

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

CHECKLIST

GODS, HEROES, AND SHEPHERDS

August 23 - November 10, 1974

Dates enclosed in parenthesis do not appear on the works. Dimensions given are in inches, height preceding width: plate or composition size for prints, and page size for illustrated books.

PRINTS

BRAQUE, Georges

French, 1882 - 1963

Plate 3 from the portfolio Hesiod: Theogony. (1932). Etching, 14 3/8 x 11 3/4". Purchase. 321.51.3. (Photo: RP 907)

Plate 5 from the portfolio Hesiod: Theogony. (1932). Etching, 14 7/16 x 11 13/16". Purchase. 321.51.5

Plate 16 from the portfolio Hesiod: Theogony. (1932). Etching, 14 7/16 x 11 3/4". Purchase. 321.51.16

Io. (1944). Lithograph, printed in color, 12 1/8 x 17 1/8". Acquired through the Lillie P. Bliss Bequest. 114.46. (Photo: S-8829)

Helios. (1946). Lithograph, printed in color, 14 x 11 1/2". Gift of Victor S. Riesenfeld. 318.48. (Photo: S-8686)

DUFY, Raoul

French, 1877 - 1953

Apollo. (1911). Woodcut, 10 1/8 x 8 1/8". Purchase. 328.51

KLEE, Paul

German, 1879 - 1940

Perseus. 1904. Etching, 5 x 5 5/8". Purchase. 496.49. (Photo: S-11.657)

LIPCHITZ, Jacques

American, born Lithuania, 1891-1973

The Rape of Europa from the portfolio 12 Drawings for Prometheus. 1941. Etching, printed in color, 6 7/8 x 5 3/8". Curt Valentin Bequest. 101.56

MAILLOL, Aristide

French, 1861 - 1944

Leda. (1924). Lithograph, printed in color, 6 1/2 x 9 3/8". Given anonymously. 521.42

MATISSE, Henri

French, 1869 - 1954

Icarus from the album Jazz. Paris, Tériade, 1947. Pochoir (hand colored stencil), 16 1/4 x 10 3/4". Gift of the artist. 291.48.8. (Photo: S-8679)

PICASSO, Pablo

Spanish, 1881 - 1973

Bacchanal with Minotaur. 1933. Etching, 11 11/16 x 14 3/8". Purchase. 228.49. (Photo: S-9108)

Minotaur Caressing a Sleeping Woman. 1933. Drypoint, 11 5/8 x 14 3/8". Purchase. 236.49. (Photo: S-8197)

Blind Minotaur Guided by a Little Girl in the Night. (1934). Etching and aquatint, 9 11/16 x 13 5/8". Abby Aldrich Rockefeller Fund. 90.49. (Photo: S-8215)

The Pipes. (1946). Etching, printed in color, 10 11/16 x 13 15/16". Acquired through the Lillie P. Bliss Bequest. 241.47. (Photo: S-8194)

Fauns and Centauress. 1947. Lithograph, 19 7/16 x 25 3/8". Acquired through the Lillie P. Bliss Bequest. 258.47. (Photo: Studly W-69)

Faun Musician No. 5. (1948). Lithograph, 26 7/8 x 20 1/8". Purchase. 105.52

REDON, Odilon

French, 1840 - 1916

Cyclops, plate III from the portfolio Origines. (1883). Lithograph, 8 3/8 x 7 13/16". Gift of Victor S. Riesenfeld. 110.55. (Photo: Mathews 5692)

The Chimera Looked at Everything with Horror, plate IV from the portfolio Night. (1886). Lithograph, 9 13/16 x 7 1/4". Gift of Abby Aldrich Rockefeller. 542.40. (Photo: S-16.414)

Pegasus Captive. (1889). Lithograph, 13 3/8 x 11 5/8". Lillie P. Bliss Collection. 110.34. (Photo: Juley 339)

ROHLFS, Christian

German, 1849 - 1938

Cerberus. (1912). Linoleum cut, printed in color, 8 5/8 x 9 1/4". Matthew T. Mellon Foundation Fund. 32.62

ILLUSTRATED BOOKS

BERNARD, Emile

French, 1868 - 1941

L'Odyssée by Homer. Paris, Ambroise Vollard, 1930. 51 woodcuts, with hand colored additions, 15 1/16 x 11 1/4". The Louis E. Stern Collection. 678.64 A-B

BONNARD, Pierre

French, 1867 - 1947

Les Pastorales, ou Daphnis et Chloé by Longus Sophista. Paris, Ambroise Vollard, 1902. 151 lithographs, 11 1/2 x 9 1/2". The Louis E. Stern Collection. 685.64

BRAQUE, Georges

French, 1882 - 1963

La Théogonie by Hesiod. Paris, Maeght Editeur, 1955. 18 etchings, 17 1/2 x 12 3/4". The Louis E. Stern Collection. 712.64

de CHIRICO, Giorgio

Italian, born Greece 1888

Mythologie by Jean Cocteau. Paris, 4 Chemins, 1934. 10 lithographs, 11 1/16 x 8 7/8". The Louis E. Stern Collection. 764.64

DERAIN, André

French, 1880 - 1954

Héroïdes by Ovid. Paris, Société des Cent-Une, 1938. 15 etchings, 12 x 9 1/4". The Louis E. Stern Collection. 794.64

Le Satyricon by T. Petronius Arbiter. Paris, 1951. 36 etchings, 17 3/8 x 13 1/8". The Louis E. Stern Collection. 796.64 A-B-C

DUFY, Raoul

French, 1877 - 1953

Le Bestiaire, ou Cortège d'Orphée by Guillaume Apollinaire. Paris, Deplanche, 1911. 30 woodcuts, 13 1/16 x 10". The Louis E. Stern Collection. 811.64 A-B

HAJDU, Etienne

French, born Rumania 1907

Heraclite by Heraclitus of Ephesus. Paris, Adrian Frutiger, 1965. 16 inkless intaglios, 17 1/2 x 13 3/4". Monroe Wheeler Fund. 826.65

KUPKA, Frank

Czechoslovakian, 1871 - 1957

Promètheus by Aeschylus. Paris, Auguste Blaizot, 1924. 18 etchings, 10 1/2 x 7 1/2". Given anonymously. 311.66

LAURENS, Henri

French, 1885 - 1954

Les Idylles by Theocritus. Paris, Tériade Editeur, 1945. 37 wood engravings, 13 1/16 x 9 15/16". The Louis E. Stern Collection. 881.64

MAILLOL, Aristide

French, 1861 - 1944

Les Eglogues by Virgil. Weimar, Cranach Presse, 1926. 43 woodcuts, 12 3/4 x 9 7/8". The Louis E. Stern Collection. 899.64

Les Pastorales, ou Daphnis and Chloé by Longus Sophista. London, A. Zwemmer, 1937. 52 woodcuts, 7 13/16 x 5 5/16". The Louis E. Stern Collection. 903.64 A-B

Les Géorgiques by Virgil. Paris, Philippe Gonin, 1937-1943. 122 woodcuts, 12 13/16 x 9 1/2". The Louis E. Stern Collection. 904.64 A-B

MATISSE, Henri

French, 1869 - 1954

Pasiphaé, Chant de Minos by Henri de Montherlant. Paris, Martin Fabiani, 1944. 50 linoleum cuts, 12 15/16 x 9 3/4". The Louis E. Stern Collection. 926.64

PICASSO, Pablo

Spanish, 1881 - 1973

Les Métamorphoses by Ovid. Lausanne, Albert Skira, 1931. 15 etchings, 12 13/16 x 10 3/8". The Louis E. Stern Collection. 968.64

Lysistrata by Aristophanes. New York, The Limited Editions Club, 1934. Six etchings, 11 1/2 x 9 1/4". The Louis E. Stern Collection. 970.64

SEGONZAC, André Dunoyer de

French, born 1884

Les Géorgiques by Virgil. Paris, 1947. 119 etchings, 17 7/8 x 13 5/16". The Louis E. Stern Collection. 1055.64 A-B

SELIGMANN, Kurt

American, born Switzerland, 1900 - 1962

The Myth of Oedipus edited by Meyer Schapiro. New York, Durlacher Bros., 1944. Six etchings, 22 11/16 x 15 5/16". Gift of Henry Church. 14.44 (Photo: S-9356)

SCULPTURES

LIPCHITZ, Jacques

American, born Lithuania, 1891 - 1973

The Rape of Europa, II. (1938). Bronze, 15 1/4 x 23 1/8". Given anonymously. 193.42. (Photo: Studly J-20)

SINTENIS, Renée

German, 1888 - 1965

Daphne. (1930). Bronze, 56 1/2" high. Abby Aldrich Rockefeller Fund. 337.39. (Photo: S-2506)

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GODS, HEROES, AND SHEPHERDS

August 23 - November 10, 1974

WALL LABEL

The prints and illustrated books included in this exhibition represent a selection of modern works centering on themes drawn from classical Greek and Roman tales and myths. Because of the prominence in France of two great traditions - classicism and book illustration - the majority of these works were created by artists who lived in France. Their prints reflect a break with academicism and the emergence of a new classical idiom.

Neoclassicism developed in France towards the end of the 18th century following the archaeological excavations in Pompeii and Herculaneum. The simplicity of the classical Greek style was in direct opposition to the florid tastes of the French aristocracy and inspired artists such as David to paint in a restrained and dignified style. After the Revolution, the archaeological treasures seized during Napoleon's conquests and placed in the Louvre provided new sources of inspiration. By 1850, as a conservative reaction against the new materialism and power of the working class, neoclassicism became an official academic art. The Academy objected to the scenes of peasants and landscapes exhibited in the annual Salon and so its undistinguished artists carried on the tradition of adhering to recommended classical models such as the newly popular Venus de Milo. "Classical" had now become synonymous with "exemplary". It was a dogmatic and imitative style of art.

As society became more industrialized and the interest in science grew, ancient myths lost their appeal to the academies. Following in the wake of the intellectual revolution towards the end of the 19th century, artists broke completely with academic tradition. Content increasingly became as important as form, and artists looked to exotic and primitive themes for new inspiration. No longer were the principles of ideal beauty found in classical Greek art as important as the sometimes monstrous and revolting themes found in Greek myths. Redon, under the influence of Moreau and the symbolist writer Mallarmé, revealed his obsession with the horror and power of the supernatural in rich black and white lithographs. Taking Greek mythology solely as a point of departure, Redon chose to portray neither gods nor heroes, but beasts such as the chimera and cyclops which he transformed into haunting and evocative symbols.

Printed books had existed since the 15th century, but it was only in the 19th century that major artists became involved with printmaking as an independent artistic pursuit and illustrated books emerged as important artistic statements. During the 20th century, many members of the School of Paris, steeped in literary culture, chose to illustrate such classical authors as Virgil and Ovid. These illustrations, no longer attached to literal translations of the ancients, reflect the abstractions of 20th-century art.

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In 1902, Ambroise Vollard, the foremost publisher of the School of Paris, chose Bonnard to illustrate his second venture into book publishing, an edition of the love story of Daphnis and Chloë. Bonnard carefully followed the text, executing delicate lithographs that contrast with the boldness of the Grandjean type. In 1908, Count Harry Kessler, director of the Cranach Presse in Weimar, struck by the classical character of Maillol's sculpture, invited the artist to accompany him to Greece, where Maillol felt a spiritual intimacy with the ancients. When Maillol chose to illustrate Virgil's Les Eglogues, however, his inspiration came not from history but from his own memories of pastoral life in the South of France. Because Kessler wanted to publish a book in which the illustrations and typography blended harmoniously, Maillol prepared monumental woodcuts that united spiritually with the 15th-century Venetian font. Segonzac, also commissioned by Vollard, illustrated Virgil's Les Géorgiques, and like Maillol, was inspired by the French countryside, where he spent 15 years etching his scenes from nature directly on copper.

The most prominent School of Paris artists to return to classical themes after World War I were Braque and Picasso. Inspired by Etruscan bronze mirror engravings and Greek vase painting, Braque adapted a style akin to the late archaic period. When, in 1932, Vollard commissioned Braque to illustrate Hesiod's La Théogonie, the fluid and rhythmic etched lines and the presentation of the gods' heads in profile evoked the archaic spirit.

Like all art students of the 19th century, Picasso learned to draw from antique casts. His contact with the Russian ballet, which was then a neoclassic form of art, and his travels to Rome and Pompeii in 1917 during rehearsals of the ballet Parade, may have inspired him to turn in the early '20s to a monumental style reminiscent of classicism. Around 1928, the young publisher Albert Skira engaged Picasso to illustrate his first major book in large format, Ovid's Metamorphoses. In his classical figure style, the etchings are reduced to pure and simply drawn outlines without any shading. By 1933, Picasso's prints became highly subjective and full of connotations of personal meaning. Influenced by the ritual of the Spanish bullfight, Picasso transformed the hero into a mythological beast, the minotaur: half man, half bull. In the modern tradition, Picasso did not rely on a strict interpretation of this Cretan legend but transformed the myth into a combination of contemporary life and private fantasy.

Alexandra Schwartz