on Arches wove paper. At the bottom of the left hand margin of
this impression there is the following dry mark : M/Mourlot, Paris.

942. THE PROPHET AND THE ANGEL.



1979

Format : Paper 60 × 45.5 cm. Illustration 36.5 × 32 cm.
50 numbered, signed proofs on Japan nacreous paper.

943. JACOB'S BLESSING.



1979

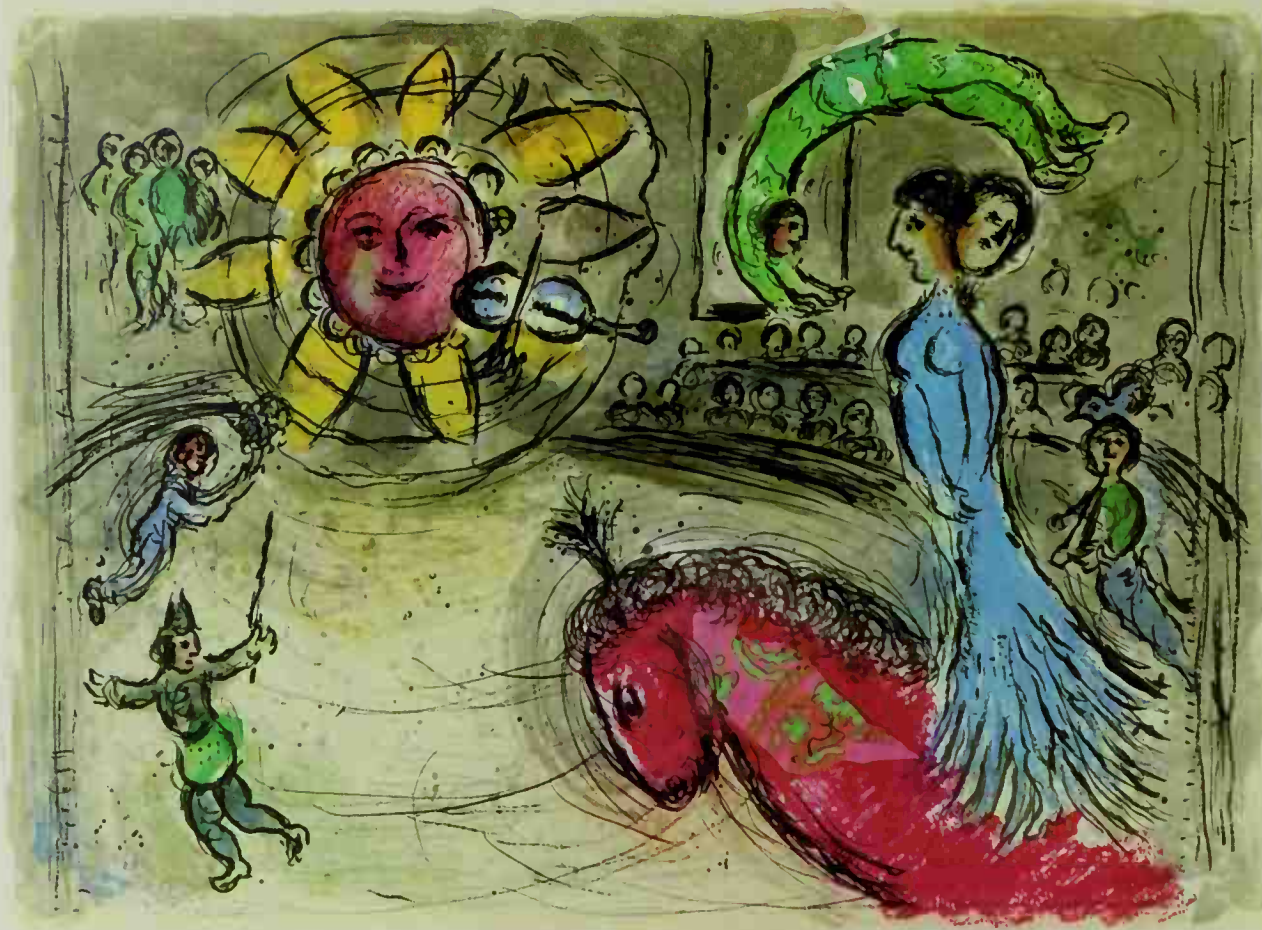
Format : Paper 58 × 45.5 cm. Illustration 37.5 × 31.5 cm.
50 numbered, signed proofs on Japan nacreous paper. Published by *Editions Maeght*, Paris.
A forgery has been executed of this work. It was printed to the same format and bears a
forged limitation notice and signature.

944. ESTHER.



1979

Format : Paper 58.5 × 42.5 cm. Illustration 35 × 31 cm.
50 numbered, signed proofs on Japan nacreous paper. 5 proofs, signed and numbered in
Roman numerals, on Arches wove paper.



945.

**DERRIÈRE
LE MIROIR**



946.

October 1979

Magazine *Derrière le miroir*.

Format 38 × 28 cm.

Number 235. Text by Vercors. Two original lithographs.

Impression: 20,000 copies. The first 150 copies of this edition were printed on Arches wove paper.

945. SUN WITH RED HORSE.

Apart from those in the magazine, 50 numbered, signed proofs with wide margins were run off on Arches wove paper. Format: Paper 46 × 58 cm. Illustration 30 × 41 cm.

946. THE GREEN ACROBAT.

Cover

Published by *Editions Maeght*, Paris.



1979

Format : Paper 49 × 37 cm. Illustration 31 × 22 cm.

In this definitive version, Chagall added orange to the right hand leg of the figure. The triangle in the top right hand corner of the image was printed in silver. 50 numbered, signed proofs on Arches wove paper. Published by *Editions Maeght*, Paris.

947. THE LITTLE RED ACROBAT.



1979

Format : Paper 49 × 32.5 cm. Illustration 31.5 × 24 cm.
50 numbered, signed proofs on Arches wove paper. At the bottom of the left hand margin of this impression there is the following dry mark : M/Mourlot, Paris.

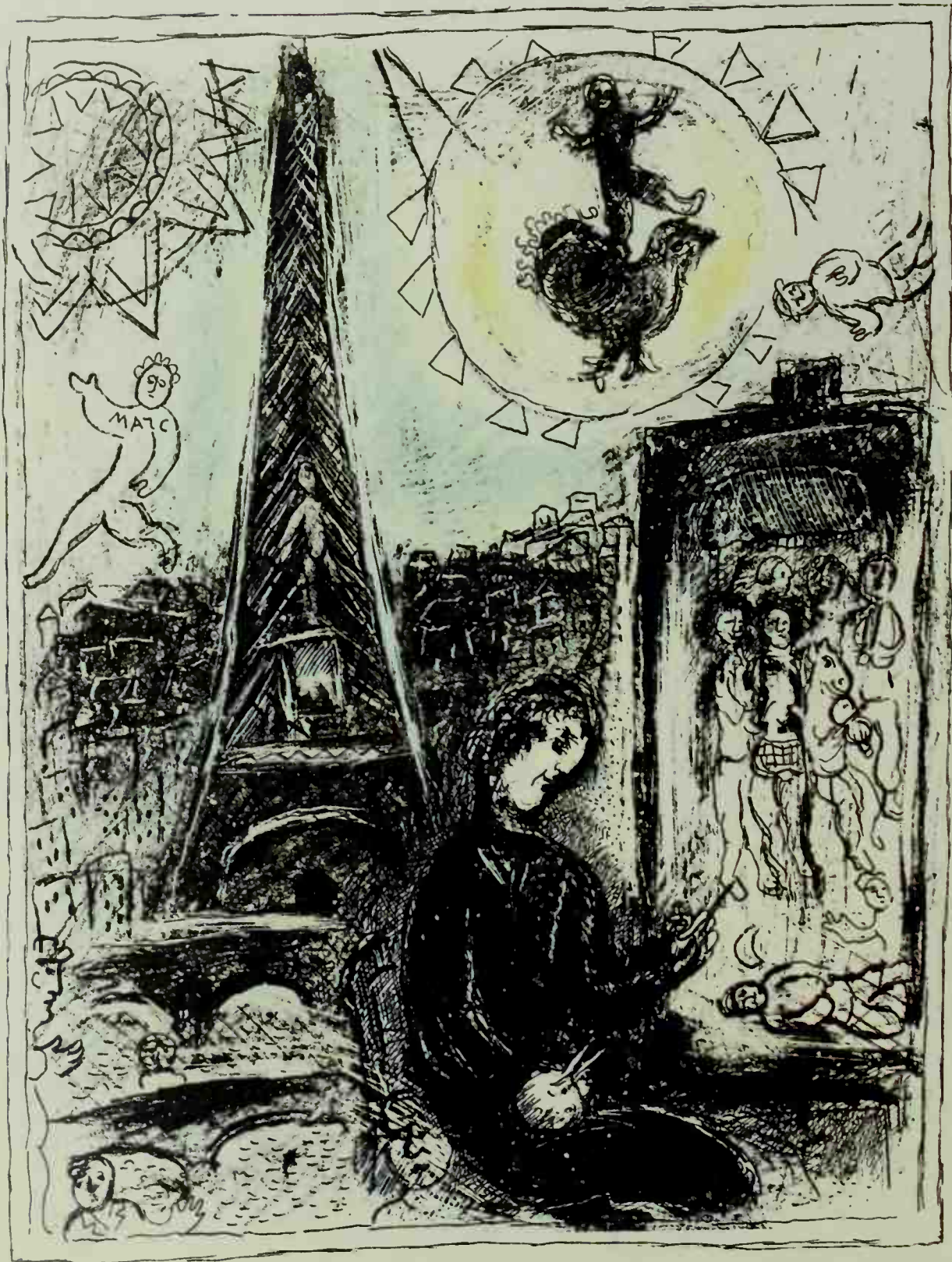


1979

Format : Paper 63 × 46 cm. Illustration 38 × 32 cm.

50 numbered, signed proofs on Japan nacreous paper. 7 proofs, signed and numbered in Roman numerals, on Arches wove paper.

949. THE PAINTER AT THE EIFFEL TOWER.



1979

Format : Paper 59 × 45 cm. Illustration 33.5 × 25 cm.
50 numbered, signed proofs on Japan nacreous paper. 7 proofs, signed and numbered in Roman numerals on Arches wove paper. Published by *Editions Maeght*, Paris.

950. DAVID'S TOWER.



1979

Format : Paper 34 × 25 cm. Illustration 21 × 15 cm.
100 numbered, signed proofs on Japan nacreous paper. Published by *Editions
Les Amis du Message Biblique Musée National Marc Chagall, Nice*

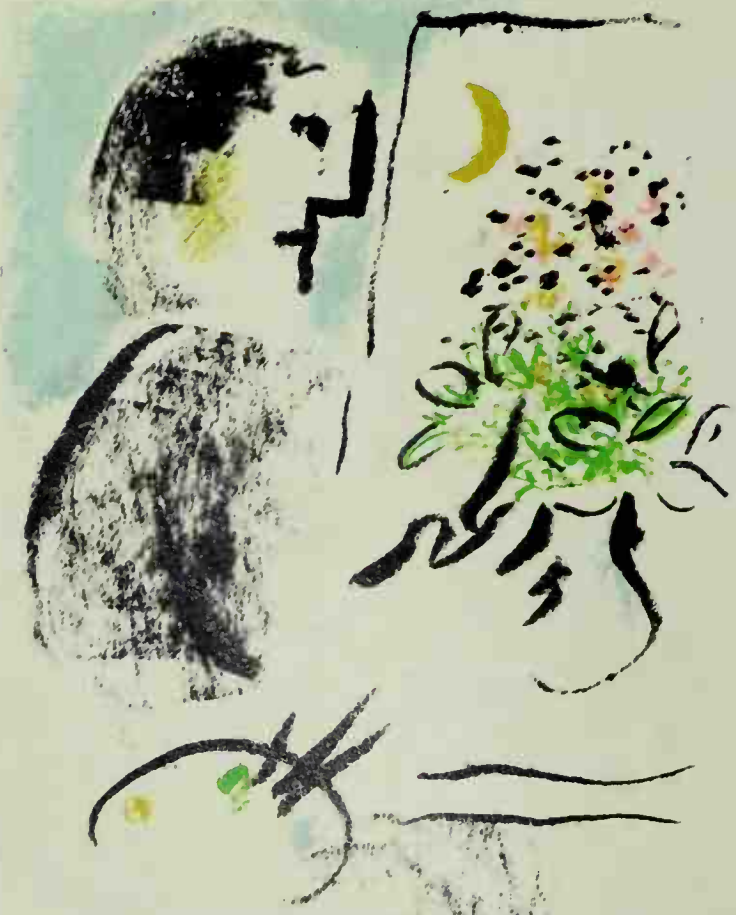
GREETINGS CARDS.



951.



952.



953.



954.

GREETINGS CARDS.



955.



956.

951 to 956. GREETINGS CARDS.

Format 14 × 11 cm.
200 unsigned artist's proofs of each subject on
Arches wove paper.

957. GREETINGS CARD.



1979

Format 14 × 11 cm.

450 proofs on Arches wove paper. 650 black and white proofs on Arches wove paper. This greetings card was reserved for the members of the *Société des Amis du Message Biblique Musée National Marc Chagall*. These two impressions are numbered but not signed.

LITHOGRAPHS ENGRAVED
BY
CHARLES SORLIER
FROM THE WORKS OF
MARC CHAGALL.

*The interpretive lithographs reproduced in this catalogue have been engraved,
under my direction, by Charles Sorlier and signed by me.*

*All other plates not figuring here, often bearing a forged signature,
are only simple reproductions executed without my authorization.*

They are valueless as collectors's pieces.

1984

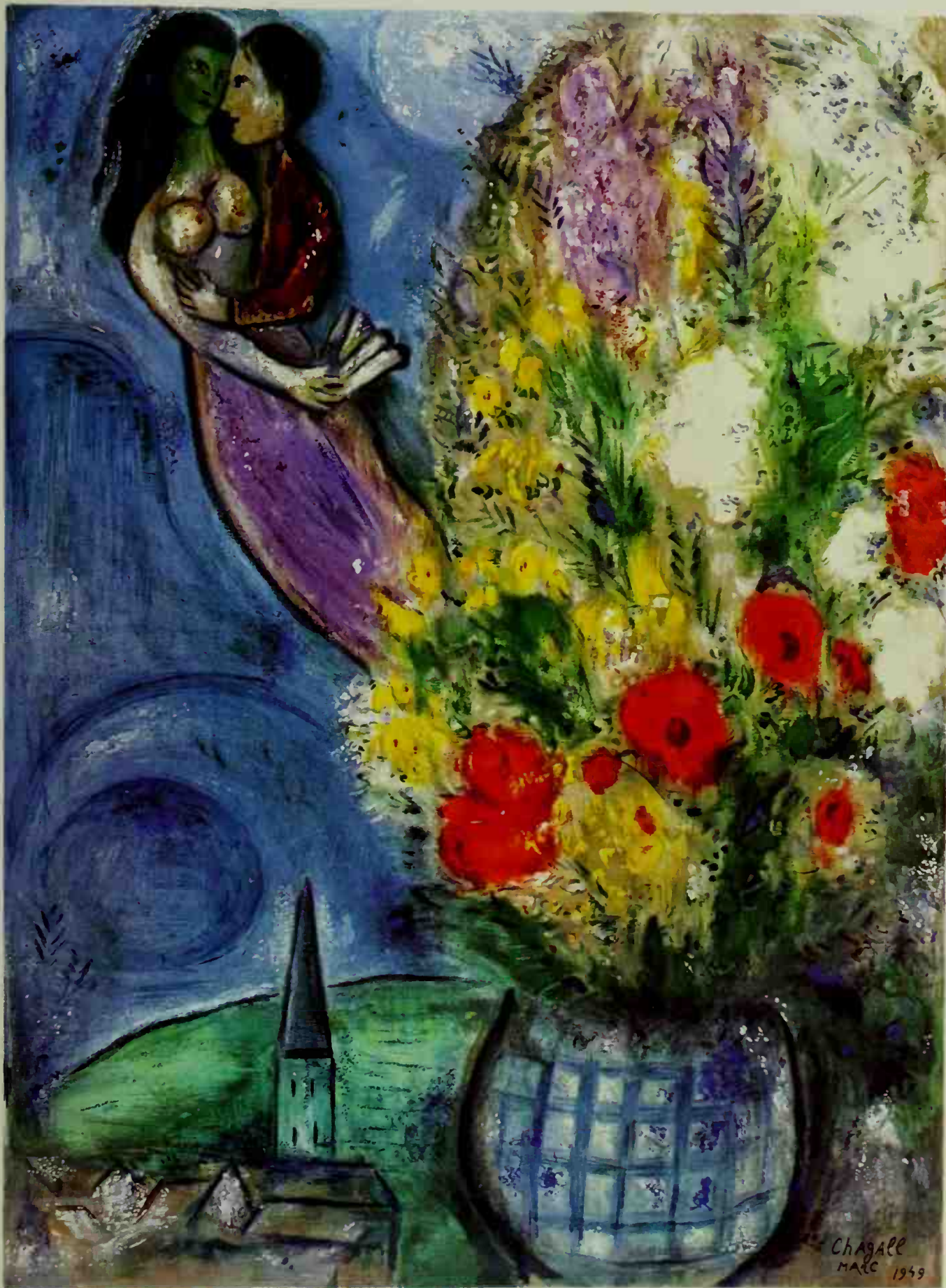
Marc Chagall

CS 1. ORANGE MATERNITY.



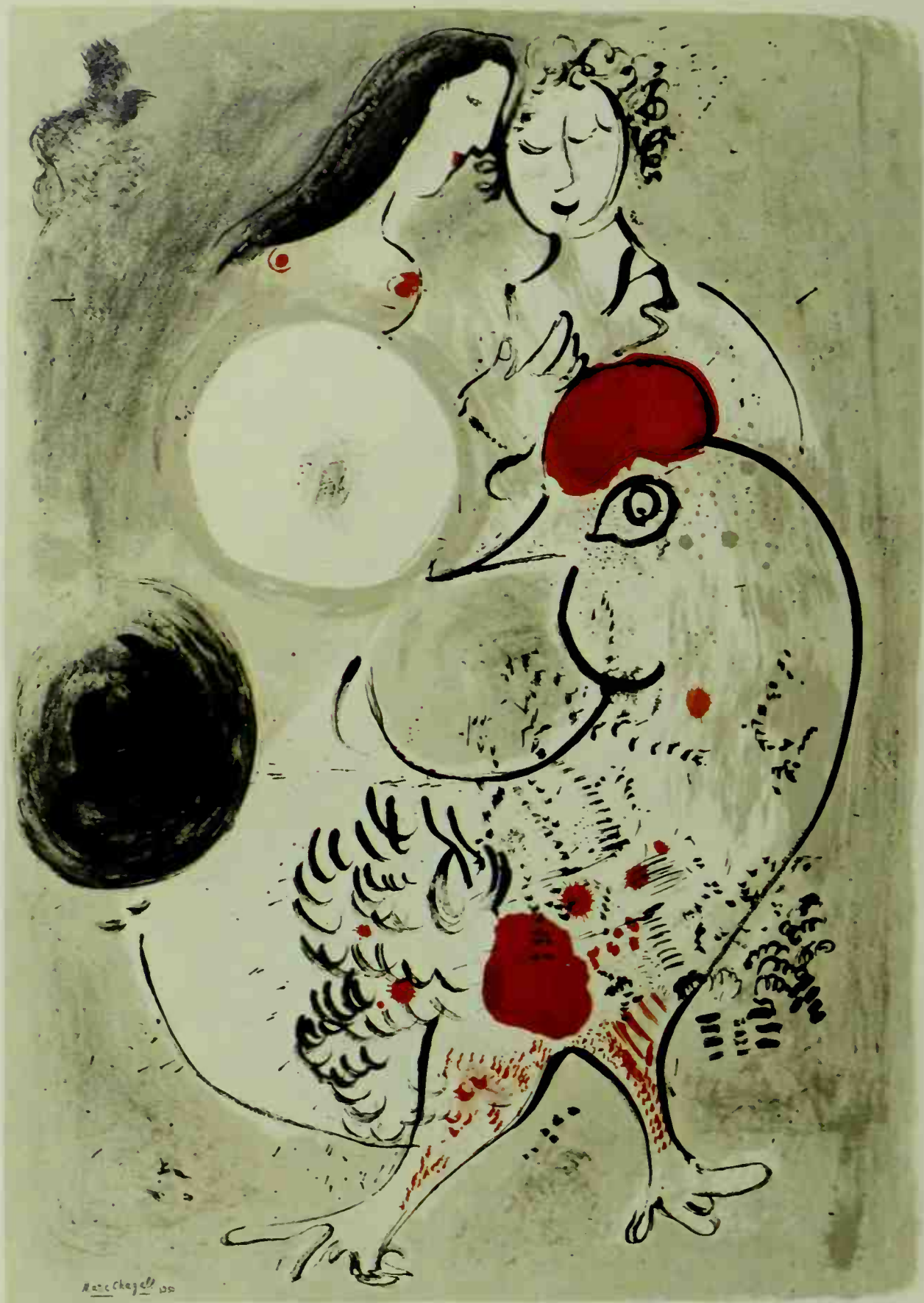
Format : Paper 35 × 18.5 cm. Illustration 32 × 16 cm.
The name of the engraver is not mentioned on this lithograph produced by Charles Sorlier under the Master's direction. A very limited number of proofs, signed but not numbered. This plate was used as the cover for the program of a charity show.

CS 2. RED POPPIES (1949).



Format : Paper 64 × 48 cm. Illustration 55.5 × 41 cm.

This print, produced by Charles Sorlier under the Master's direction, does not bear the name of the engraver. 400 numbered, signed proofs on Arches wove paper. A few artist's proofs. Published by *Editions Maeght*, Paris.



Format : Paper 90.5 × 64 cm. Illustration 74.5 × 53 cm.

This print, produced by Charles Sorlier under the Master's direction, does not bear the name of the engraver. None of the proofs were numbered. This plate was not commercialized. A very limited number of artist's proofs, signed but not numbered, on Rives wove paper, often bearing a dedication.

This composition was used for a retrospective of the artist's works at the *Musée de Zurich* (*Chagall's Posters*, p. 71).

The same subject was reproduced as a photo-engraving for the exhibition *Marc Chagall* at the *Kaiser WILHELM MUSEUM KREFELD* the 20th June to 8th August 1971.



Format : Paper 96 × 62 cm. Illustration 62 × 49 cm.

The name of the engraver is not mentioned on this print produced by Charles Sorlier under the Master's direction. None of the proofs were signed. This plate was not commercialized.

A very limited number of artist's proofs, signed but not numbered, on Marais wove paper, often bearing a dedication.

This composition was used for the poster created for an exhibition of Chagall's works at the *Galerie des Ponchettes, Nice* (*Chagall's Posters*, p. 73).



Format : Paper 38 × 34 cm. Illustration 26 × 20 cm.
The name of the engraver is not mentioned on this lithograph executed by Charles Sorlier under the Master's direction.



Format : Paper 72 × 47.5 cm. Illustration 60 × 42 cm.

200 numbered, signed proofs on Arches wove paper.

The name of the engraver is not mentioned on this print, produced by Charles Sorlier under the Master's direction. This composition was used for the poster created for an exhibition of Chagall's works entitled *PARIS* at the *Galerie Maeght*, Paris (*Chagall's Posters*, p. 79). Published by *Editions Aimé Maeght*, Paris.

This poster has been reproduced as a photo-engraving, without the artist's permission, on a smaller format. This forgery has no collector's value.



Format : Paper 59.5 × 78.5 cm. Illustration 51.5 × 67 cm.
The name of the engraver is not mentioned on this print, executed by Charles Sorlier under
the Master's direction. 300 numbered, signed proofs on Arches wove paper.
Published by *Editions Galerie Maeght*, Paris.

CS 8. THE BOUQUET (1955).



Format : Paper 74 × 55 cm. Illustration 64 × 50 cm.

The name of the engraver is not mentioned on this print, executed by Charles Sorlier under the Master's direction. 300 numbered, signed proofs on Arches wove paper.

Published by *Editions Galerie Maeght*, Paris.

CS 9. THE REVOLUTION (1963).



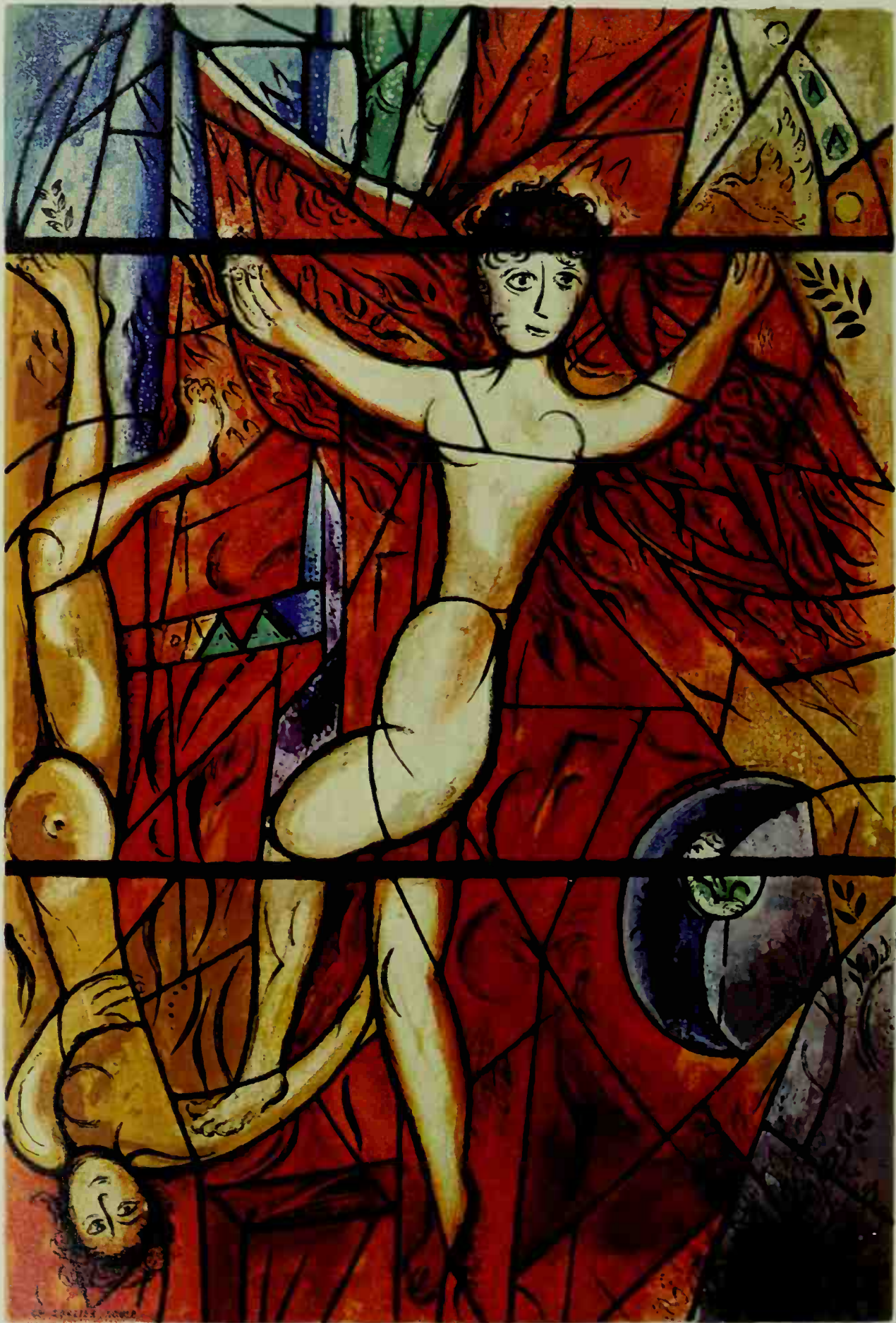
Format : Paper 70 × 54 cm. Illustration 54 × 47 cm.
150 numbered, signed proofs on Arches wove paper. Published by
Editions « Les peintres témoins de leur temps », Paris.
This composition was used for the poster of an exhibition, *Les peintres témoins de leur temps*,
at the *Musée Galliera*, Paris (*Chagall's Posters*, p. 93).

CS 10. ROMEO AND JULIET (1964).



Format 65 × 101 cm.

200 numbered, signed proofs on Arches wove paper. 25 artist's proofs, signed and numbered in Roman numerals. This composition, created from a detail of the ceiling of the Paris Opera House, was used for a poster, *Tourism Français*, exposed world wide (*Chagall's Posters*, p. 97).



Format : Paper 75.5 × 48.5 cm. Illustration 58 × 39 cm.
No numbered proofs. This plate was not commercialized. A few artist's proofs, signed but not numbered, often bearing a dedication.
This composition was used for the poster of an exhibition, *Marc Chagall. Les vitraux de Metz*, held at the *Musée des Beaux-Arts*, Rouen (*Chagall's Posters*, p. 95).

TWELVE MAQUETTES OF STAINED GLASS WINDOWS FOR JERUSALEM

1964

Two hundred and thirty-five proofs of this set of twelve lithographs were run off. They were produced as follows :

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. These proofs were sold individually. This set was reunited in an album *Douze maquettes de vitraux pour Jérusalem*. Format 74 × 52.5 cm.

75 proofs, signed and numbered in Roman numerals, on Arches wove paper.

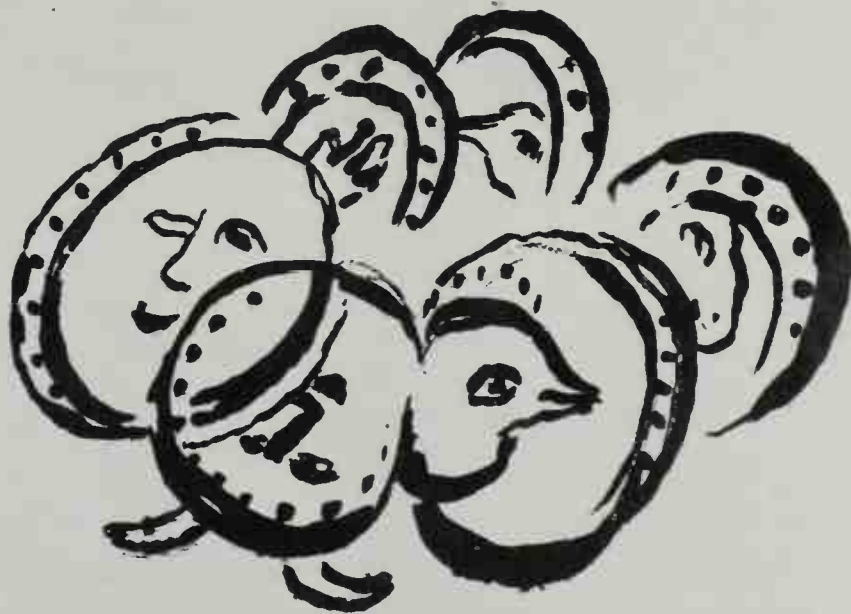
10 artist's copies.

In addition, a few copies, not commercialized, were run off for the copyright deposit and for collaborators.

All the plates are signed and numbered in Roman numerals. Each proof is followed by a plate in which the leading has been printed. In order to avoid confusion, these have not been reproduced in the present work.

Chagall engraved two original color lithographs, a chapter heading and a tail-piece especially for this album to accompany the text by Monsieur Julien Cain, *Membre de l'Institut* (*The Lithographs of Chagall III*, n° 407 and 408). Published by *Editions Fernand Mourlot*, Paris, 1964.

These twelve maquettes of stained glass windows for Jerusalem appear in a book, *Vitraux pour Jerusalem* (Published by *Editions André Sauret*, Monte-Carlo, 1962). The illustrations for this work were also engraved by Charles Sorlier. However, they do not bear the engraver's name. Certain pages from this book were seized at our request, having been torn out of their original context without the publisher's permission and provided with a forgery of the Master's signature. The difference in format between the book (35.5 × 26.5 cm) and the album under consideration (74 × 52.5 cm) makes these forgeries easily recognisable.



Chagall has always had the privilege of meeting philosopher-poets such as Bachelard, Jean Wahl, Maritain, Schapiro and Jean Grenier. Together they described, interpreted and studied his work. They found the words to translate what appeared to defy all translation. Chagall is a poet and his creation is poetic. This was evident right from his natal Vitebsk. As a child, Chagall grew up to adore and to become totally familiar with religious books. Assistant to the cantor, his « sonorous soprano » filled a synagogue which seemed to him entirely populated with « saints ». Later, after many meanderings, life brought him back to the dreams of his early life, dreams which were given form and color in a biblical context.

When the two large volumes making up Marc Chagall's Bible finally appeared in 1957, everyone marvelled at their richness and profusion. At the request of Ambroise Vollard, he had made the journey to Palestine and during eight years, from 1930, he executed one hundred and five aqua fortis which were only published after the war. Chagall also went on to publish, in Verve, twenty-eight color and black and white lithographs inspired by a second journey to Palestine. In accepting to compose twelve stained glass windows for a synagogue situated a few kilometers from Jerusalem, he took on quite another challenge. This time, he was no longer dealing with lithographic stone or copper plate. Great creators like Chagall have always considered very seriously all the instruments which they « take up in their hands » to execute their work. And here was this famous painter and engraver, who had looked for new means of expression in sculpture and ceramic, tempted by stained glass. The undertaking was immense: twelve stained glass windows three meters thirty eight centimeters high and two meters fifty one centimeters long. Such surfaces impose difficult choices upon the artist.

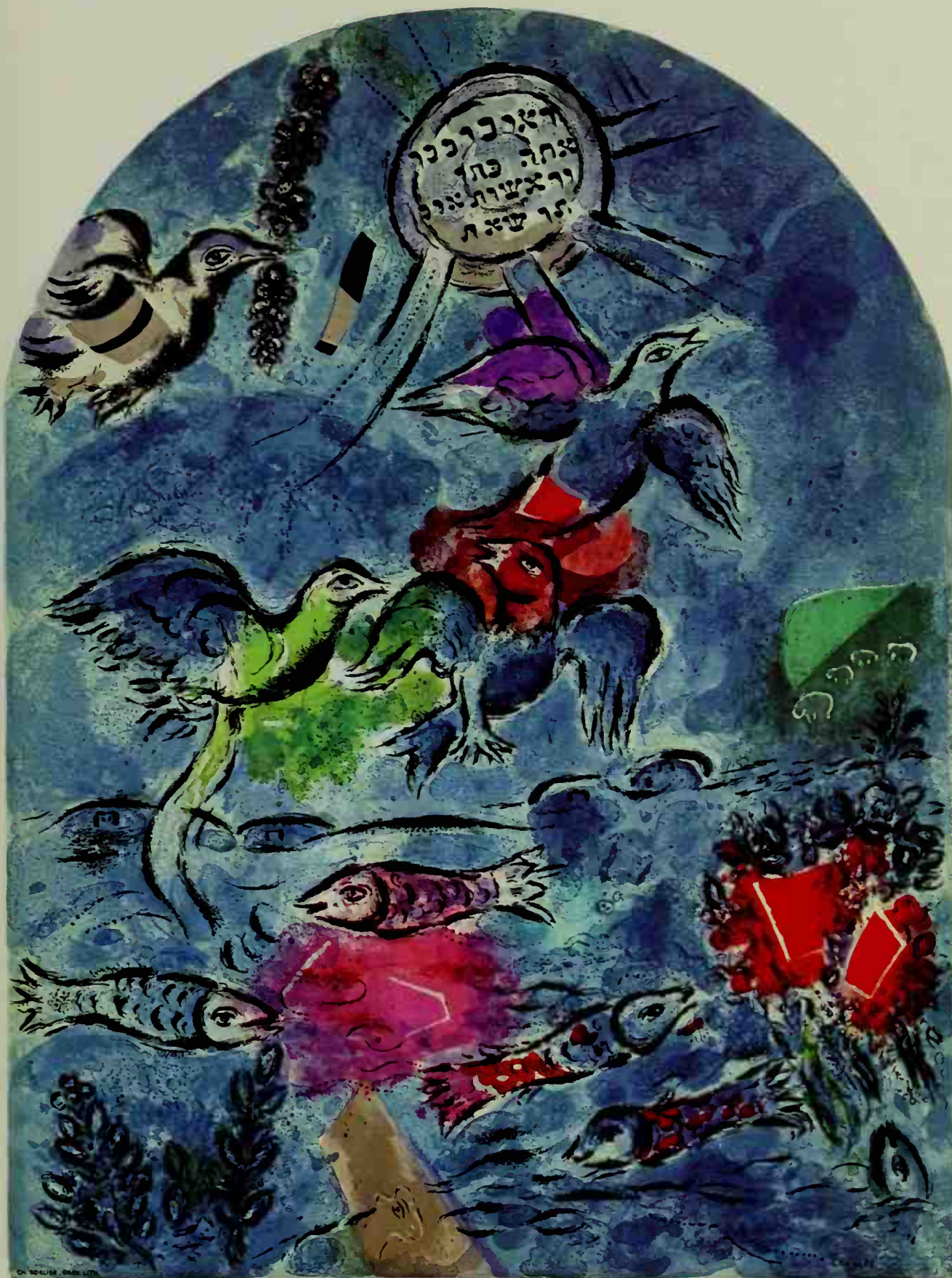
Chagall chose to draw his subject matter from that immense cycle Genesis, and more particularly from the famous chapter XLIX, in which the dying Jacob blesses each of the tribes settled in the land of Canaan.

There is nothing more solemn than this division of the territory of Israel between the tribes, each one of which is represented by a eponym.

These great pieces of poetry have a primitive power. The abrupt drawing of the stained glass and even more particularly, the alternation of the colors which Chagall sought to make as violent as possible, translate it into fulgurating bursts. A theme is developed for each of the twelve tribes. Yet a too literal meaning must not be assigned to them. The strangest forms are suspended between heaven and earth, forms born long before in Chagall's imagination. Revived, they have become familiar to us. Take, for example, those flowers in enormous bouquets or those fabulous beasts which fill his work. The stained glass greets all this poetic creation and, owing to the grouping of the colored backgrounds, accentuates it. Blue and lemon yellow, garnet red and green, blue and golden yellow sing out together.

In this work, Chagall lets loose and commands every power of a great orchestra.

*Julien Cain.
Membre de l'Institut,
trustee of the Bibliothèque Nationale.*



CS 12. THE TRIBE OF RUBEN.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 13. THE TRIBE OF SIMEON.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper.

TWELVE MAQUETTES OF STAINED GLASS WINDOWS FOR JERUSALEM.



CS 14. THE TRIBE OF LEVI.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 15. THE TRIBE OF JUDAH.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 16. THE TRIBE OF ZEBULUN.

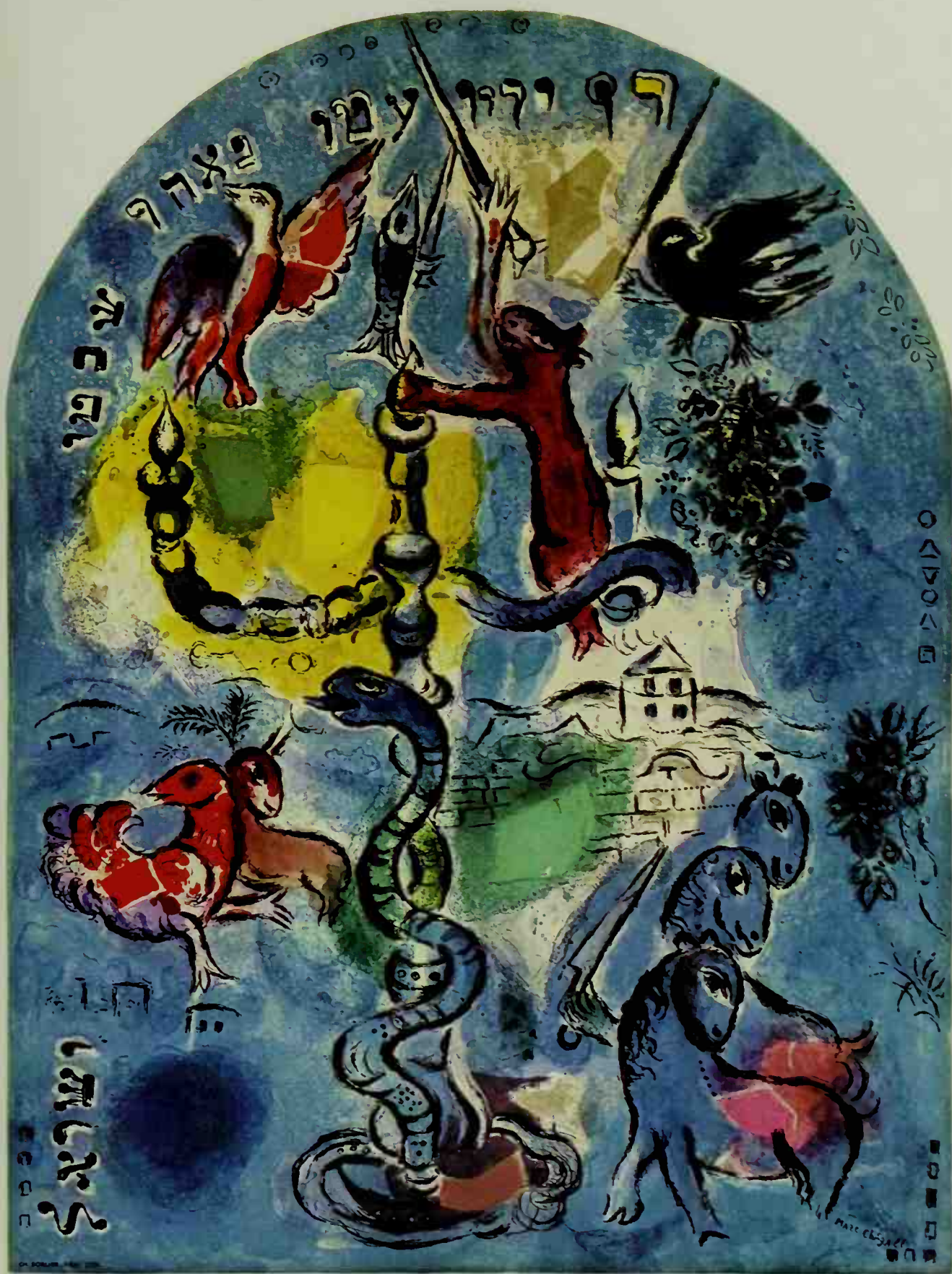
Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 17. THE TRIBE OF ISSACHAR.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 18. THE TRIBE OF DAN.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 19. THE TRIBE OF GAD.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.

TWELVE MAQUETTES OF STAINED GLASS WINDOWS FOR JERUSALEM.



CS 20. THE TRIBE OF ASHER.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 21. THE TRIBE OF NAPHTALI.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

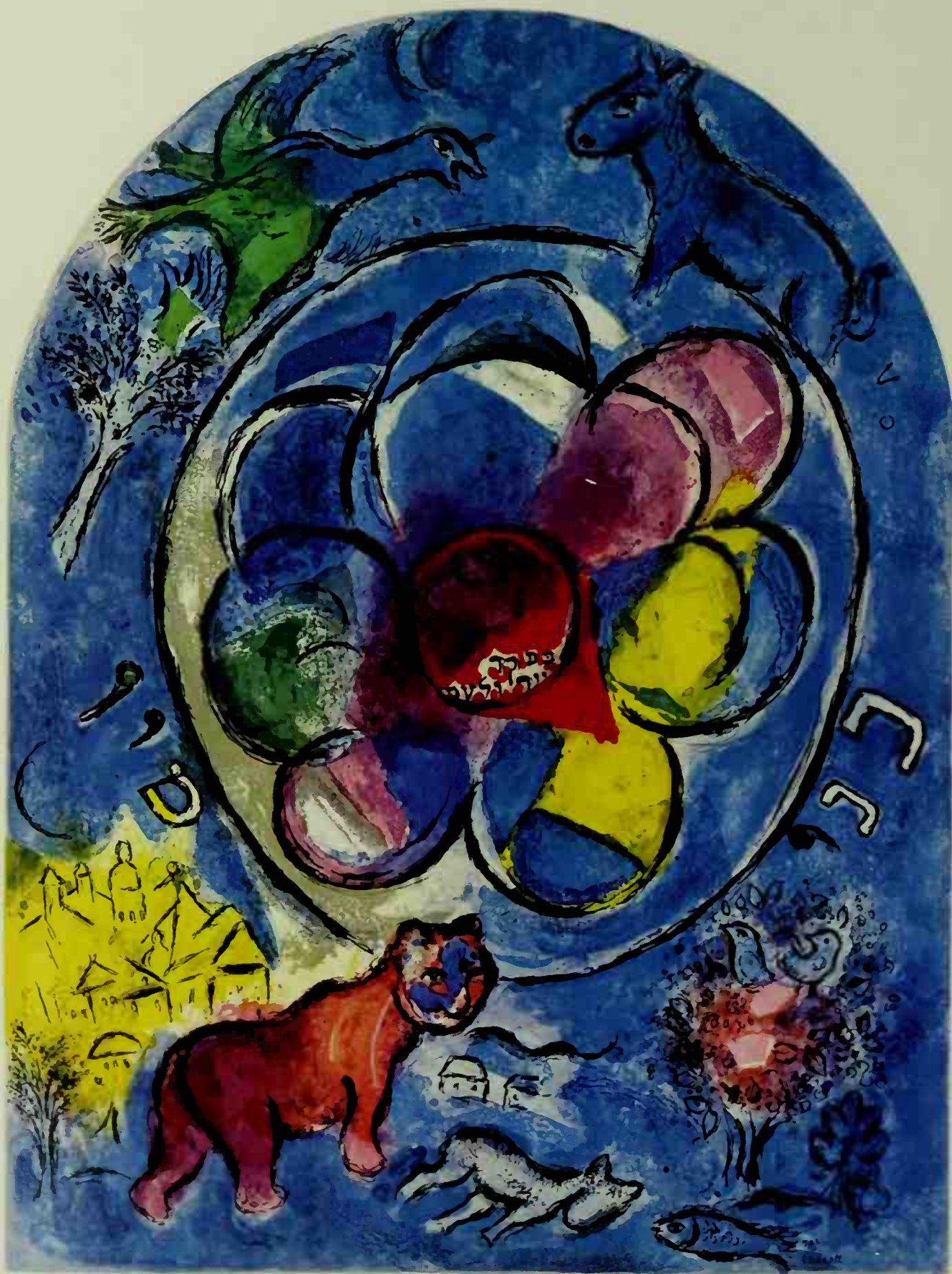
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 22. THE TRIBE OF JOSEPH.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 23. THE TRIBE OF BENJAMIN.

Format : Paper 74 × 52.5 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.

TWELVE MAQUETTES OF STAINED GLASS WINDOWS FOR JERUSALEM.

1. THE TRIBE OF RUBEN.
2. THE TRIBE OF SIMEON.
3. THE TRIBE OF LEVI.
4. THE TRIBE OF JUDAH.
5. THE TRIBE OF ZEBULUN.
6. THE TRIBE OF ISSACHAR.
7. THE TRIBE OF DAN.
8. THE TRIBE OF GAD.
9. THE TRIBE OF ASHER.
10. THE TRIBE OF NAPHTALI.
11. THE TRIBE OF JOSEPH.
12. THE TRIBE OF BENJAMIN.

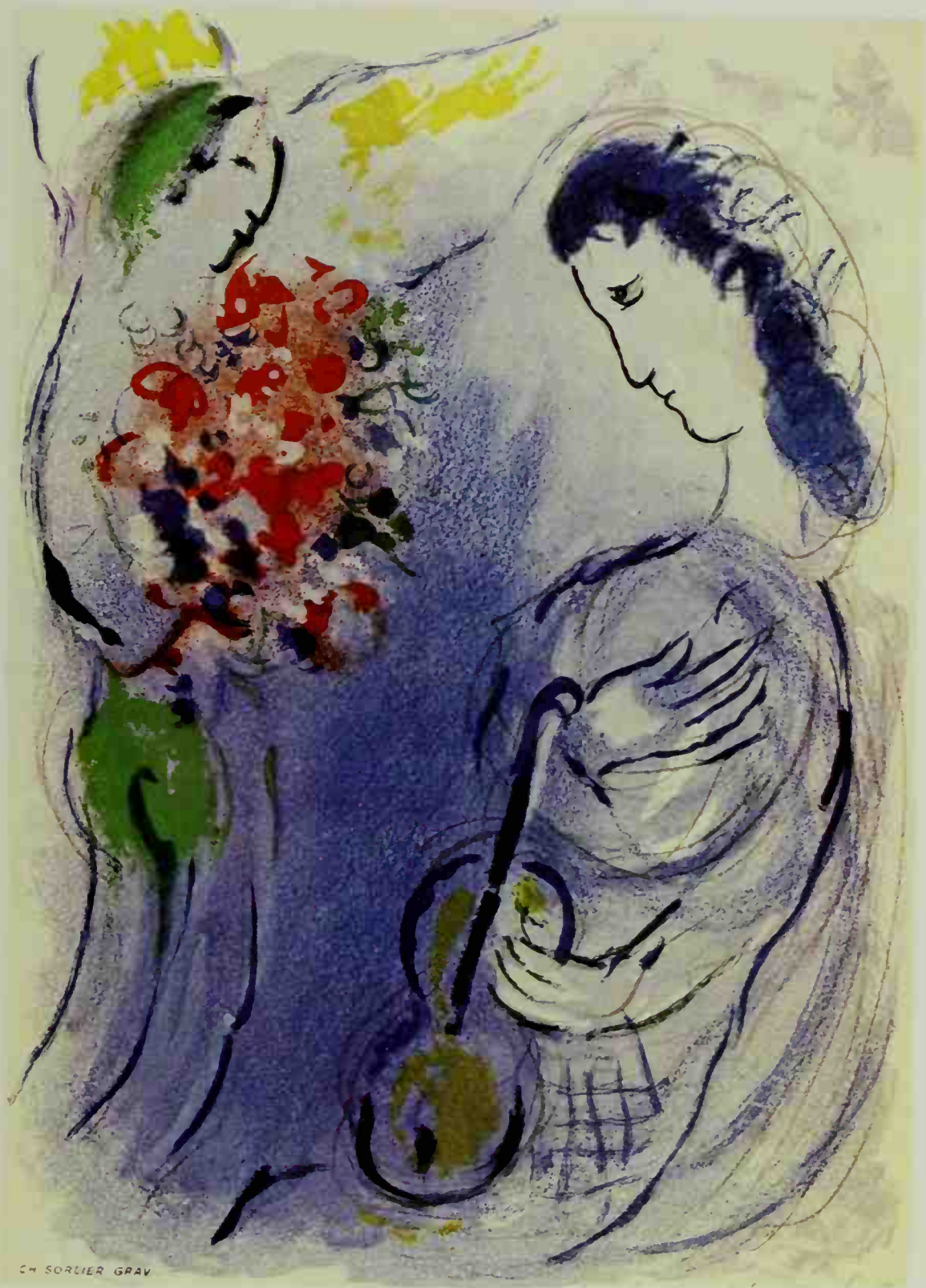


CS 24. THE GLADIOLI (1965).



Format : Paper 42.5 × 31 cm. Illustration 33 × 25 cm.
A few proofs, signed but not numbered.

CS 25. THE ANGEL OF MUSIC (1967).



Format : Paper 40 × 29 cm. Illustration 31.5 × 22.5 cm.
Program for a recital by Nadia Boulanger.
A few proofs, signed but not numbered.



NICE AND THE CÔTE D'AZUR.

1967

Two hundred and thirty five proofs of this set of twelve lithographs were run off. They were produced as follows :

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. These proofs were sold individually. This set was reunited in an album *Nice et la Côte d'Azur*. Format 73 × 52 cm.

75 copies, signed and numbered in Roman numerals, on Arches wove paper.

10 artist's copies.

In addition, a few copies, not commercialized, were run off for the copyright deposit and for collaborators.

Each plate is signed and numbered in Roman numerals.

This album also contains the poster *Angel Bay* executed by Chagall in 1962 (*Chagall's Posters*, p. 39).

Chagall engraved two original color lithographs, a chapter heading and a tail-piece especially for this album to accompany the text by Monsieur Jean Adhémar, Director of the *Cabinet des Estampes* at the *Bibliothèque Nationale*, Paris (*The Lithographs of Chagall IV*, n° 485 and 486).

It is well known, and especially evident in this work, that the Mediterranean awakens in Chagall a sensation of well-being and plenitude just as the bright sun and flowers awaken in him a sense of freedom. The same feelings are to be found in the works of the most remarkable of those Russians who lived on the Coast during the XIXth century. This was notably the case with Tchekov who, while at Nice in 1897-1898, was also filled with wonder by the sea and flowers, by that « tender and moving » sea, by those « extraordinary » flowers which, « in an incredible mass, inundate the steps » (Correspondence, 1st October and 14th December 1897).

In these gouaches, one rediscovers the characters dear to Chagall : those lovers in the firmament, those men whom Malaparte saw walking on « the roof of the storm, on the guttering of the clouds », the woman with flowers and the Sirene, the most poignant symbol of Nice. There are also those visions, the memory of which pursued him from childhood, from his days in Vitebsk, which he called the « invisible, supposedly illogical form of the object » and which we come to perceive like him. Above all, there are the midday sun and the brilliancy of his flowers. They explain the richness of tones in these lithographs, the beauty and harmony of the colors, the deep blue, the somber vividness of the reds, the haunting garland of flowers.

Jean Adhémar





CS. 26. SUNSET.

Format : Paper 73 × 52 cm. Illustration 60 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



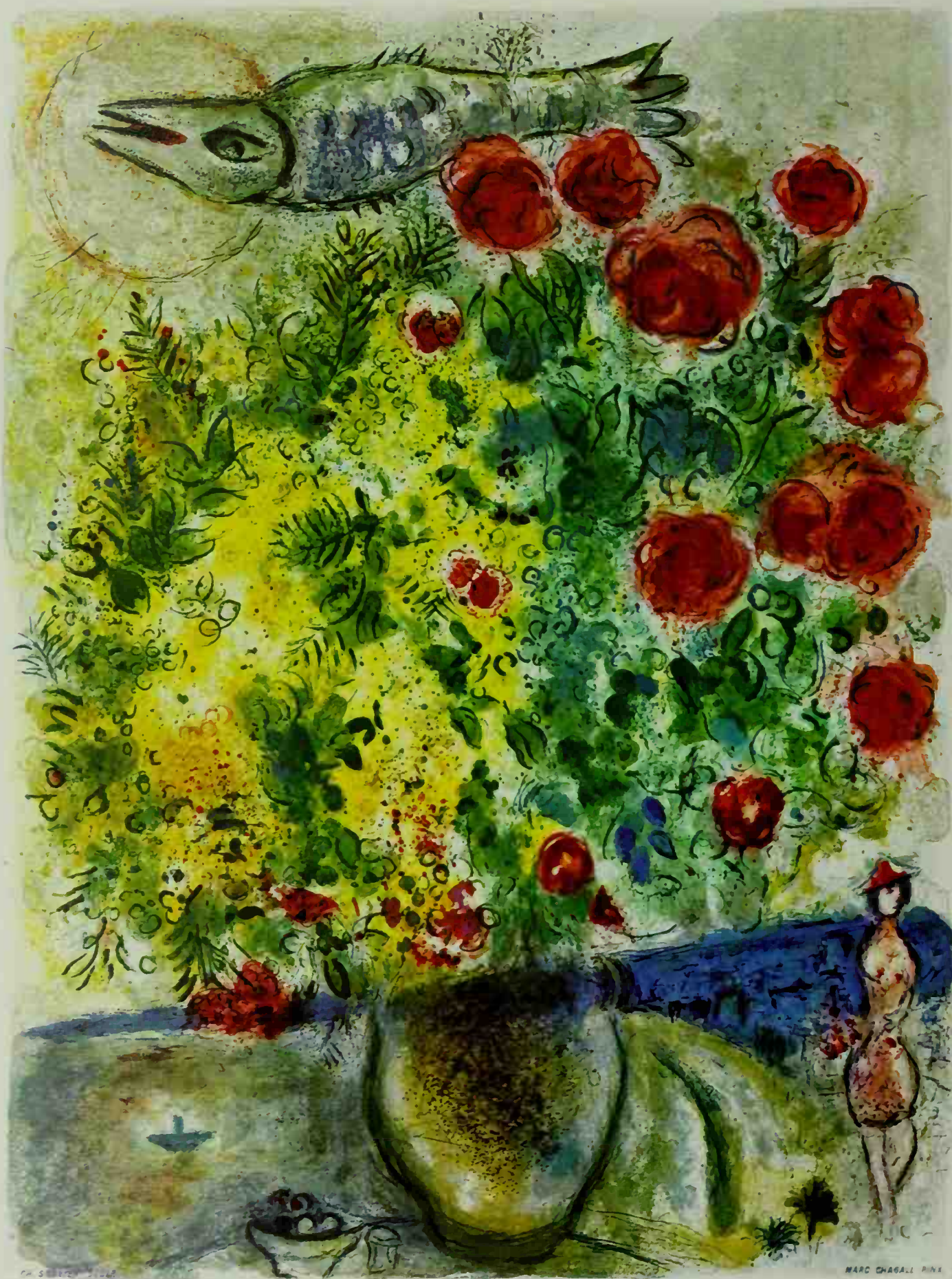
CS. 27. SIRENE WITH POET.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS. 28. SIRENE AND FISH.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS. 29. ROSES AND MIMOSA.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



C 30. ANGEL BAY WITH A BOUQUET OF ROSES.

Format: Paper 73 × 52 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 31. AVENUE DE LA VICTOIRE AT NICE.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 32. COUPLE IN MIMOSA.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 33. CARNAVAL OF FLOWERS.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 34. COUPLE AND FISH.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 35. SIRENE WITH PINE.

Format : Paper 73 × 52 cm. Illustration 63.5 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.

NICE AND THE CÔTE D'AZUR.



CS 36. FIANCES IN THE SKY AT NICE.

Format : Paper 73 × 52 cm. Illustration 61 × 46 cm.

150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs, signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.



CS 37. WOMAN WITH BOUQUET.

Format : Paper 73 × 52 cm. Illustration 62 × 46 cm.
150 proofs, signed and numbered in Arabic numerals, on Arches wove paper. 75 proofs,
signed and numbered in Roman numerals, on Arches wove paper. 10 artist's proofs.

NICE AND THE CÔTE D'AZUR.

1. SUNSET.
2. SIRENE WITH POET.
3. SIRENE AND FISH.
4. ROSES AND MIMOSA.
5. ANGEL BAY WITH A BOUQUET OF ROSES.
6. AVENUE DE LA VICTOIRE AT NICE.
7. COUPLE IN MIMOSA.
8. CARNAVAL OF FLOWERS.
9. COUPLE AND FISH.
10. SIRENE WITH PINE.
11. FIANCES IN THE SKY AT NICE.
12. WOMAN WITH BOUQUET.





Format : 100 × 66 cm.

200 numbered, signed proofs on Arches wove paper.

A few artist's proofs.

This composition was used for the poster advertising the first performance of Mozart's *Magic Flute* with scenery and costumes by Chagall at the Metropolitan Opera, New York, the 19th February 1967 (*Chagall's Posters*, p. 107).

This poster, initially printed as a lithograph, has been fraudulently reproduced to the same format as a photo-engraving. This forgery has no collector's value.

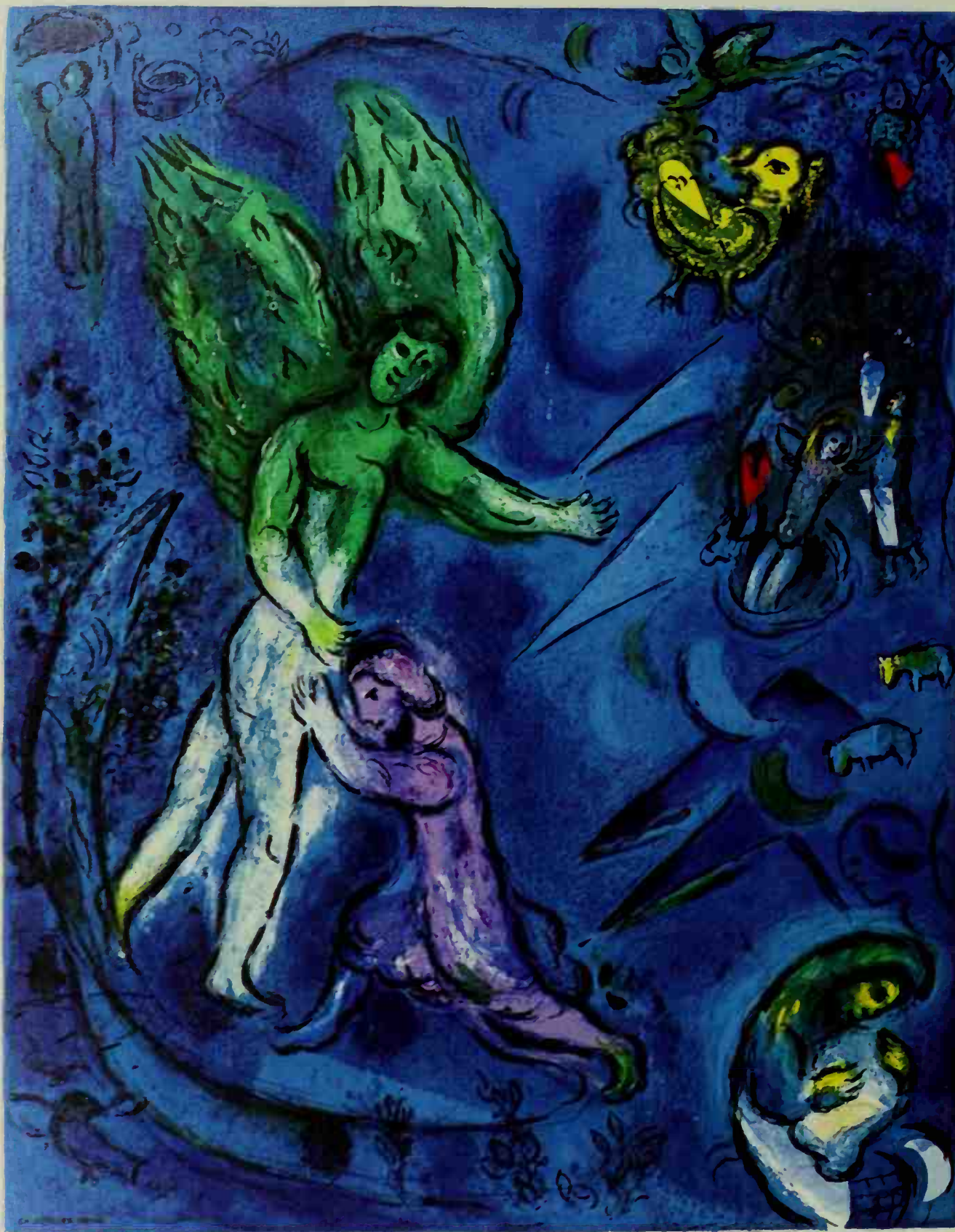


Format 102 × 66.5 cm.

200 numbered, signed proofs on Arches wove paper.

On this first version, this composition was used as a poster for the Metropolitan Opera, New York (*Chagall's Posters*, p. 109).

Chagall added numerous colors to produce this second version which was only run off as a print.



Format : Paper 75.5 × 56 cm. Illustration 52 × 41 cm.
200 numbered, signed proofs on Arches wove paper.

This composition was used for the poster advertising the exhibition marking the donation of the *Message Biblique* by Marc and Valentina Chagall to the *Musée du Louvre*, Paris (*Chagall's Posters*, p. 125).



Format : Paper 71 × 52 cm. Illustration 55.5 × 43 cm.

200 numbered, signed proofs on Arches wove paper.

This composition was used for the poster advertising the seventh biennale of painting at Menton (*Chagall's Posters*, p. 115).

This poster, initially printed as a lithograph, has been fraudulently reproduced to the same format as a photo-engraving. The dry mark M/Mourlot does not appear in this forgery which has no collector's value.



CH. SORLIER GRAV

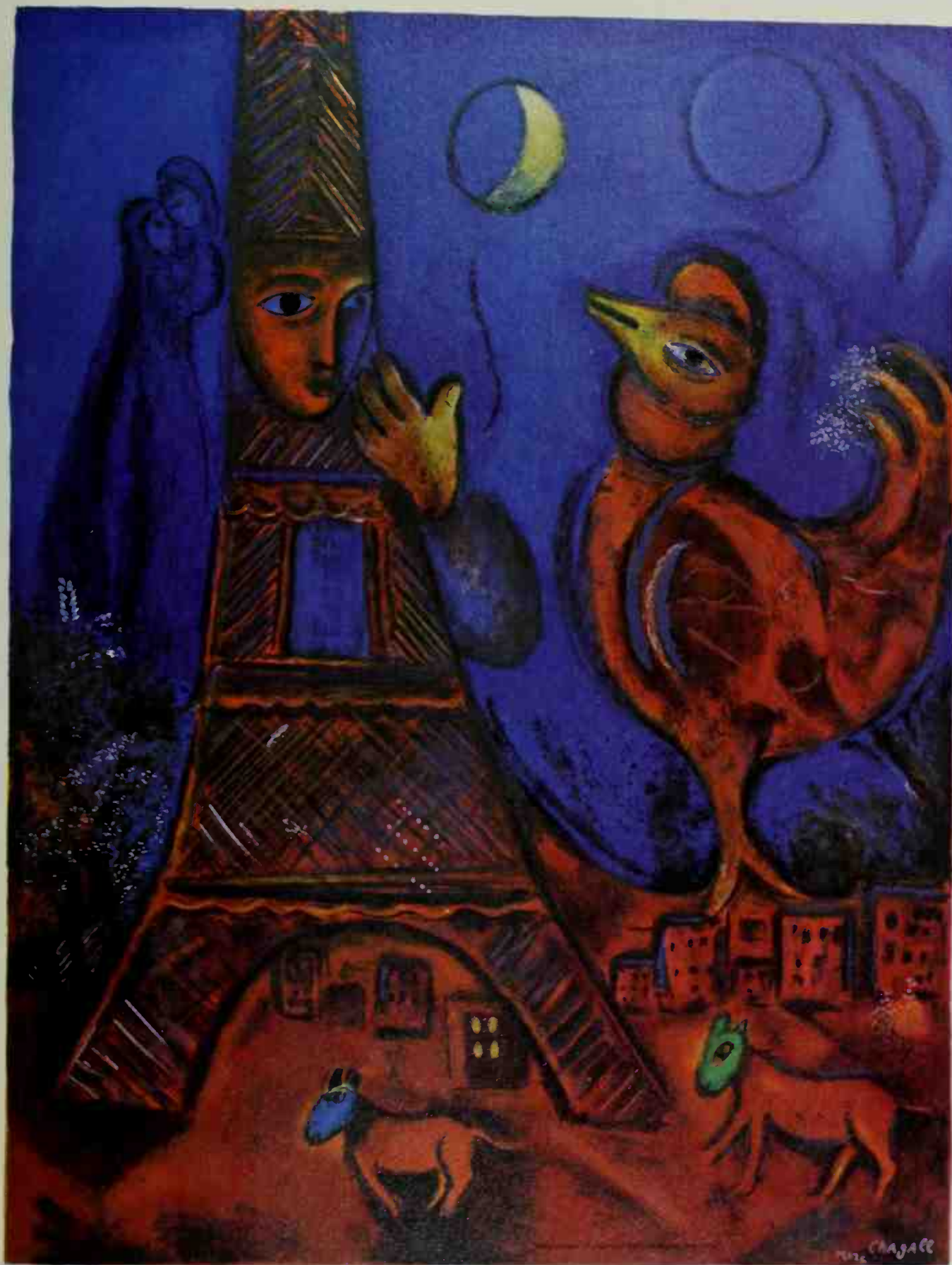
Format : Paper 32.5 × 27 cm. Illustration 20 × 16.5 cm.
60 proofs with wide margins, signed and numbered in Roman numerals, on Arches
wove paper.

A few artist's proofs.

This plate, executed from an original Chagall lithograph, was used as the cover of a
brochure printed for the tenth anniversary of the *Fondation de la Bourse de la Vocation*,
Paris, December 1969.

This interpretive engraving, which bears the name of the engraver, must not be
taken for an original engraving. It is numbered in Roman numerals and signed
« Chagall » on the far right (whereas the normal signature is « Marc Chagall »).

There cannot be any confusion between this reproduction and the Master's original
plate. The latter has a larger format (Paper 47 × 36 cm. Illustration 28 × 23.5 cm)
and was uniquely printed on Japan imperial paper. The 35 copies, numbered in
Arabic numerals and signed as normal by Marc Chagall, do not bear the name of
the engraver (*The Lithographs of Chagall IV*, n° 601).



Format : Paper 91 × 59 cm. Illustration 63 × 47 cm.

A few artist's proofs, signed but not numbered, on Arches wove paper.

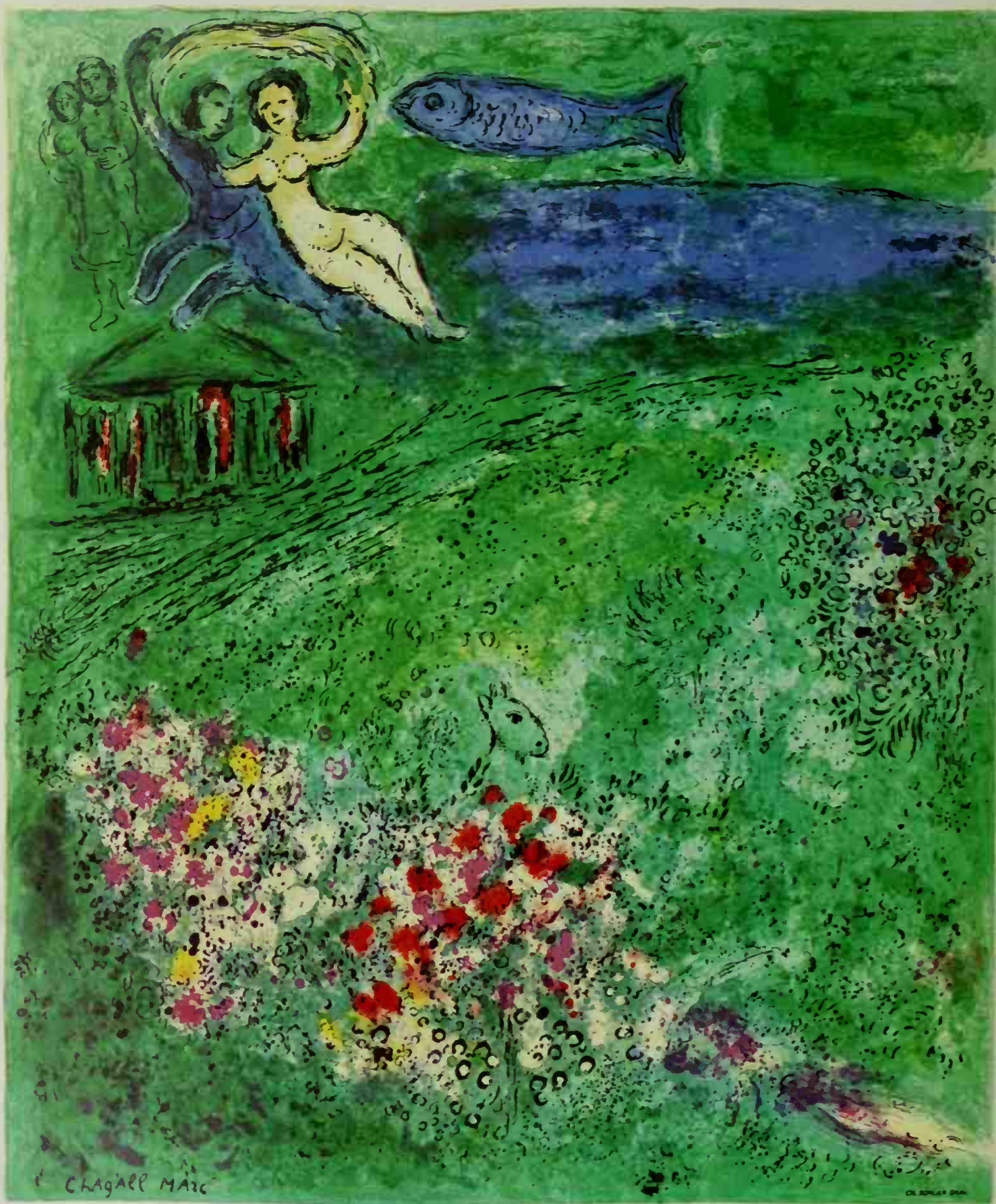
This composition was used for an exhibition of Chagall's works at the Museum of Budapest.

A few unscrupulous dealers, wanting to pass off this poster for the original print reproduced below, cut off the text, leaving the image in a narrow pale ochre frame.

The original lithograph was printed with wide margins.

Proofs mutilated in this way have lost all their collector's value

(*Chagall's Posters*, p. 133).



Format : Paper 74.5 × 65.5 cm. Illustration 51.5 × 43 cm.

A few artist's proofs, signed but not numbered, on Arches wove paper.

This composition was used for the poster of the exhibition *Hommage à Tériade* held at the *Grand Palais*, Paris (*Chagall's Posters*, p. 135).

CS 45. THE ANGEL OF JUDGEMENT (1974).



Format : Paper 72 × 54.5 cm. Illustration 52 × 43 cm.
200 numbered, signed proofs on Arches wove paper.

This composition was used for the poster of an exhibition of the Master's works held at the
Musée National Message Biblique, Nice (Chagall's Posters, p. 139).
Published by *Editions des Amis du Message Biblique Marc Chagall, Nice.*



Format : Paper 75 × 53 cm. Illustration 52 × 43 cm.
200 numbered, signed proofs on Arches wove paper.

This composition was used for the poster marking the inauguration of the *Musée National Message Biblique Marc Chagall* at Nice, the 7th July 1973, on the anniversary of the Master's birth (*Chagall's Posters*, p. 137).

Published by *Editions des Amis du Message Biblique Marc Chagall*, Nice.



Format : Paper 70.5 × 63.5 cm. Illustration 51.5 × 43 cm.

200 numbered, signed proofs on Arches wove paper.

This composition was used for a poster advertising the *Musée National Message Biblique Marc Chagall* in Japan (*Chagall's Posters*, p. 143).

Published by *Editions des Amis du Message Biblique Marc Chagall*, Nice.



Format : Paper 75 × 50.5 cm. Illustration 56.5 × 44.5 cm.
150 numbered, signed proofs on Arches wove paper. This composition was used for the poster of an exhibition of Chagall's works at the *Musée du Louvre*, Paris. About thirty artist's proofs were signed and dedicated to collaborators of the exhibition. They were not numbered. Published by *Editions des Musées Nationaux*, Paris.

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by Charles Sorlier
under Marc Chagall's direction

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