

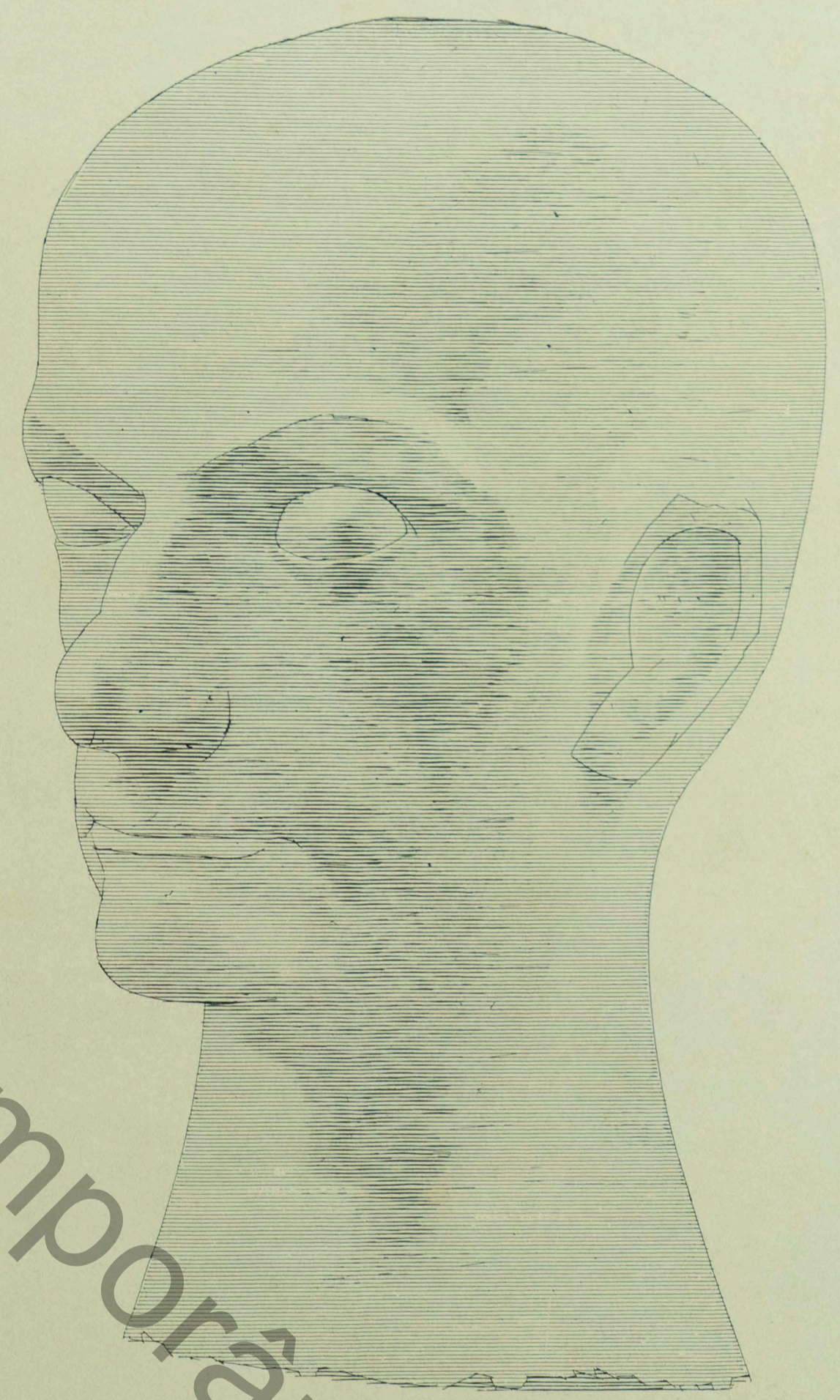
JACQUES

VILLON

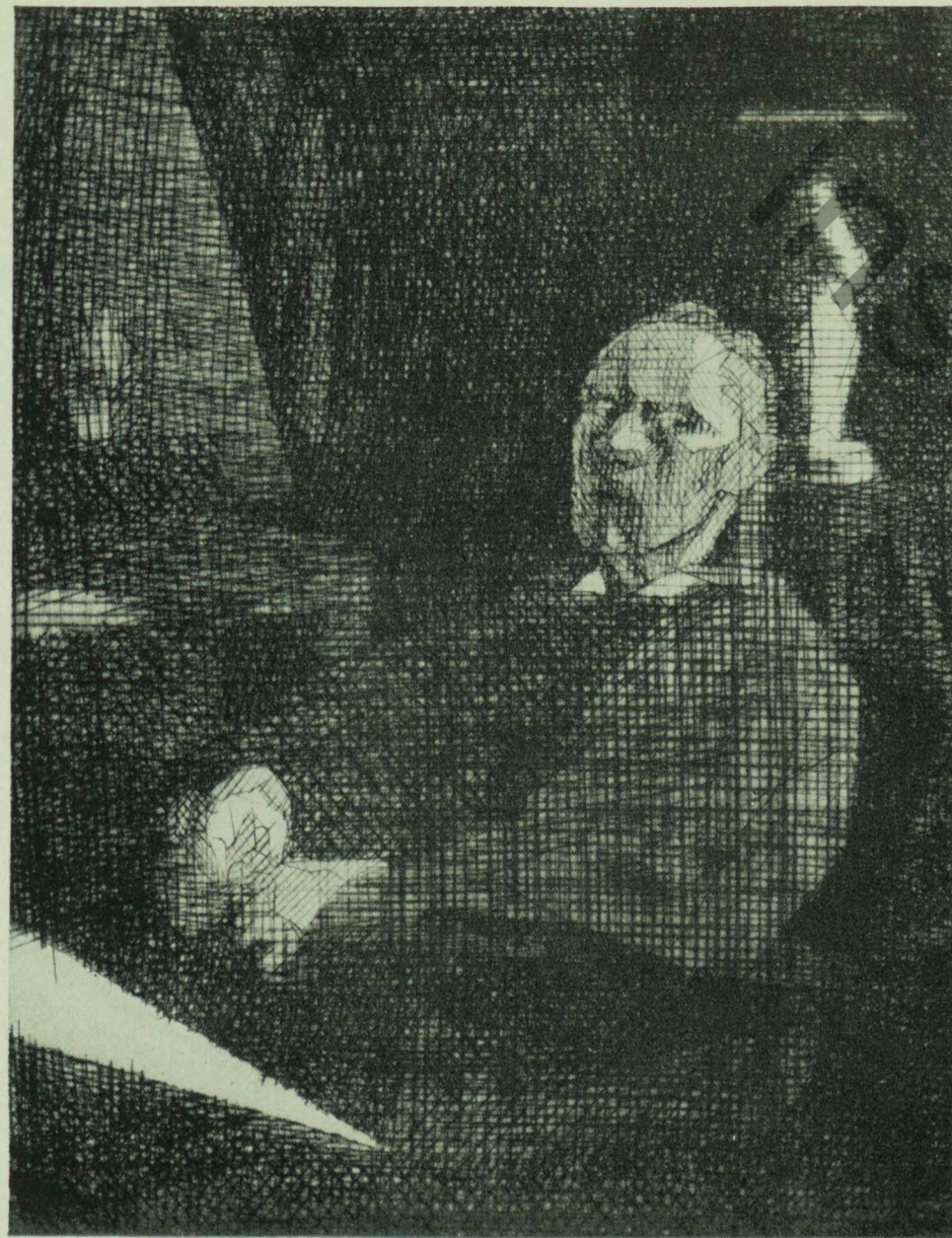
HIS GRAPHIC ART

THE MUSEUM OF MODERN ART

instituto de arte
contemporânea



jacques VILLON / his graphic art



COVER: *Baudelaire*. 1921. Etching, 10 $\frac{3}{8}$ x 11 $\frac{1}{8}$ ". The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund

Self Portrait. 1935. Drypoint 10 $\frac{5}{8}$ x 8". The Museum of Modern Art, New York

PREFACE AND ACKNOWLEDGMENT

Since 1948 the Abby Aldrich Rockefeller Print Room of the Museum of Modern Art has assembled more than 100 prints by Jacques Villon. This exhibition partially reveals the extent of the Museum's collection of his prints.

Mr. Ludwig Charell in New York and the Public Library in Boston have also assembled large representations of Villon's graphic work. The Albert H. Wiggin Collection of the Boston Public Library was exhibited in 1951. A selection from Mr. Charell's collection is shown here for the first time.

In Paris and New York Mr. Charell has been an invaluable aid in the preparation of the exhibition and has generously lent 36 of the 96 prints included.

I wish also to thank: Miss Dorothy L. Lytle, Assistant Curator of Prints at the Museum of Modern Art; Mr. George Heard Hamilton of the Yale University Art Gallery; Mr. Arthur W. Heintzelman of the Boston Public Library; and M. Bernard Gheerbrandt of the Bibliothèque La Hune in Paris.

WILLIAM S. LIEBERMAN

JACQUES VILLON: HIS GRAPHIC ART

When the first prize at the Carnegie International exhibition of paintings in Pittsburgh was awarded to Jacques Villon in 1950, he was to most Americans the least familiar of the masters of the School of Paris. The present exhibition, although limited exclusively to his graphic work, offers the New York public its first retrospective of his art.

Like his contemporary Georges Rouault, Villon's reputation will rest as firmly upon his accomplishment as a printmaker as upon his achievement as a painter. The extent of his graphic *oeuvre*, more than 600 engravings and lithographs, exceeds in number that of Braque, Matisse, Picasso or Rouault. Today, six decades after his first etchings of 1891, Villon can look upon a production of printed work which in variety and technique is surpassed by no other living artist.

Villon was born in Normandy (Damville, Eure) in 1875. His grandfather, Emile Nicolle, an etcher of architectural views, encouraged his ambitions as an artist. "At an early age," Villon remembers, "I was accustomed to handling copper plates, to the smell of etching acid and the sound of melting varnish." But his father, a notary, insisted that he study for the law.

Villon was apprenticed to a law office in Rouen, but at the age of nineteen he definitely decided to become an artist and went to Paris. At the same time he renounced his family name — he had been christened Gaston Duchamp — and adopted the name Jacques Villon.

Raymond Duchamp, a younger brother already sent to Paris to study medicine, also decided to change professions and became the sculptor Duchamp-Villon. Usually called the first cubist sculptor, he contracted typhoid fever at the end of the Great War and died in 1918. Another younger brother, Marcel, an innovator in cubism and the father of *dada*, has lived permanently in New York since 1942.

The work of all three brothers was first seen in America at the Armory show of 1913, an exhibition organized with the help of their close friend,

the American painter Walter Pach. The *succès scandale*, of the show was Marcel Duchamp's *Nude Descending a Staircase* which so startled the public that even today it remains the most famous of cubist paintings.

Villon himself has described his initial attempts at printmaking at the age of sixteen. "In 1891 I made my first print. We were in the country and I had neither ground nor mordant for biting the copper. I prepared my plate with melted candle wax and purchased acid at the pharmacist's. I used the acid undiluted and the result was catastrophic. I was obliged to begin all over again. After some reflection I diluted the turbulent solution with water. The result, a portrait of my father (no. 1), was my first etching — signed and dated *G. Duchamp 1891*. My second print done in the same year was a portrait of my grandfather (no. 2). After that I did no more etching until 1899."

Villon arrived in Paris in January 1895. He attended Fernand Cormon's studio on the Boulevard Clichy but was able to find, almost immediately, employment as an illustrator and cartoonist. He worked for several revues, in particular *Le Courrier Français*, a weekly newspaper to which he contributed a regular feature until 1910.

The art of lithography, drawing on and printing from stones, was developed at the beginning of the 19th century. Its first brilliant exponents were French painters such as Géricault, Delacroix and Daumier but by 1860 lithography was almost completely dominated by commercial printers. Toward the end of the century, however, many artists in France returned to lithography as an original and creative medium. An inexpensive method of printing pictures in color, it was admirably suited to advertising and commercial exploitation. Among the earliest, and certainly the most prolific, practitioners of the lithographed poster was Jules Chéret. During the 90's striking posters by Bonnard, Grasset, Guillaume, Mucha,



Emile Nicolle (the artist's grandfather). 1891. Etching, 7 x 5". The Museum of Modern Art, New York

Steinlen, Toulouse-Lautrec and Willette could be seen everywhere on the walls and kiosks of Paris. This marked the first appearance of posters on a mass produced scale and they were discussed, reproduced and not seldom collected as works of art. For the more particular collector, that always fastidious amateur devoted to fine prints, Toulouse-Lautrec and Bonnard and painters such as Cézanne, Denis, Renoir, Signac and Vuillard also produced many single color lithographs as well as numerous portfolios and illustrated books.

To a great extent these painter lithographers initiated the extraordinary revival of interest in printmaking that has continued through the 20th century. To an artist beginning to make prints, lithography seems easily the most painterly of all the graphic media. The chemistry of etching appears more complicated and requires specific training and experience. And lithography, as it was practiced in France in 1900 (and again today),

often necessitates less work from the artist than it does from the printer.

Between 1895 and 1907 Villon drew over thirty lithographs, most of which are in color (nos. 3, 27, 28). He worked in close collaboration with a printer and also composed seven posters which were lithographed in color. Several of Villon's posters are film advertisements but the most arresting is an announcement for a bar, another form of entertainment developed during the 1890's. *Le Grillon: American Bar* (no. 7) is dated 1899, eight years after the first *affiche* of Toulouse-Lautrec. With its bold and sinuous letters, this poster is a brilliant example of the *art nouveau*.

Although color lithography was at its heyday, not many painters were working in color in intaglio—etching, aquatint, drypoint and engraving in metal. Indeed in France since the 18th century color printing from intaglio plates had been largely neglected. The American painter Mary Cassatt, however, had developed a highly personal method of color printing and a few painters, under the direction of the master printer Eugène Delâtre, began to explore the possibilities of the medium. In 1899 they were joined by Villon.

When he came to Delâtre's the lessons of his grandfather, the etcher Nicolle, were of course invaluable. Villon's first published plates (nos. 4-6) reveal an accomplished etcher and between 1899 and 1910 he produced about 175 intaglio plates, many of which are in color. These prints offer a vivid and engaging portrait of Paris at the turn of the century—ladies of society and the demi-monde, the bohemia of Montmartre and the Quartier Latin, dance halls and street fairs, children in the park, holidays at the seaside and, frequently, his own family in the intimacy of their everyday life.

By 1910 he had completed a body of printed work such as few painters achieve in a lifetime. At their best his color etchings and aquatints suggest the boldness and brilliance of Toulouse-Lautrec touched with the elegance and charm of Paul Helleu. The popularity of his work can be measured by the success at the same time of the novels of Colette, to which his prints might so often serve as illustrations. Villon had found a style and established a formula. However, this first period of his graphic art gives little indication of the direction of his art during the next forty years.

The full impact of the cubist detonation struck Villon in 1911. The change in his art was quick and between 1911 and 1914 he devoted most of his energies to painting. The illustrative and *genre* aspect of his art disappeared and he concentrated upon the analysis and simplification of form. The redirection of his art was so abrupt that his publisher Edmond Sagot refused to continue to edit his prints.

With his brothers, Duchamp-Villon and Marcel Duchamp, he contributed to the first cubist group exhibition at the *Salon des Indépendants* of 1911. The next year he was instrumental in organizing those cubist painters who exhibited as the *Section d'Or*. Although painting occupied most of his time, a constellation of a dozen prints (nos. 43-49) mirrors the climax of his development

as a cubist painter. His architectonic, even monumental, treatment of form is enlivened by an interest in movement that parallels the Futurists. While the most ambitious of his previous prints had been in color, his graphic production as a cubist is entirely printed in black and white—a reflection, certainly, of the sobriety and neutralization of color characteristic of cubist paintings by himself and by Braque and Picasso.

When Villon returned to Paris in 1920, a year after his demobilization, it was as a printmaker rather than as a painter that he resumed work. He needed money and undertook two arduous projects which consumed most of his time during the next decade. These projects consisted of reproductive rather than original engraving. For *Architectures* published by the Nouvelle Revue Fran-



Le Grillon: American Bar. 1899. Poster lithographed in color, 51 x 37". Collection Ludwig Charell, New York



Marcel Duchamp (the artist's brother). 1904. Drypoint, 14 $\frac{3}{4}$ x 11 $\frac{1}{8}$ ". Collection Ludwig Charell, New York

çaise he engraved about thirty architectural renderings in black and white. In 1922, for the dealers and publisher Bernheim-Jeune, he began a series of some forty intaglio plates in color after paintings by modern artists (nos. 92-96). No photomechanical processes were used in these renditions and they are miracles of the engraver's art. The copper plates for the engravings, like those for his grandfather's etchings, are now preserved by the Chalcographie du Louvre. Unfortunately only one was after a painting by Villon himself (no. 55).

During the 1920's Villon devoted so much of his energies to the reproduction of paintings by other artists that he had little time for his own graphic work. He etched less than twenty plates, all printed in black and white (nos. 50-54, 56-60).

After 1930 Villon's finances improved and he abandoned reproductive engraving. Once again he was able to concentrate on painting and also continued to produce several prints each year. His

etchings and engravings of the 1920's and 30's are remarkably consistent in style. They lack the austerity of his cubist prints and he concentrates upon the interplay of light and shade. His line is restrained and controlled, sometimes vibrant, sometimes mathematical in its precision. Space flows easily through gossamer webs of cross hatching; movement is suggested by contrasting and parallel planes of lines. Although conceived on a smaller scale than much of his earlier work, these prints after 1920 exploit a variety of methods of drawing on the copper plate. Villon's interest in experimentation is constant but always controlled by balance and reserve.

Villon had seldom been a painter of the out-of-doors but in 1934 he undertook for the first time a series of landscapes (nos. 70-71) and the next year, during a visit to America, he drew two lithographs of the New York skyline (nos. 75, 76).

Today, as for many years he lives in a garden studio in Puteaux, once a suburb of Paris but now almost engulfed by the city. The spacious working room contains drawings and notes from his first days in Paris, his current paintings, selections of his prints and sculptures by his brother Duchamp-Villon (no. 65). He is a gracious host and his closest friends are neighbors: Frank Kupka, one of the earliest pioneers of abstract painting, and Camille Renault, chef and proprietor of the excellent restaurant in Puteaux (no. 85).

In 1940 he and his wife fled Paris before the Germans and spent several months near Toulouse. As has happened to so many painters, the sun drenched landscape of the south heightened the brilliancy of his palette. This was reflected in his graphic art and, after many years of printing in black and white, he resumed working in color (nos. 86, 88-91).

More than Braque or Picasso, Villon remains faithful to the cubist tradition especially in his painting. In his prints, with only two exceptions in the 1920's (no. 55), he has never directed his art toward complete abstraction. Since 1940 his treatment of form recalls an architectonic analysis of structure, first revealed in his work between 1911 and 1914. Although his approach sometimes appears schematic, Villon never loses a sense of classic refinement and decoration that is particularly French. To his accustomed subjects — seated figures, still lifes and interiors, buildings and land-



The Haulers (above). 1907. Aquatint and etching, 5 $\frac{3}{4}$ x 7 $\frac{3}{4}$ ". *The Haulers* (below). 1930. Drypoint and etching, 7 $\frac{3}{16}$ x 8 $\frac{3}{4}$ ". Collection Ludwig Charell, New York

scapes — he has added most recently studies of horseback riders in motion (no. 90).

As a *peintre graveur* it is only natural that many of his prints are distillations of compositions that have already appeared in his paintings. He also frequently reworks the same theme as in the two contrasting versions of *The Haulers* (nos. 31, 61) etched more than twenty years apart.

Today the paintings of Villon have influenced a generation of younger painters in France. But, even before 1930, his special and highly individual use of cross-hatching to suggest light and tex-

ture anticipated etchings by Picasso and Morandi.

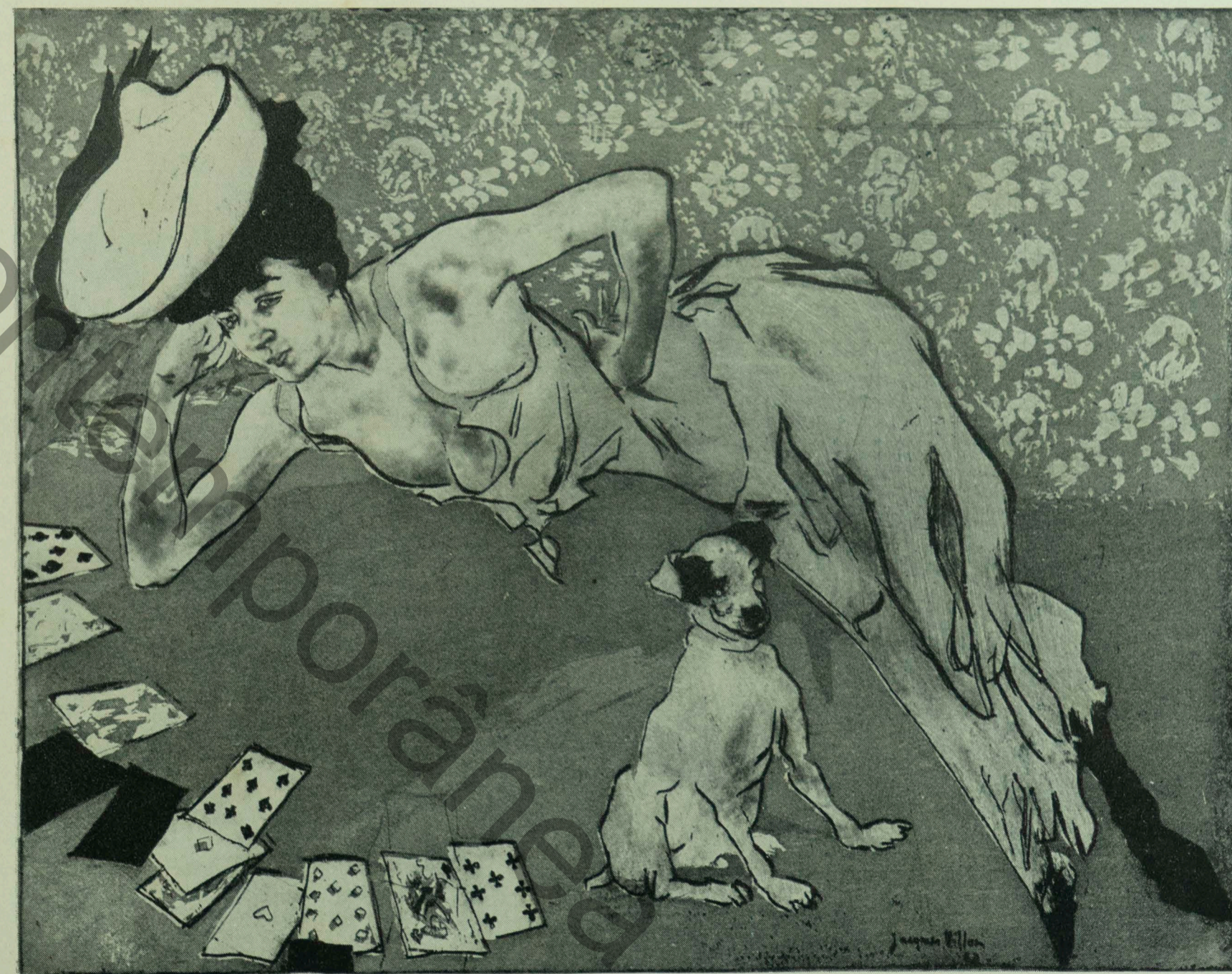
Only in our time have so many of the foremost painters and sculptors of any period devoted so much of their best energies to the creation of original prints. Villon's sixty years as a printmaker exactly parallel this renaissance. Indeed, as the British engraver and teacher Stanley William Hayter has said, Villon is "an unacknowledged father of modern printmaking."

WILLIAM S. LIEBERMAN
Curator of Prints



OPPOSITE: *La Parisienne*. 1902. Aquatint, etching and drypoint, printed in color, 18 $\frac{1}{8}$ x 13 $\frac{3}{8}$ ". The Museum of Modern Art, New York

The Game of Solitaire. 1903. Aquatint and etching, printed in color, with touches of watercolor, 13 $\frac{5}{8}$ x 17 $\frac{5}{8}$ ". The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund

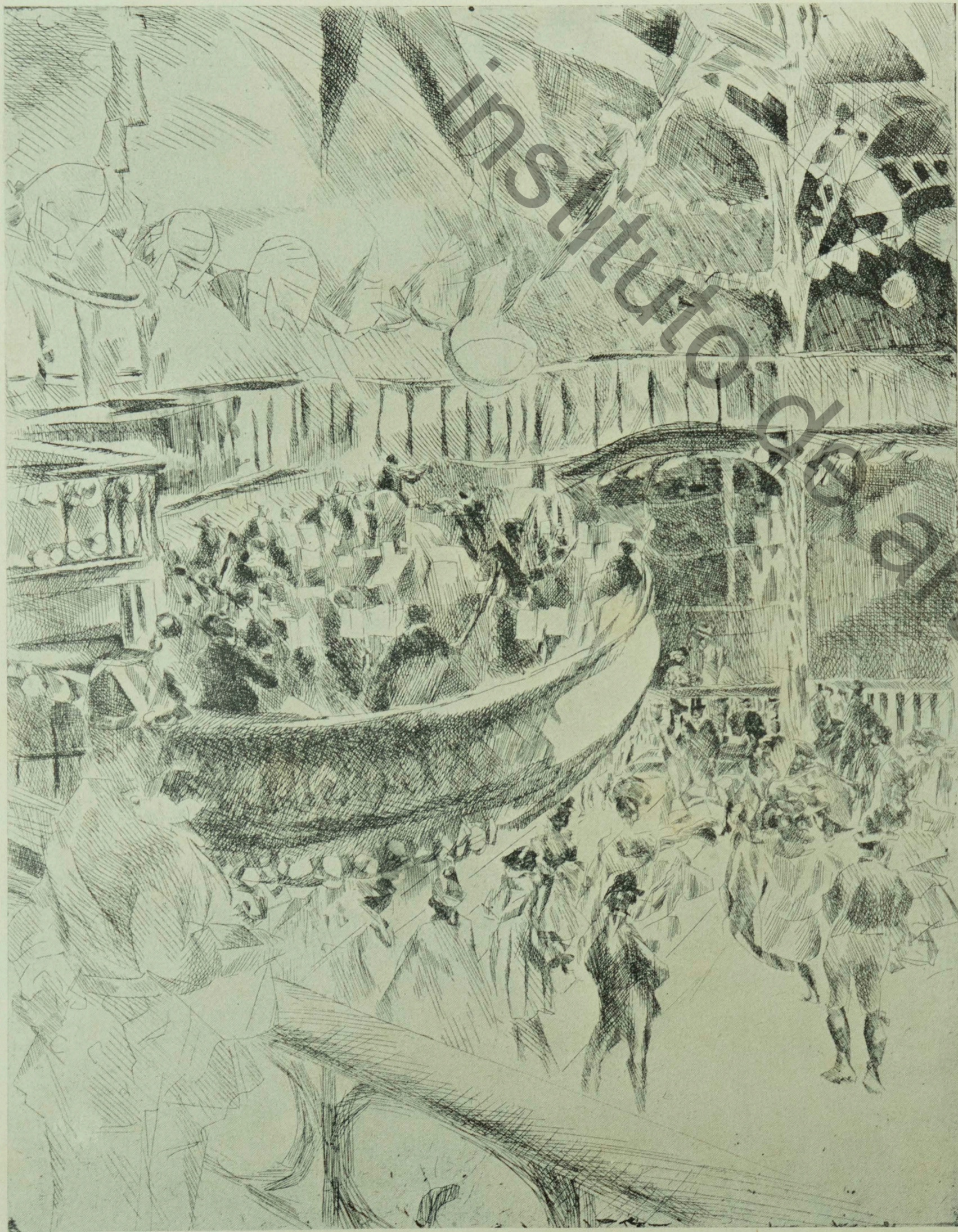




The Merry-go-round. 1907. Aquatint and etching, 13 x 10". The Museum of Modern Art, New York



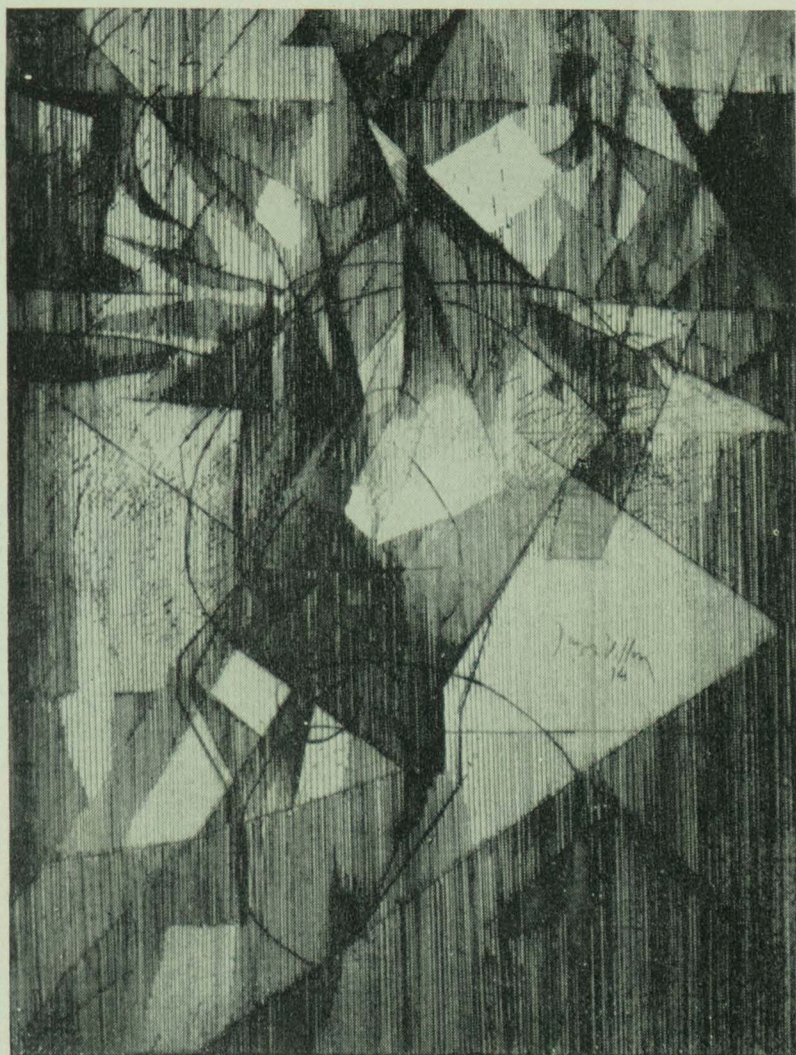
Child in a Tub. 1907. Drypoint, 9 x 7½". The Museum of Modern Art, New York, given anonymously



Ball at the Moulin Rouge. 1910. Etching, 15 $\frac{1}{4}$ x 11 $\frac{5}{8}$ ". Collection Ludwig Charell, New York



Renée, the Young Mulatto. 1911. Drypoint, 21 $\frac{5}{8}$ x 16 $\frac{1}{4}$ ". The Museum of Modern Art, New York

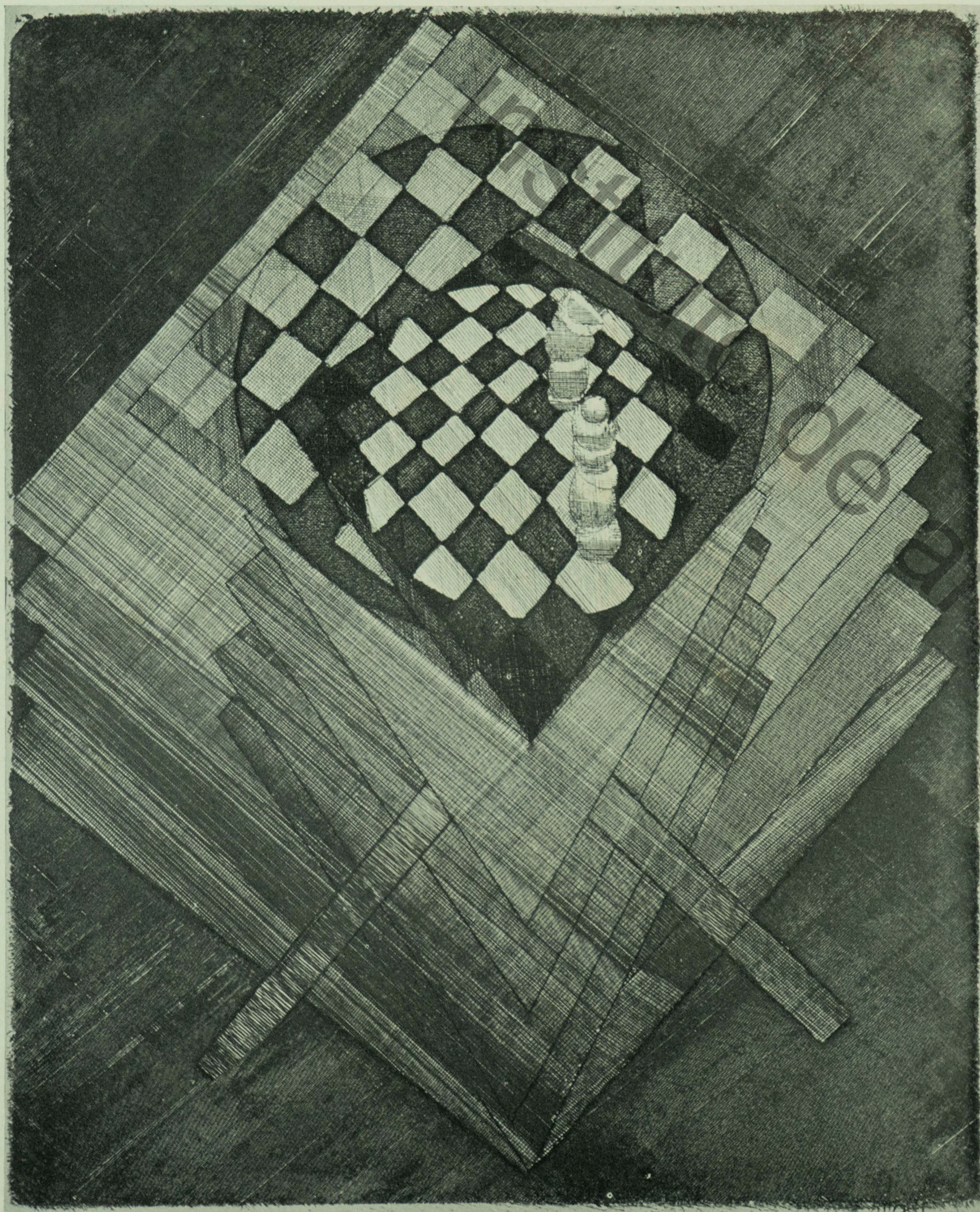


Equilibrist. 1914. Etching, 8 5/8 x 6 7/8". The Museum of Modern Art, New York, gift of Victor S. Riesenfeld

BELOW: *The Dinner Table*. 1913. Drypoint, 11 1/8 x 15". The Museum of Modern Art, New York



Portrait of a Young Woman. 1913. Drypoint, 21 1/4 x 16". Yale University Art Gallery, Société Anonyme Collection



The Chess Board. 1920. Etching, 7 ⁷/₈ x 6 ¹/₄". The Museum of Modern Art, New York, gift of Ludwig Charell

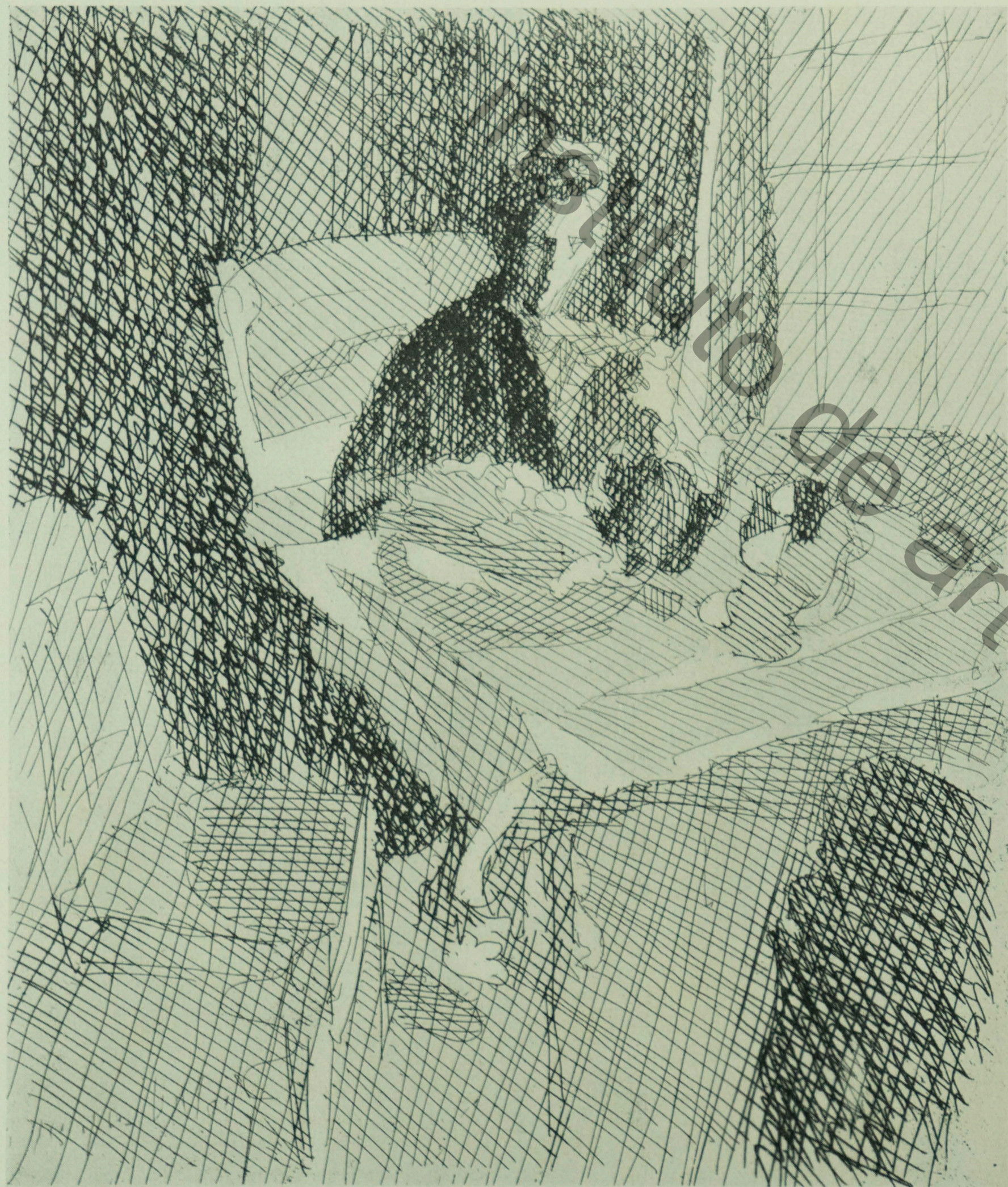


Girl's Head. 1929. Drypoint and etching, 10 ³/₄ x 8 ¹/₈". Private collection, New York

OPPOSITE: *The Three Orders*, 1939. Etching, 11 $\frac{1}{8}$ x 7 $\frac{3}{8}$ ". The Museum of Modern Art, New York, gift of Larry L. Aldrich

The Tour de France at Chevreuse, 1935. Etching, 8 $\frac{1}{4}$ x 10 $\frac{1}{2}$ ". Private collection, New York





Interior, 1943. Etching, 10½ x 8½". The Museum of Modern Art, New York, gift of Curt Valentin



The Adventure, 1935. Etching, 12¾ x 8¼". Collection Fred Grunwald, Los Angeles

CATALOGUE OF THE EXHIBITION

donors of prints by villon to the museum of modern art

Mr. Larry L. Aldrich; M. Heinz Berggruen; Mr. Ludwig Charell; M. Jean Deniau; Katherine S. Dreier Bequest; M. Hubert de Givenchy; Mr. Edgar Kaufmann, Jr.; Mrs.

Bertha Slattery Lieberman; Mr. James Lord; Mr. Victor S. Riesenfeld; Mrs. John D. Rockefeller, Jr.; Mrs. Muriel Stokes; Mr. Curt Valentin.

lenders to the exhibition

The Boston Public Library, Albert H. Wiggin Collection; the Museum of Modern Art, New York; the Yale University Art Gallery, Société Anonyme Collection.

Mr. Ludwig Charell, New York

Mr. and Mrs. Peter Bernard, New York; Mr. Peter H. Deitsch, New York; Mrs. Jay C. Guggenheimer, New York; Mr. Fred Grunwald, Los Angeles and a New York collector.

catalogue

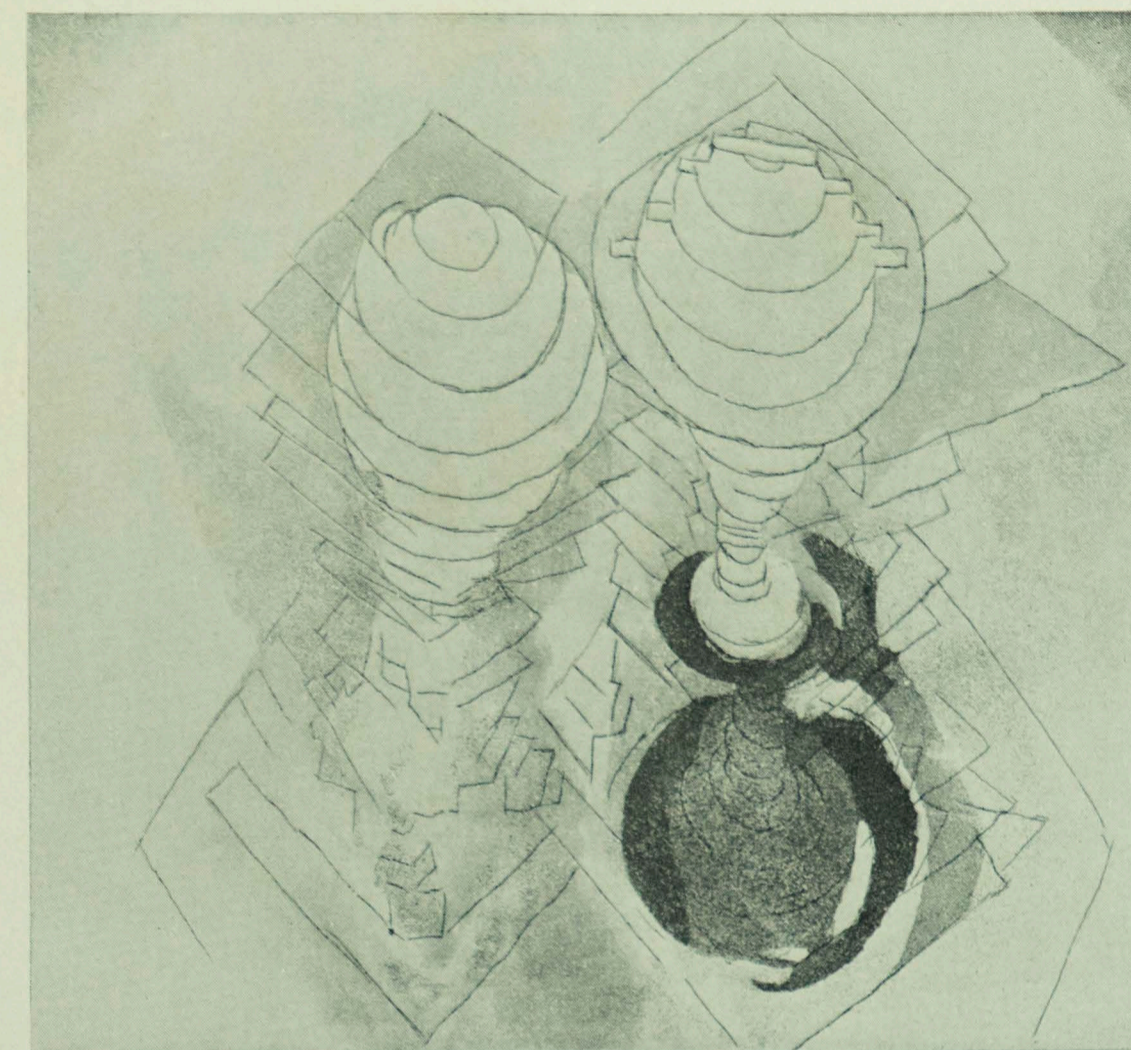
Dates of exhibition: September 9 – November 15, 1953

Items marked with an asterisk are illustrated. The definitive catalogue of Villon's prints referred to as AP is *Jacques Villon: catalogue de son oeuvre gravé* by Jacqueline Auberty and Charles Perussaux published by Paul Prouté, Paris, 1950.

- 1 *The Artist's Father*. 1891. Etching with touches of pen and ink (AP 1). Private Collection, New York
- *2 *Emile Nicolle* (the artist's grandfather). 1891. Etching (AP 2). The Museum of Modern Art, New York
- 3 *The Old Folk's Bench*. 1899. Lithograph printed in color (AP 395). Collection Peter H. Deitsch, New York
- 4 *Spanish Dancer*. 1899. Aquatint (AP 5). The Museum of Modern Art, New York
- 5 *Lady and Mannequin*. 1899. Aquatint and etching, printed in color, with touches of watercolor (AP 7). The Museum of Modern Art, New York, gift of Jean Deniau
- 6 *Supervielle the Violinist*. 1899. Aquatint printed in sanguine (AP 8). Collection Ludwig Charell, New York
- *7 *Le Grillon: American Bar*. 1899. Poster lithographed in color (AP 459). Collection Ludwig Charell, New York
- 8 *Delly Mo*. 1900. Poster lithographed in color (AP 460). Collection Ludwig Charell, New York
- 9 *Making-up*. 1900. Aquatint and etching printed in color (AP 14). Collection Ludwig Charell, New York
- 10 *The Sulky Girl*. 1900. Aquatint and etching printed in color (AP 18). Collection Mrs. Jay C. Guggenheimer, New York
- 11 *Bibi the Down-and-out*. 1900. Aquatint and etching printed in color (AP 19). The Museum of Modern Art, New York
- 12 *Little Girl on a Red Staircase*. 1900. Aquatint and drypoint printed in color (AP 25). The Museum of Modern Art, New York

- 13 *First Fine Days*. 1902. Aquatint printed in color (AP 34). Private Collection, New York
- 14 *First Fine Days*. 1902. Aquatint printed in color (AP 34). Collection Ludwig Charell, New York
- 15 *Old Noret Killing a Rooster*. 1902. Aquatint printed in color (AP 36). Boston Public Library, Albert H. Wiggin Collection
- 16 *The Game of Backgammon*. 1902. Aquatint printed in color (AP 37). Collection Ludwig Charell, New York
- *17 *La Parisienne*. 1902. Aquatint, etching and drypoint, printed in color (AP 38). The Museum of Modern Art, New York
- *18 *The Game of Solitaire*. 1903. Aquatint and etching, printed in color, with touches of watercolor (AP 44). The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund
- 19 *Le Cake-Walk*. 1904. Aquatint printed in color (AP 56). Collection Ludwig Charell, New York
- *20 *Marcel Duchamp* (the artist's brother). 1904. Drypoint (AP 62). Collection Ludwig Charell, New York
- 21 *The Mistake*. 1904. Aquatint (AP 64). Collection Ludwig Charell, New York
- 22 *The Game of Chess*. 1904. Drypoint (AP 65). The Museum of Modern Art, New York
- 23 *On the Beach at Blonville*. 1905. Aquatint printed in color (AP 80). Collection Ludwig Charell, New York
- 24 *The Cyclist*. 1905. Aquatint printed in color (AP 88). From *Les Métiers*, a portfolio of 9 prints. Collection Ludwig Charell, New York
- 25 *Café Singer*. 1905. Etching and aquatint, printed in color (AP 93). From *Les Métiers*, a portfolio of 9 prints. The Museum of Modern Art, New York
- 26 *Concert on the Beach*. 1907. Etching and aquatint (AP 138). Collection Ludwig Charell, New York

Lamps. 1951. Etching, aquatint, roulette printed in color, 9¾ x 10¾". Collection Ludwig Charell, New York



- 27 *Bird*. 1907. Lithograph printed in color (AP 412). From *Impressions dessinées d'après nature*, a portfolio of 10 prints published by Edmond Sagot. Collection Ludwig Charell, New York
- 28 *Lady with Parasol*. 1907. Lithograph printed in color (AP 418). From *Impressions dessinées d'après nature*, a portfolio of 10 prints published by Edmond Sagot. Collection Ludwig Charell, New York
- *29 *Child in a Tub*. 1907. Drypoint (AP 108). The Museum of Modern Art, New York, given anonymously
- *30 *The Merry-go-round*. 1907. Aquatint and etching (AP 113). The Museum of Modern Art, New York
- *31 *The Haulers* (first version). 1907. Aquatint and etching (AP 120). Collection Ludwig Charell, New York
- 32 *Goat Cart in the Champs-Élysées* (first version). 1907. Etching (AP 135). Collection Ludwig Charell, New York
- 33 *The Masterpiece*. 1907. Etching and aquatint, printed with touches of color (AP 139). Collection Ludwig Charell, New York
- 34 *Girl at a Piano*. 1909. Drypoint (AP 158). Collection Ludwig Charell, New York
- 35 *Standing Nude* (arms raised). 1909. Etching (AP 163). The Museum of Modern Art, New York
- 36 *Standing Nude* (back turned). 1910. Etching (AP 166). Collection Ludwig Charell, New York
- *37 *Ball at the Moulin Rouge*. 1910. Etching (AP 172a). Collection Ludwig Charell, New York

- *38 *Renée, the Young Mulatto*. 1911. Drypoint (AP 181). The Museum of Modern Art, New York
- 39 *Musicians in a Café*. 1912. Etching (AP 185). The Museum of Modern Art, New York
- 40 *Goat Cart in the Champs-Élysées* (second version). 1912. Etching (AP 186). Collection Ludwig Charell, New York
- 41 *Push Cart Vendor, no. 1*. 1912. Aquatint and etching, printed in color (AP 187). Collection Mr. and Mrs. Peter Bernard, New York
- 42 *Push Cart Vendor, no. 2*. 1913. Aquatint and etching (AP 188). Collection Ludwig Charell, New York
- 43 *Portrait of E. D.* (the artist's father). 1913. Drypoint (AP 191). Boston Public Library, Albert H. Wiggin Collection
- *44 *Portrait of a Young Woman*. 1913. Drypoint (AP 193). Yale University Art Gallery, Société Anonyme Collection, New Haven
- 45 *Portrait of a Young Woman* (detail). 1913. Drypoint (AP 193). Collection Mrs. Jay C. Guggenheimer, New York
- *46 *The Dinner Table*. 1913. Drypoint (AP 196). The Museum of Modern Art, New York
- 47 *Monsieur D. Reading*. 1913. Drypoint (AP 198). Collection Ludwig Charell, New York
- *48 *Equilibrist*. 1914. Etching (AP 201). The Museum of Modern Art, New York, gift of Victor S. Riesenfeld
- 49 *The Mechanic's Workshop*. 1914. Etching (AP 202). The Museum of Modern Art, New York

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- *50 *The Chess Board*. 1920. Etching (AP 203). The Museum of Modern Art, New York, gift of Ludwig Charell
- 51 *Baudelaire* (with pedestal). 1920. Etching (AP 204). The Museum of Modern Art, New York, gift of Victor S. Riesenfeld
- *52 *Baudelaire* (without pedestal). 1921. Etching (AP 466). The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Purchase Fund
- 53 *Daguerreotype, no. 1*. 1927. Etching (AP 214). Collection Ludwig Charell, New York
- 54 *Daguerreotype, no. 2*. 1927. Etching (AP 215). Collection Ludwig Charell, New York
- 55 *Composition*. 1927. Aquatint and roulette, printed in color (AP 526). The Museum of Modern Art, New York, gift of Victor S. Riesenfeld
- 56 *Woman's Head*. 1928. Lithograph (AP 430). Boston Public Library, Albert H. Wiggin Collection
- 57 *Girl's Head* (first state). 1929. Drypoint (AP 217a). Collection Ludwig Charell, New York
- 58 *Girl's Head* (second state). 1929. Drypoint and etching (AP 217b). Private Collection, New York
- 59 *Student Reading*. 1929. Etching (AP 218). The Museum of Modern Art, New York
- 60 *Children with an Apple*. 1929. Etching (AP 221). Collection Ludwig Charell, New York
- *61 *The Haulers* (second version). 1930. Drypoint and etching (AP 222). Collection Ludwig Charell, New York
- 62 *Still Life with Globes*. 1930. Etching (AP 225). Collection Ludwig Charell, New York
- 63 *The Philosopher*. 1930. Etching (AP 226). Collection Ludwig Charell, New York
- 64 *Still Life with Samovar*. 1931. Drypoint (AP 232). Collection Ludwig Charell, New York
- 65 *Sculpture in the Studio*. 1931. Etching (AP 234). Private Collection, New York
- 66 *Still Life with Parrot* (first state). 1932. Drypoint and etching (AP 247a). The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr.
- 67 *Still Life with Parrot* (second state). 1934. Drypoint and etching (AP 247b). The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr.
- 68 *J. P. Dubray, no. 1*. 1933. Etching and engraving (AP 254). The Museum of Modern Art, New York
- 69 *J. P. Dubray, no. 2*. 1933. Etching (not listed, related to AP 254). The Museum of Modern Art, New York
- 70 *Between Cannes and Mougins*. 1934. Etching (AP 258). The Museum of Modern Art, New York, gift of Mrs. Bertha Slattery Lieberman
- 71 *Notre Dame de Vie*. 1934. Etching (AP 263). The Museum of Modern Art, New York
- *72 *Self Portrait*. 1935. Drypoint (AP 266). The Museum of Modern Art, New York
- *73 *The Adventure*. 1935. Etching (AP 271). Collection Fred Grunwald, Los Angeles
- *74 *The Tour de France at Chevreuse*. 1935. Etching (AP 272). Private Collection, New York
- 75 *New York, no. 1*. 1935. Lithograph (AP 438). Boston Public Library, Albert H. Wiggin Collection
- 76 *New York, no. 2*. 1935. Lithograph (AP 439). Boston Public Library, Albert H. Wiggin Collection
- 77 *The Bridge at Beaugency*. 1939. Etching (AP 323). The Museum of Modern Art, New York
- *78 *The Three Orders*. 1939. Etching (AP 325). The Museum of Modern Art, New York, gift of Larry L. Aldrich
- 79 *Young Girl*. 1942. Engraving (AP 334). Collection Ludwig Charell, New York
- *80 *Interior*. 1943. Etching (AP 340). The Museum of Modern Art, New York, gift of Curt Valentin.
- 81 *A Grandmother*. 1943. Drypoint and etching (AP 341). The Museum of Modern Art, New York
- 82 *Globe: the Sky*. 1944. Etching (AP 347). The Museum of Modern Art, New York
- 83 *Crucifixion*. 1945. Etching (AP 352). For Jean Racine's *Cantique Spirituel*, a book with 5 prints published by Raoul Mortier. The Museum of Modern Art, New York, gift of Mrs. Muriel Stokes
- 84 *Globes: the Earth and the Sky*. 1945. Etching (AP 357). The Museum of Modern Art, New York, gift of James Lord
- 85 *Camille Renault*. 1945. Etching (AP 358). The Museum of Modern Art, New York, gift of Victor S. Riesenfeld
- 86 *The Three Kings*. 1947. Etching printed in color (AP 368). For André Frénaud's *Poèmes de Brandebourg*, a book with 6 prints published by the Nouvelle Revue Française. The Museum of Modern Art, New York, given anonymously
- 87 *Rouen Cathedral*. 1948. Etching and drypoint (AP 376). The Museum of Modern Art, New York
- *88 *Lamps*. 1951. Etching, aquatint, roulette printed in color (not listed by AP). Collection Ludwig Charell, New York
- 89 *Lamps*. 1951. Aquatint and etching, printed in color (not listed by AP). Collection Ludwig Charell, New York
- 90 *Horseback Rider in the Ring*. 1951. Lithograph printed in color (not listed by AP). The Museum of Modern Art, New York, gift of Hubert de Givenchy
- 91 *The Armchair*. 1951. Lithograph printed in color (not listed by AP). The Museum of Modern Art, New York, gift of Mrs. Bertha Slattery Lieberman

Renditions by Jacques Villon after paintings by other artists

- 92 *Odalises on the Terrace, after Matisse*. 1922. Aquatint (black separation) (AP 500). Collection Ludwig Charell, New York
- 93 *Odalises on the Terrace, after Matisse*. 1922. Aquatint and etching printed in color (AP 500). Collection Ludwig Charell, New York
- 94 *Tiger Hunt, after Rousseau*. 1924. Aquatint and etching printed in color (AP 508). The Museum of Modern Art, New York, Katherine S. Dreier Bequest
- 95 *The Card Players, after Cézanne*. 1929. Aquatint and etching printed in color (AP 530). The Museum of Modern Art, New York
- 96 *The Bride, after Duchamp*. 1934. Aquatint and etching printed in color (AP addenda 538a). The Museum of Modern Art, New York

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