"ARTISTS AND THE AVANT-GARDE THEATER IN PARIS, 1887 - 1900"

ON VIEW AT THE NATIONAL GALLERY OF ART, JUNE 7 - SEPTEMBER 7, 1998

WASHINGTON, D.C. -- The unique relationship between the visual and performing arts in turn-of-the-century Paris will be revealed by works Artists and the Avant-Garde Theater in Paris, 1887 - 1900. The exhibition includes sixty-seven illustrated theater programs by twenty-nine artists, including Parisian artists Henri de Toulouse-Lautrec, Pierre Bonnard, Edouard Vuillard, Paul Signac, and Henri-Gabriel Ibels, as well as foreign artists living in Paris such as Edvard Munch, who were commissioned to decorate the covers of the theater programs with original prints. This exhibition celebrates the generous gift of some 155 playbills given to the Gallery by collectors Liane W. Atlas and her late husband Martin Atlas of Washington, D.C., and by the Atlas Foundation.


"The National Gallery is very fortunate to have these outstanding theater programs by such important and talented artists from the renowned Atlas Collection --
avant-garde...page 2

one of the finest collections of French late nineteenth-century playbills," said Earl A. Powell III, director, National Gallery of Art. "Formed over three decades, the collection offers an extraordinary range of artistic styles, from realism to symbolism, as well as varied aspects of Parisian life."

The catalyst for the dynamic relationship between the visual and performing arts was the creation of the innovative Théâtre Libre in 1887 followed by the Théâtre de L’Oeuvre in 1893. These avant-garde theaters presented naturalistic dramas that addressed current social issues and psychological states of the characters at a time when traditional theaters were producing predictable moralistic plays. The exhibition is comprised of four galleries, two devoted to programs from each of these two theaters.

Directors of the avant-garde theaters commissioned artists to illustrate programs, thus exposing audiences not only to daring new dramatic productions but also to new aesthetic concepts in the visual arts. Some programs illustrated a scene from the play, but many compositions had little or nothing to do with the play’s content. Featuring original designs on theater programs was part of a larger movement among the artistic avant-garde to reinvigorate the decorative arts in France and educate and elevate the taste of the bourgeoisie. The playbills were meant to be taken home and hung on the walls, providing theatergoers with the opportunity to build a collection of fine prints by some of the most innovative artists of the day.

Henri de Toulouse-Lautrec (French, 1864 - 1901) began a lasting affiliation with avant-garde theater with his commission for the Théâtre Libre’s performance of Une
Faillite (The Bankruptcy). Also in the exhibition is his playbill for Le Missionnaire (The Missionary), whose cover focuses on the theater audience instead of the content of the play. Lautrec liked to depict his friends, including the elegantly dressed woman who appears to be Jane Avril, a dancer at the Moulin Rouge and other cabarets frequented by the artist.

In November 1890, when the naturalist Théâtre Libre was reaching its zenith, Edouard Vuillard (French, 1868 - 1940) illustrated programs for Monsieur Bute and L'Amant de sa femme (His Wife's Lover). Vuillard, who subsequently helped found the Théâtre de L'Oeuvre, generally featured images closely associated with the content of the plays.

Henri-Gabriel Ibels (French, 1867 - 1936) designed all of the programs for the 1892 - 1893 season of the Théâtre Libre. An illustrator for the popular press, Ibels was a member of the avant-garde artistic circle the Nabis (prophets or seers), along with Vuillard and Bonnard. His program illustrations for plays such as Les Fossiles (The Fossils) and La Belle au bois revant (Dreaming Beauty) displayed the striking distortion of color and simplification of form that characterized the Nabis' art.

Edvard Munch (Norwegian, 1863 - 1944) tended to illustrate key scenes of the plays in styles that evoked the moods of the protagonists. For Peer Gynt by Henrik Ibsen, with music by Edvard Grieg, Munch's lithograph restricts the figures to the borders of the composition while emphasizing the mountainous landscape, thus suggesting the great psychological and physical distance between the characters.
Paul Signac (French, 1863 - 1935) was strongly influenced by the theories for dividing color and opposing complementary colors of nineteenth-century scientist Charles Henry, which resulted in a truer optical impression for the viewer. Signac's pointillist technique, which he used in his canvases, can also be seen in his lithograph for the play La Chance de Françoise (Francoise's Luck).

In addition to works by these prominent artists of the period, the exhibition includes programs by less familiar figures including Abel-Truchet, George Auriol, Tancrede Synave, Jan Toorop, Hermann-Paul, and Théophile Alexandre Steinlen, as well as a scrapbook containing newspaper clippings, reviews, programs, and other memorabilia related to the theater.

EXHIBITION ORGANIZATION

The exhibition has been organized by guest curator Patricia Eckert Boyer, a well-known independent scholar of nineteenth-century art, in collaboration with Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, and assisted by assistant curator Carlotta J. Owens.

CATALOGUE

Accompanying the exhibition is a catalogue written by Patricia Eckert Boyer, which discusses the history of the theaters and the relationships between the artists and the theaters.

The National Gallery of Art, located on the National Mall at 4th Street and Constitution Avenue, is open Monday through Saturday, from 10 a.m. to 5 p.m., and Sunday, from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications device for the Deaf (TDD) at (202) 842-6176 or visit the National Gallery of Art's Web site at www.nga.gov.
Artists and the Avant-Garde Theater in Paris, 1887–1900

June 7 – September 7, 1998

Checklist

☐ Black & White Prints available
● Slides available

Numbers refer to plate numbers in exhibition catalogue

Illustrated in Exhibition Catalogue

1. Adolphe Léon Willette
French, 1857 – 1926
"Chevalerie rustique" (Rustic Chivalry) by Giovanni Verga; "L’Amante du Christ" (Christ’s Lover) by Rodolphe Darzens; "Marié" (Married) by Georges Porto-Riche; "Les Bouchers" (The Butchers) by Fernand Icres, 19 October 1888
color lithograph on wove paper
sheet: 239 x 321 mm (9 7/16 x 12 5/8)

2. Paul Signac
French, 1863 – 1935
"La Chance de Françoise" (Françoise’s Luck) by Georges Porto-Riche;
"La Mort du duc d’Enghien" (The Death of the Duke of Enghien) by Léon Hennique; "Le Cor fleuri" (The Flowered Horn) by Ephraim Mikhaël,
10 December 1888
color lithograph on card
sheet: 160 x 185 mm (6 5/16 x 7 5/16)
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.72

– more –
3. Jean François Raffaëlli  
French, 1850 – 1924  
"La Patrie en danger" (The Nation in Danger) by Edmond and Jules de Goncourt, 19 March 1889  
collotype on wove paper  
sheet, program opened: 235 x 329 mm (9 1/4 x 12 15/16)  
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.60

4. Alexandre Charpentier  
French, 1856 – 1909  
"L’École des veufs" (School for Widowers) by Georges Ancey; "Au Temps de la ballade" (In the Time of Ballads) by Georges Bois, 27 November 1889  
embossing on wove paper  
sheet: 242 x 186 mm (9 1/2 x 7 5/16)  

5. Henri Rivière  
French, 1864 – 1951  
"Les Revenants" (Ghosts) by Henrik Ibsen; "La Péche" (Fishing) by Henri Céard, 30 May 1890  
color lithograph on wove paper  
image: 201 x 297 mm (7 15/16 x 11 11/16);  
sheet: 217 x 311 mm (8 9/16 x 12 1/4)  

6. George Auriol  
French, 1863 – 1938  
"Ménages d’artistes" (Artists’ Households) by Eugène Brieux; "Le Maître" (The Master) by Jean Jullien, 21 March 1890  
color lithograph on wove paper  
image: 217 x 311 mm (8 9/16 x 12 1/4);  
sheet: 228 x 320 mm (9 x 12 5/8)  

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7. Edouard Vuillard
   French, 1868 – 1940
   “Monsieur Bute” by Maurice Biollay; “L’Amant de sa femme” (His Wife’s Lover) by Aurélien Scholl; “La Belle Opération” (The Fine Operation) by Jean Serment, 26 November 1890
   photorelief with watercolor stenciling (pochoir) on wove paper, with publicity for Le Théâtre Libre illustré and L’Echo de la semaine
   sheet, program opened: 215 x 396 mm (8 7/16 x 15 9/16)

8. Pierre Bonnard
   French, 1867 – 1947
   Program Design for the Théâtre Libre, 1890
   pen and black ink with watercolor over graphite on wove paper
   sheet: 314 x 200 mm (12 3/8 x 7 7/8)

9. Alexandre Charpentier
   French, 1856 – 1909
   “Nell Horn” by Léon de Rosny, 25 May 1891
   color lithograph with embossing on wove paper
   sheet: 240 x 186 mm (9 7/16 x 7 5/16)
   National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.15

10. Alexandre Charpentier
    French, 1856 – 1909
    “La Dupe” (The Dupe) by Georges Ancéy; “Son petit coeur” (The Little Heart) by Louis Marsolleau, 21 December 1891
    embossing on wove paper
    sheet: 198 x 147 mm (7 13/16 x 5 13/16)
11. Henri Rivière
French, 1864 – 1951
“Leurs Filles” (Their Daughters) by Pierre Wolff; “Les Fourches caudines” (The Caudine Forks) by Maurice Le Corbeiller; “Lidoire” by Georges Courteline, 8 June 1891
color lithograph on wove paper
image: 165 x 206 mm (6 1/2 x 8 1/8);
sheet: 181 x 224 mm (7 1/8 x 8 13/16)

12. Henri-Gabriel Ibels
French, 1867 – 1936
“Le Grappin” (The Grapnel) by Georges Salandri; “L’Affranchie” (The Emancipated) by Maurice Biollay, 3 November 1892
color lithograph on wove paper
sheet: 239 x 323 mm (9 7/16 x 12 11/16)

13. Henri-Gabriel Ibels
French, 1867 – 1936
“Le Grappin” (The Grapnel) by Georges Salandri; “L’Affranchie” (The Emancipated) by Maurice Biollay, 3 November 1892
color lithograph on laid paper [proof before letters]
image: 227 x 310 mm (8 15/16 x 12 3/16);
sheet: 288 x 404 mm (11 5/16 x 15 7/8)

14. Henri-Gabriel Ibels
French, 1867 – 1936
“Les Fossiles” (The Fossils) by François de Curel, 29 November 1892
color lithograph on wove paper
sheet: 239 x 320 mm (9 7/16 x 12 5/8)
15. Henri-Gabriel Ibels
French, 1867 – 1936
“A Bas le Progrès!” (Down with Progress!) by Edmond de Goncourt;
“Mademoiselle Julie” by Auguste Strindberg; “Le Ménage Brésile” by
Romain Coolus, 16 January 1893
color lithograph on wove paper
sheet: 241 x 319 mm (9 1/2 x 12 9/16)

16. Henri-Gabriel Ibels
French, 1867 – 1936
“A Bas le Progrès!” (Down with Progress!) by Edmond de Goncourt;
“Mademoiselle Julie” by Auguste Strindberg; “Le Ménage Brésile” by
Romain Coolus, 16 January 1893
color lithograph on laid paper [proof before letters]
sheet: 290 x 402 mm (11 7/16 x 15 13/16)

17. Henri-Gabriel Ibels
French, 1867 – 1936
“Le Devoir” (The Duty) by L. Bruyerre, 15 February 1893
color lithograph on wove paper
sheet: 238 x 318 mm (9 3/8 x 12 1/2)

18. Henri-Gabriel Ibels
French, 1867 – 1936
“Mirages” by Georges Lecomte, 27 March 1893
color lithograph on wove paper
sheet: 239 x 313 mm (9 7/16 x 12 5/16)

19. Henri-Gabriel Ibels
French, 1867 – 1936
“Mirages” by Georges Lecomte, 27 March 1893
color lithograph on laid paper (proof before letters)
sheet: 292 x 406 mm (11 1/2 x 16)

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20. Henri-Gabriel Ibels  
French, 1867 – 1936  
"Boubouroche" by Georges Courteline; "Valet de coeur" (The Jack of Hearts) by Maurice Vaucaire, 27 April 1893  
color lithograph on wove paper  
sheet: 240 x 317 mm (9 7/16 x 12 1/2)  

21. Henri-Gabriel Ibels  
French, 1867 – 1936  
"Boubouroche" by Georges Courteline; "Valet de coeur" (The Jack of Hearts) by Maurice Vaucaire, 27 April 1893  
color lithograph on laid paper [proof before letters]  
sheet: 289 x 405 mm (11 3/8 x 15 15/16)  

22. Henri-Gabriel Ibels  
French, 1867 – 1936  
"Les Tisserands" (The Weavers) by Gerhart Hauptmann, 29 May 1893  
color lithograph on wove paper  
sheet: 238 x 316 mm (9 3/8 x 12 7/16)  

23. Henri-Gabriel Ibels  
French, 1867 – 1936  
"La Belle au bois rêvant" (Dreaming Beauty) by Fernand Mazade;  
"Mariage d'argent" (Moneyed Marriage) by Eugène Bourgeois; "Ahasver" (Ahasuerus) by H. Heyermans, 12 June 1893  
color lithograph on wove paper  
sheet: 237 x 317 mm (9 5/16 x 12 1/2)  

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24. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
• “Une Faillite” (A Bankruptcy) by Björnstjerne Björnson; “Le Poète et le financier” (The Poet and the Financier) by Maurice Vaucaire, 8 November 1893  
color lithograph on wove paper  
sheet: 322 x 240 mm (12 11/16 x 9 7/16)  

25. Paul Sérusier  
French, 1863 – 1927  
“L’Assomption de Hannele Mattern” (The Assumption of Hannele Mattern) by Gerhart Hauptmann; “En l’attendant” (Waiting for Him) by L. Roux; 1 February 1894  
color lithograph on wove paper  
sheet: 316 x 236 mm (12 7/16 x 9 5/16)  
National Gallery of Art, Washington, Given in Memory of Martin Atlas by his friends

26. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
• “Le Missionnaire” (The Missionary) by Marcel Luguet, 25 April 1894  
color lithograph on wove paper  
sheet: 307 x 240 mm (12 1/16 x 9 7/16)  

27. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
• “L’Argent” (Money) by Emile Fabre, 5 May 1895  
color lithograph on wove paper  
sheet: 319 x 239 mm (12 9/16 x 9 7/16)  
28. Abel-Truchet
French, 1857 – 1919
“La Fumée, puis la flamme” (First Smoke, Then Fire) by Joseph Caraguel, 24 October 1895
color lithograph on wove paper
sheet: 241 x 309 mm (9 1/2 x 12 3/16)

29. Pierre-Eugène Vibert
Swiss, 1875 – 1937
“Le Cuivre” (Copper) by Paul Adam and André Picard, 16 December 1895
lithograph on wove paper
sheet: 247 x 322 mm (9 3/4 x 12 11/16)

30. Tancrede Synave
French, born 1860
“L’Ame invisible” (Invisible Soul) by Claude Berton; “Mademoiselle Fifi” by Oscar Méténier, taken from a novel by Guy de Maupassant, 10 February 1896
color lithograph on wove paper
sheet: 321 x 488 mm (12 5/8 x 19 3/16)

31. Alphonse Osbert
French, 1857 – 1939
“Inceste d’âmes” (Incestuous Souls) by Jean Laurenty and Fernand Hauser; “Mineur et soldat” (Miner and Soldier) by Jean Malaféyde, 16 March 1896
color lithograph on wove paper
sheet: 311 x 485 mm (12 1/4 x 19 1/8)

32. Alphonse Osbert
French, 1857 – 1939
“Inceste d’âmes” (Incestuous Souls) by Jean Laurenty and Fernand Hauser; “Mineur et soldat” (Miner and Soldier) by Jean Malaféyde, 16 March 1896
color lithograph on wove paper
sheet: 318 x 487 mm (12 1/2 x 19 3/16)

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33. Louis Anquetin
French, 1861 – 1932
*Dancing Nude and Advertisement for Eugène Verneau’s “Estampes décoratives”* (verso), 23 December 1897
transfer lithograph in brown on wove paper
sheet: 319 x 495 mm (12 9/16 x 19 1/2)
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.84.b

34. Henri de Toulouse-Lautrec
French, 1864 – 1901
*“Mariage d’argent” (Moneyed Marriage) by Eugène Bourgeois; “Le Fardeau de la liberté” (The Burden of Freedom) by Tristan Bernard; “Un Client sérieux” (A Serious Client) by Georges Courteline* (recto), 23 December 1897
lithograph on wove paper
sheet: 318 x 494 mm (12 1/2 x 19 7/16)
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.2.a

35. Edouard Vuillard
French, 1868 – 1940
*Portrait of an Actor*, c. 1891
pastel on wove paper
sheet: 305 x 220 mm (12 x 8 5/8)
Martin and Liane Atlas

36. Edouard Vuillard
French, 1868 – 1940
*“Rosmersholm” by Henrik Ibsen*, 6 October 1893
lithograph on wove paper
sheet: 244 x 326 mm (9 5/8 x 12 13/16)

37. Edouard Vuillard
French, 1868 – 1940
*“Un Ennemi du peuple” (An Enemy of the People) by Henrik Ibsen*, 10 November 1893
lithograph on wove paper
sheet: 243 x 322 mm (9 9/16 x 12 11/16)

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38. Edouard Vuillard  
French, 1868 – 1940  
"Ames solitaires" (Lonely Souls) by Gerhart Hauptmann, 13 December 1893  
lithograph on wove paper  
sheet: 328 x 486 mm (12 15/16 x 19 1/8)  

39. Edouard Vuillard  
French, 1868 – 1940  
"Au dessus des forces humaines" (Beyond Human Power) by Björnstjerne Björnson; "L'Araignee de cristal" (The Crystal Spider) by Rachilde,  
13 February 1894  
lithograph on wove paper  
sheet: 329 x 480 mm (12 15/16 x 18 7/8)  

40. Edouard Vuillard  
French, 1868 – 1940  
"Une Nuit d'Avril à Céos" (An April Night at Chios) by Gabriel Trarieux;  
"L'Image" (The Image) by Maurice Beaubourg, 27 February 1894  
lithograph on wove paper  
sheet: 324 x 481 mm (12 3/4 x 18 15/16)  

41. Edouard Vuillard  
French, 1868 – 1940  
"Solness, le constructeur" (The Master Builder) by Henrik Ibsen, 3 April 1894  
lithograph on wove paper  
sheet: 325 x 242 mm (12 13/16 x 9 1/2)  

42. Henri Bataille  
French, 1872 – 1922  
"Annabella" ('Tis Pity She's a Whore) by John Ford, 6 November 1894  
lithograph on wove paper  
sheet: 250 x 327 mm (9 13/16 x 12 7/8)  

-more-
43. Edouard Vuillard  
French, 1868 – 1940  
"La Vie muette" (The Silent Life) by Maurice Beaubourg, 27 November 1894  
lithograph in green black on wove paper  
sheet: 329 x 251 mm (12 15/16 x 9 7/8)  

44. Félix Vallotton  
Swiss, 1865 – 1925  
"Père" (Father) by Auguste Strindberg, 13 December 1894  
lithograph on wove paper  
sheet: 290 x 368 mm (11 7/16 x 14 1/2)  

45. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
"Le Chariot de terre cuite" (The Little Clay Cart) adapted from the  
"Mríč'Chakatika" (attributed to Sádraka) by Victor Barrucand, 22 January 1895  
lithograph in blue and pink on wove paper  
sheet: 559 x 377 mm (22 x 14 13/16)  
National Gallery of Art, Washington, Gift of Martin and Liane W. Atlas, 1996.87.1

46. Maurice Dumont  
French, 1869 – 1899  
"Carmosine" by Alfred de Musset, 10 June 1895  
glyptograph on simili-japon paper  
plate: 120.7 x 158.8 mm (4 3/4 x 6 1/4); sheet: 229 x 283 mm (9 x 11 1/8)  

47. Joseph Sattler  
German, 1867 – 1931  
"Brand" by Henrik Ibsen, 22 June 1895  
lithograph in green on wove paper  
sheet: 326 x 438 mm (12 13/16 x 17 1/4)  

-more-
48. Maxime Dethomas  
French, 1867 – 1929  
"Brand" by Henrik Ibsen, 22 June 1895  
lithograph in green brown and red on wove paper  
sheet: 354 x 458 mm (13 15/16 x 18 1/16)  

49. Joseph Sattler  
German, 1867 – 1931  
Historique du Théâtre de "L'Oeuvre" (Historical Account of the Théâtre de L'Oeuvre), 1895  
lithograph in green on wove paper  
sheet, program opened: 253 x 475 mm (9 15/16 x 18 11/16)  
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.113

50. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
Prospectus Programme de l'Oeuvre, 1895  
1 sheet folded in thirds with text and 6 lithographs on wove paper: cover by Toulouse-Lautrec; other prints by Maurice Denis, M. Dondelet, Antonio de la Gandara, Félix Vallotton, and Edouard Vuillard; additional illustrations by de la Gandara and Vallotton  
sheet, program opened: 246 x 1005 mm (9 11/16 x 39 9/16)  

51. Jan Toorop  
Dutch, 1858 – 1928  
"Venise sauvée" (Venice Preserved) by Thomas Otway, 8 November 1895  
lithograph on wove paper  
sheet: 499 x 328 mm (19 5/8 x 12 15/16)  
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.77

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52. Maxime Dethomas  
French, 1867 – 1929  
"Une Mère" (A Mother) by Ellin Ameen; "Brocéliande" by Jean Lorrain; "Les Flaireurs" (The Sniffers) by Charles van Lerberghe; "Des Mots! Des Mots!" (Words! Words!) by Charles Quinel and René Dubreuil, 6 January 1896  
lithograph in orange on wove paper  
sheet: 315 x 505 mm (12 3/8 x 19 7/8)  

53. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
"Raphaël" by Romain Coolus; "Salomé" by Oscar Wilde, 11 February 1896  
lithograph on wove paper  
sheet: 328 x 502 mm (12 15/16 x 19 3/4)  

54. Pierre Bonnard  
French, 1867 – 1947  
"Dernière croisade" (The Last Crusade) by Maxime Gray; "L’Errante" (The Wanderer) poem by Pierre Quillard; "La Fleur Palan enlevée" (The Purloined Palan Flower) adapted from the Chinese original by Jules Arène, 22 April 1896  
lithograph in green on wove paper (proof before letters at upper center)  
sheet: 321 x 502 mm (12 5/8 x 19 3/4)  

55. Hermann-Paul  
French, 1864 – 1940  
"La Brebis" (The Sheep) by Edmond Sée; "Le Tandem" (Tandem) by Léo Trézenik and Pierre Soulaine, 29 May 1896  
lithograph on wove paper  
sheet: 503 x 302 mm (19 13/16 x 11 7/8)  

-more-
56. Edouard Vuillard  
French, 1868 – 1940  
"Les Soutiens de la société" (Pillars of Society) by Henrik Ibsen, 23 June 1896  
lithograph on wove paper  
sheet: 324 x 499 mm (12 3/4 x 19 5/8)  

57. Edouard Vuillard  
French, 1868 – 1940  
"Les Soutiens de la société" (Pillars of Society) by Henrik Ibsen, 23 June 1896  
lithograph on wove paper (proof before letters)  
sheet: 381 x 562 mm (15 x 22 1/8)  

58. Edvard Munch  
Norwegian, 1863 – 1944  
"Peer Gynt" by Henrik Ibsen, 12 November 1896  
lithograph on wove paper  
sheet: 251 x 319 mm (9 7/8 x 12 9/16)  

59. Alfred Jarry  
French, 1873 – 1907  
"Ubu Roi" (King Ubu) by Alfred Jarry, 10 December 1896  
photomechanical process on pink wove paper  
sheet: 248 x 325 mm (9 3/4 x 12 13/16)  

60. Alfred Jarry  
French, 1873 – 1907  
"Ubu Roi" (King Ubu) by Alfred Jarry; "Petits Poèmes amorphes"  
(Little Amorphous Poems) by Franc-Nohain, 20 January 1898  
photomechanical process in green on wove paper  
sheet: 360 x 264 mm (14 3/16 x 10 3/8)  

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61. Paul Ranson
French, 1864 – 1909
"La Cloche engloutie" (The Sunken Bell) by Gerhart Hauptmann, 5 March 1897
lithograph on wove paper
sheet: 319 x 250 mm (12 9/16 x 9 13/16)

62. Edvard Munch
Norwegian, 1863 – 1944
"Jean-Gabriel Borkman" by Henrik Ibsen, 9 November 1897
lithograph on wove paper
sheet: 281 x 384 mm (11 1/16 x 15 1/8)

63. Henri de Toulouse-Lautrec
French, 1864 – 1901
"Rosmersholm" by Henrik Ibsen; "Le Gage" (The Wager) by Frantz Jourdain, 22 January 1898
lithograph on china paper [proof before letters]
image: 293 x 237 mm (11 9/16 x 9 5/16);
sheet: 357 x 322 mm (14 1/16 x 12 11/16)

64. Henri de Toulouse-Lautrec
French, 1864 – 1901
"Rosmersholm" by Henrik Ibsen; "Le Gage" (The Wager) by Frantz Jourdain, 22 January 1898
lithograph on wove paper
sheet: 386 x 280 mm (15 3/16 x 11)

65. Alfredo Muller
Italian, 1869 – 1940
"L'Echelle" (The Ladder) by Gustave van Zype; "Le Balcon" (The Balcony) by Gunnar Heiberg, 18 February 1898
lithograph in black and green on wove paper
sheet: 380 x 275 mm (14 15/16 x 10 13/16)
National Gallery of Art, Washington, Gift of The Atlas Foundation, 1995.76.54

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66. Théophile Alexandre Steinlen  
French, 1859–1923  
“L’Ennemi du peuple” (*The Enemy of the People*) by Henrik Ibsen, 18 May 1899  
lithograph on wove paper  
sheet: 500 x 324 mm (19 11/16 x 12 3/4)  

67. Théodore van Rysselberghe  
Belgian, 1862–1926  
“Le Cloître” (*The Cloister*) by Emile Verhaeren, 21 February 1900  
lithograph in yellow brown on wove paper  
sheet: 204 x 245 mm (8 1/16 x 9 5/8)  

*Not Illustrated in Exhibition Catalogue*

Edouard Vuillard  
French, 1868–1940  
*Program Design for the Théâtre Libre*, c. 1890  
watercolor over graphite on wove paper  
302 x 207 mm (11 7/8 x 8 1/8)  
National Gallery of Art, Washington, Given in Memory of Daryl Reich Rubenstein

Adolphe Léon Willette  
French, 1857–1926  
“Simone” by Louis de Gramont; “Les Maris de leurs filles” (*Their Daughters’ Husbands*) by Pierre Wolff, 29 April 1892  
photomechanical illustration published by *Le Courrier français*, from Rodolphe Darzens’ scrapbook, vol. III  
sheet, program closed: 282 x 224 mm (11 1/8 x 8 13/16);  
sheet, program opened: 282 x 447 mm (11 1/8 x 17 5/8)  
Adolphe Léon Willette
French, 1857–1926
“Péché d’amour” (Love’s Sin) by Michel Carre fils and Georges Louisseau;
“Les Fenêtres” (The Windows) by Jules Perrin and Claude Couturier;
“Mélie” by Georges Docquis, 27 June 1892
photomechanical illustration published by Le Courrier français, from Rodolphe
Darzens’ scrapbook, vol. III
sheet, program closed: 280 x 224 mm (11 x 8 13/16);
sheet, program opened: 280 x 446 mm (11 x 17 9/16)