THE PARIS OF Toulouse-Lautrec
PRINTS AND POSTERS
FROM THE MUSEUM OF MODERN ART

MoMA
THE PARIS OF TOULOUSE-LAUTREC
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TRUSTEES OF THE MUSEUM OF MODERN ART
The connection between Henri de Toulouse-Lautrec and The Museum of Modern Art dates back to the institution’s earliest days. In 1931, just two years after it was founded, the Museum presented *Toulouse-Lautrec, Redon*, an exhibition that recognized Lautrec as a fundamental figure in the history and development of modern art. Since that time, he has been the subject of several important monographic exhibitions at MoMA, culminating in a landmark retrospective in 1985. As the Museum deepens its commitment to the artists of the present, it continues to recognize its responsibility to reexamine the artists of the past. Thus, it is with great pleasure that we present *The Paris of Toulouse-Lautrec: Prints and Posters from The Museum of Modern Art*, the first monographic exhibition devoted to Lautrec’s work at MoMA in almost thirty years.

This project celebrates the Museum’s outstanding collection of approximately two hundred prints and posters by Lautrec. In lithography—the cornerstone of his practice—Lautrec demonstrated intrepid experimentation and utter mastery, making both posters for the streets of Paris and editions for the collector’s living room, as well as *livres d’artiste* and illustrations for magazines, journals, menus, theater programs, books, and song sheets. The works by Lautrec in the Museum’s collection, spanning the breadth of the artist’s decade-long mature career, both exemplify this range and brilliantly evoke Lautrec’s milieu and central preoccupation: fin-de-siècle Paris—high and low, onstage and off, at work and at play.

The Museum’s collection owes much to Abby Aldrich Rockefeller, one of the institution’s three co-founders and a dedicated print enthusiast. By 1932 her own collection included three of Lautrec’s most important posters—*Babylone d’Allemagne* (1894), *L’Aube* (1896), and *La Troupe de Mademoiselle Églantine* (1896). These were included in her monumental 1940 gift to MoMA of 1,600 engravings, woodcuts, and lithographs by various artists, which formed the core of the print collection. Mrs. Rockefeller’s subsequent gift of sixty-one lithographs by Lautrec, in 1946, made MoMA’s holdings of works by the artist among the best in the country. David Rockefeller, himself a great champion of The Museum of Modern Art, has honored his mother’s legacy by generously lending four works from his collection to this exhibition.

Sarah Suzuki, Associate Curator of Drawings and Prints, has created a thoughtful and lively exhibition and catalogue that beautifully showcase Lautrec’s prints and posters while also exploring their relationship to the time and place of their creation. I extend my gratitude to her and to MoMA’s exceptional staff for their dedication and professionalism in realizing this project.

Glenn D. Lowry
Director, The Museum of Modern Art
Plate 5
MARY HAMILTON from the portfolio
LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17 ¾ x 12 ¾ in. (43.7 x 32.1 cm)
The Louis E. Stern Collection, 1964

Plate 6
PAULA BRÉBION from the portfolio
LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17 ¾ x 12 ¾ in. (43.7 x 32.1 cm)
The Louis E. Stern Collection, 1964
Plate 7

AUX AMBASSADEURS (AT THE AMBASSADEURS). 1894
Lithograph, sheet: 24 7/16 x 16 7/8 in. (61.4 x 43 cm)
David and Peggy Rockefeller Collection
Plate 8
ARISTIDE BRUANT from the portfolio LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17½ x 12½ in. (43.8 x 32.3 cm)
The Louis E. Stern Collection, 1964

Plate 9
ARISTIDE BRUANT. 1893
Lithograph, sheet: 33¼ x 23¼ in. (84.5 x 60.3 cm)
Grace M. Mayer Bequest, 1997

Plate 10
ARISTIDE BRUANT DANS SON CABARET (ARISTIDE BRUANT IN HIS CABARET). 1893
Lithograph, sheet: 53¼ x 37½ in. (136 x 96.3 cm)
Gift of Emilio Sanchez, 1961
Plate 17
**AU MOULIN ROUGE: UN RUDE! UN VRAI RUDE!**
(At the moulin rouge: a ruffian! a real ruffian!)
from the journal *L’ESCARMOUCHE* (December 10, 1893)
Halftone relief, page: 15¾ x 11¾ in. (39 x 29.9 cm)
The Louis E. Stern Collection, 1964

Plate 18
**AU MOULIN ROUGE: L’UNION FRANCO-RUSSE**
(At the moulin rouge: the franco-russian union)
from the journal *L’ESCARMOUCHE* (January 7, 1894)
Halftone relief, page: 15¾ x 11¾ in. (39 x 29.9 cm)
The Louis E. Stern Collection, 1964
Plate 19
LA CLOWNESSE AU MOULIN ROUGE
(THE CLOWNESS AT THE MOULIN ROUGE). 1897
Lithograph, sheet: 15¾ x 12⅞ in. (40.4 x 32.3 cm)
Gift of Abby Aldrich Rockefeller, 1946
Plate 34

JANE AVRIL from the portfolio LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17 3/8 x 12 3/8 in. (43.5 x 31.7 cm)
The Louis E. Stern Collection, 1964

Plate 35

JANE AVRIL. 1893
Lithograph, sheet: 49 3/8 x 36 3/8 in. (126 x 91.8 cm)
Gift of A. Conger Goodyear, 1954
Plate 36
LA TROUPE DE MADEMOISELLE ÉGLANTINE
(MADÉMOISELLE ÉGLANTINE’S TROUPE). 1896
Lithograph, sheet: 24 \( \frac{1}{4} \) x 31 \( \frac{3}{4} \) in. (61.6 x 79.4 cm)
Gift of Abby Aldrich Rockefeller, 1940
Plate 37

JANE AVRIL. 1899
Lithograph, sheet: 22 7/8 x 15 in. (56 x 38.1 cm)
Gift of Abby Aldrich Rockefeller, 1946
Plate 38
Cover for the journal L'ESTAMPE ORIGINALE. 1893
Lithograph, sheet: 23 ¾ x 32 ¾ in. (58.5 x 83.2 cm)
Grace M. Mayer Bequest, 1997
Plate 39
DIVAN JAPONAIS, 1893
Lithograph, sheet: 31 7/8 x 24 3/8 in. (81.2 x 62.2 cm)
Abby Aldrich Rockefeller Fund, 1949
Plate 48
Poster for *ELLES*. 1896
Lithograph, sheet: 26 3/4 x 19 5/8 in. (68 x 49.8 cm)
Gift of Mr. and Mrs. Richard Rodgers, 1961
Plates 49

MADEMOISELLE CHA-U-KAO, LA CLOWNESSE ASSISE  
(MADEMOISELLE CHA-U-KAO, THE SEATED CLOWNESS)

from the portfolio ELLES. 1896

Lithograph, sheet: 20⅞ x 15⅞ in. (53 x 40.2 cm)  
Gift of Abby Aldrich Rockefeller, 1946
Plate 63

**NAPOLEON.** 1895
Lithograph, sheet: 25½ x 19½ in. (65.3 x 49.8 cm)
Gift of Abby Aldrich Rockefeller, 1946

Plate 64

**BABYLONE D’ALLEMAGNE (GERMAN BABYLON).** 1894
Lithograph, sheet: 46½ x 33½ in. (118.3 x 84.3 cm)
Gift of Abby Aldrich Rockefeller, 1940
Babylone d'Allemagne
par
Victor Joze
Chez tous les libraires