Rouault's *Miserere* and Chagall's *Bible* Series

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Sacred

Exhibition Gallery Guide

Fine Arts in the Academy

A Project of the Mark Foster Family Foundation

Thank you for participating in the Fine Arts in the Academy[®] exhibition of *Sacred Texts, Holy Images: Rouault's* Miserere *and Chagall's* Bible *Series* at Baylor University's Mayborn Museum. The Mark Foster Foundation launched this program, together with the Honors College at Baylor University, in order to restore a meaningful examination of the cultural, moral, and spiritual foundations of Western civilization on America's college campuses through the performance, display, and criticism of art, literature, and music.

Mr. Foster is the beneficiary of a classic liberal arts education in which the serious study of the humanities and Western civilization—the best of what has been thought and said, as Matthew Arnold formulated it—is central to a core curriculum. Addressing the decline of that tradition, Fine Arts in the Academy challenges students, parents, and faculty to reaffirm the primacy of the study of our own Western, Judeo-Christian tradition as the keystone to the education of a free people.

No PowerPoint presentations here. No faded images in tattered textbooks. Fine Arts in the Academy places us face-to-face with original masterpieces. We believe that our direct participation with these iconic images teaches us that art, music, and literature have purpose, especially moral or aesthetic purpose, far beyond mere self-expression of the artist.

Fine Arts in the Academy also addresses the role in society of creative artists. Consider Aleksandr Solzhenitsyn, winner of the Nobel Prize for literature while a political prisoner in the Soviet Communist "Gulag Archipelago":

For several decades now world literature, painting, and sculpture have exhibited a stubborn tendency to grow... not toward the highest achievement of craftsmanship and of the human spirit, but toward their disintegration into a frantic and insidious "novelty".... If we, the creators of art, will obediently submit to this downward slide, if we cease to hold dear the great cultural tradition of the foregoing centuries together with the spiritual foundations from which it grew—we will be contributing to a highly dangerous fall of the human spirit on earth, to a degeneration of mankind into some kind of lower state, closer to the animal world ("Playing Upon the Strings of Emptiness," 1993).

We hope your participation with these treasures—the definitive works of twentieth-century art explicitly in the Judeo-Christian idioms—is the inspiration, catalyst, and backdrop for new inquiry into the cultural, moral, and spiritual foundations of a free society.

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Mark Foster, President The Mark Foster Family Foundation

Sacred Texts, Holy Images: Rouault's Miserere and Chagall's Bible Series

This exhibition has been made possible by the Mark Foster Foundation, which has generously loaned this extraordinary collection to Baylor University.

Mark Foster Foundation

The Mark Foster Foundation established Fine Arts in the Academy® to advance the serious study of art, history, and Western civilization on America's college campuses by putting students face-to-face with masterpieces of our own Western tradition. Kirsten Appleyard served as exhibition curator, arranging the artworks and providing the accompanying label copy.

Curator

Kirsten Appleyard

A native of Ottawa, Ontario (Canada), Kirsten Appleyard graduated from Baylor's University Scholars program in May 2009 with concentrations in Art History, French Literature, Great Texts, Latin, and German. She is currently in her final year of the M.A. program in Art History at the University of Notre Dame. Her primary research interests lie in fifteenth-century Italian art (specifically, the work of Fra Angelico), and sacred art of the twentieth century (by artists such as Rouault, Chagall, and a contemporary French Catholic painter named Arcabas).

Other Contributors

Contributors to this exhibition included Baylor University faculty, students, and staff from the Honors College, the Department of Art, the Department of Museum Studies, and the Mayborn Museum Complex.

Dr. Thomas Hibbs Dean of the Honors College, Baylor University

Dr. David Jeffrey

Distinguished Professor of Literature and the Humanities, Honors College, Baylor University

Dr. Karen Pope

Faculty for Ninteenth-Century Art History, Allbritton Art Institute, Department of Art, Baylor University

Dr. Ellie Caston

Director, Mayborn Museum Complex, and Senior Lecturer, Department of Museum Studies, Baylor University

Exhibition Production Team Exhibition Coordinator: Rebecca Tucker Nall Exhibition Installation: Tom Haddad, Ann Garrett, Ken Smith, Gene Johnson, Jeff Huckeby Graphic Design: Kyle Gray Exhibition Gallery Guide: Kirsten Appleyard Appendix: Dr. Karen Pope, Rebecca Tucker Nall, Lisa Simpson

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Sacred Texts, Holy Images Rouault's *Miserere* and Chagall's *Bible* Series

From September 25 until November 28, 2010, Baylor University's Mayborn Museum has the privilege of presenting two of the greatest masterpieces of modern religious art: Georges Rouault's Miserere and Marc Chagall's Bible series. The opportunity to exhibit these remarkable collections is made possible by the generosity of the Mark Foster Foundation, which has established Fine Arts in the Academy® to advance the serious study of art, history, and Western civilization on America's college campuses by putting students face-to-face with masterpieces of our own Western tradition. Initiated in 2009 as a response to the declining role of the fine arts in the liberal education of college students, Fine Arts in the Academy enables students to examine the cultural, moral, and spiritual foundations of Western civilization through direct participation in the art itself.

To fulfill this mission, what better masterpieces to feature than those of Rouault (1871-1958) and Chagall (1887-1985), two preeminent twentieth-century artists working in the Christian and Jewish traditions, respectively? Operating both in and out of the mainstreams of modernist art, these artists manage to retrieve and re-articulate for our time perennial human questions and responses. Rather than produce art that glorifies sensual experience as an end in itself, like the Pre-Raphaelites of the nineteenth century, or that demolishes the image of man in cynical eruptions of the diabolical, like many post-World War I art movements, Rouault and Chagall sought to probe the innermost reality of man and the world, interpreting its hidden mystery with a view to the transcendent.

For Rouault, this involved exploring the darkest depths of the human soul in order to highlight the redemptive power of suffering. Chagall, by contrast, revealed what awe, exhilaration, and unspeakable happiness come with obedience to God's law—what Jewish scholar Abraham Joshua Heschel once described as "the ineffable delight of being a Jew." Raïssa Maritain, friend of Rouault and one of Chagall's biographers, perfectly articulated this

Curator's Statement

Welcome to *Sacred Texts, Holy Images: Rouault's* Miserere *and Chagall's* Bible *Series.* We are delighted that you have come to experience these artists' works, to marvel at the skill with which they were executed and the depth of vision that they convey, and we hope that you will enjoy pondering these images as much as we have.

There is no right way to approach these works, other than, in the words of contemporary artist Michael O'Brien, "begin[ning] where the path always begins, by becoming empty in order to be filled. To be silent. To be still. To wait. To listen." I suggest that you commence by walking the path of suffering in the *Miserere*, solemnly observing the misery of humanity's fallen state while simultaneously searching for a glimpse of the eternal. Feel free to move back and forth between images—this series is meant to be experienced as fluid, with each image playing host to a variety of associations with other images. Then, inspired by Rouault's vision of redemptive suffering, turn your eyes toward Chagall's illustrations of the *Bible*. This extensive series is grouped for exhibition purposes according to the narratives of prominent biblical figures. It offers a visual feast of biblical lore, flavored with tinges of sadness, touches of whimsy, and bursts of joy—the kind of joy that comes with entering into a larger story than our own.

The following guide is designed to assist you in your viewing experience. It provides an overall introduction to the exhibition, in addition to detailed biographies of Chagall, Rouault, and their patron, Ambroise Vollard. It also contains sections on Chagall's use of symbolism, as well as the printmaking process that was involved in the production of these series. Most helpfully perhaps, this guide features the specific biblical passages that Chagall intended to accompany each of his etchings. I highly encourage you to follow along in this text as you pass from one biblical image to the next, pondering the sacred words on the page and considering how Chagall, in his own words, "breathes into [his] canvases [his] sigh, the sigh of prayer and of sadness, the prayer of salvation, of rebirth" (Chagall, *My Life*).

Please take time to explore these works, to let your eyes probe the significance of even the smallest of details. For there is a transcendence here, a desire to see beyond the ups and downs of daily life and to rejoice without ceasing in the mysterious, infinite Splendor that governs all things.

Kirsten Appleyard Guest Curator distinction between the two artists: "One could say of Rouault that he is the painter of original sin. But the universe created by Chagall... speaks of grace and joy, fraternity and love." Of course, Rouault expressed the hope for redemption in the midst of misery, while Chagall was amply aware of the tragic dimension of human existence.

The *Miserere* and the *Bible* are powerful testaments to Rouault and Chagall's respective visions. Commissioned by the same art dealer and publisher, Ambroise Vollard, both works offer a series of images in a black and white color scheme. This may surprise visitors to the exhibition, especially considering Rouault and Chagall's renown as two of the most talented colorists of the twentieth century. But, much as in the artistic use of black and white photography, there is a power, a simplicity, an expressiveness to these etchings with which color would only interfere. In Rouault's case, his use of rich blacks in many variations of tone and texture is an ideal means of achieving the pitch of tragedy he intended. As for Chagall, Jacques Maritain has remarked that, "laying aside the active aggressiveness of color, [Chagall's Bible] all the more successfully reveals the human and poetic quality, the depth of feeling, which renders it so dear to us."

Rouault and the Miserere

A devout Catholic born in a suburb of Paris, Rouault has been touted by many as the greatest religious painter of the twentieth century, indeed "one of the greatest painters of all time" (Raïssa Maritain). And according to Rouault himself, the *Miserere* is his crowning achievement: "Following the death of my father, I made a series entitled *Miserere* in which I believe to have put the best of myself."

The *Miserere* was designed and executed between 1912-18 and 1922-27. While originally conceived as a two-volume set totaling one hundred prints under the title *Miserere et Guerre* ("Have Mercy and War"), after many vicissitudes the final portfolio of fifty-eight plates was published in 1948 under the shortened title *Miserere*. In this work, Rouault presents a powerful lamentation of the human condition; he captures the wretchedness of humanity's lost soul with empathy and compassion, while at the same time offering a hint of man's

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An Introduction to Sacred Texts Holy Images

"nostalgia for the infinite." Soldiers stumble to their deaths; bourgeois villains appear as the very incarnation of pride and self-indulgence; prostitutes crumple under the weight of sin and despair; clowns reveal a saddened soul behind their grotesque masks; and the poor struggle through the hardships of daily life. In the words of Jacques Maritain, "this monstrous and miserable flesh, enslaved in these hidden harmonies and these precious transparencies of the most complex matter-this is the wound of Sin, it is the sadness of fallen Nature." Scattered throughout these sorrowful scenes, however, are images of Christ, in whose suffering all of mankind is united and by whose identification with human suffering redemption is made possible. As Rouault scholar Soo Yun Kang notes, "It is not the dream of a better tomorrow, but the actual presence of Christ in the Passion that brings the true hope of Heaven to the lives of the afflicted. For Rouault, the image of the suffering Christ is the answer to pain, sin, and death—a living hope in the midst of all misery."

The images are simple, at times seemingly crudely executed, and yet they are hauntingly profound. Inspired both by medieval imagery (which had captivated Rouault ever since his early apprenticeship as a stained glass artisan), and by the various emotions and vices displayed in the society in which he lived, Rouault imbued his plates with an icon-like quality. And as one would approach an icon—prayerfully and receptive to spiritual truths—so, too, are we meant to meditate quietly on Rouault's soul-stirring images, contemplating how the age-old Christian themes displayed in the Miserere continue to bear relevance in our own time.

Chagall and the Bible

Chagall was born in Vitebsk, a small town in Russia home to a vibrant community of Hasidism-a branch of Judaism founded in the mideighteenth century that opposed elite intellectualism and encouraged intuitive communion with God and universal love. For Chagall, these childhood beginnings-the way of life and the community in which he and his family lived-were the artist's most potent source of inspiration. In the words of Michael Ayrton, "With his recollection of old peasants, rabbis, cows, chickens, songs and superstitions set

in the unhampered illogical architecture of a village in a child's eye and unchained by such mundane postulations as gravity, Chagall has contrived during his painting life to convey tragedy, nostalgia, passion, satire, humor, and an uncloying sweetness of sentiment as gentle as the young spring wind."

Commissioned in 1930 by Vollard, the Bible is, as far as etching on copper is concerned, Chagall's greatest masterpiece. It was an enormous undertaking for the artist, spanning twenty-five years of his career. In this series, Chagall depicts two of the three sections of the Jewish Tanakh, the canon of the Hebrew Bible: first the Torah, the five books of Moses, and then the Nevi'im, the former prophets and the latter prophets. (Chagall did not neglect the Kethubim, the "Writings," and elsewhere created many works based upon books such as Ruth and the Song of Solomon). Punctuating these sections are various expressions of the covenants between God and His chosen people: Noahic, Abrahamic, Mosaic, Davidic, and that associated with Jeremiah.

Chagall embraces these covenants, celebrating them in swirling supernatural splendor. He does not ignore the failings of man throughout history; indeed, at many points throughout the Bible, Chagall's depiction of biblical antiquity becomes increasingly expressive of his own contemporary world doomed for the destruction of World War II. Yet despite the sense of foreboding, Chagall reminds us that even amidst times of uncertainty and fear, there is a hope that pierces through the gloom, an assurance that the infinity beauty of heaven is never far away.

Summary Remarks

Two artists, with two distinct but harmonious voices, are brought together in this inaugural exhibition. Rouault offers the first note-his images emit a mournful cry for mercy (*misericordia*) in the midst of suffering, a yearning for divine consolation. Chagall, in turn, presents a God who redeems, who elevates human experience beyond the frailties of sin. His joyous refrain echoes throughout the room, inviting us all, his ancestors and audience alike, to join together in a beautiful cosmic dance.

Ambroise Vollard (1866-1939)

Biographical Information

Henri Matisse nicknamed him fifi voleur (a crude way of saying thief), Paul Cézanne called him "an honest man," and Renoir was a lifelong friend. Regardless of personal opinion, Ambroise Vollard—the man responsible for commissioning both Rouault's Miserere and Chagall's Bible-was undeniably the most notable contemporary art dealer of his generation in France, as well as an innovative publisher of prints and illustrated books. Brought up on the island of Réunion (a remote French colony in the Indian Ocean, east of Madagascar), he arrived in Paris c.1890 as a law student and soon started buying and selling prints and drawings for his own pleasure. After a period of working at L'Union Artistique for Alphonse Dumas, an established dealer, in 1894 Vollard opened a small gallery of his own near the Paris Opéra on the Rue Laffitte, then the center of the Paris art trade.

Vollard made his first major impact as a dealer in 1895 when he organized Cézanne's first one-man exhibition. Over the next ten years he built up a large stock of paintings by Cézanne, which eventually provided him with enormous profit. Concurrently he acquired work by Vincent van Gogh, Paul Gauguin, Pierre Bonnard, Maurice Denis, Odilon Redon, André Derain, Pablo Picasso, Henri Matisse, Edgar Degas, Pierre-Auguste Renoir, and of course, Georges Rouault. It was Vollard's practice to buy paintings outright from artists, and he often purchased the contents of their studios en bloc. In 1913, for example, Vollard bought all of Rouault's art to date.

Although Vollard helped launch the careers of a number of modern artists, he singled out Rouault as a highly original talent. In 1917 Vollard gave the artist a studio on the first floor of his own palatial mansion, enabling the painter to complete several hundred canvases; in return, Vollard was to have the right to Rouault's entire output as a painter. Despite his new-found financial security, Rouault was not always satisfied with the arrangement: "I spent hours in the summer," Rouault remembers, "working with my torso naked in 102° heat.... I worked like a couple of...slaves.... Vollard would

come and say, 'Hurry up, the museums are asking for more.' Sometimes he would give me 300 paintings to retouch at a time. Everyone was afraid of Vollard." Regardless of the tensions in the relationship, Vollard's influence caused Rouault to produce an enormous amount of work, and very soon the museums and art connoisseurs of the world began to realize that Vollard's latest recruit was a painter of great power.

A shrewd businessman, Vollard eventually turned his attention to the illustrated book. After 1915, he launched over forty publishing projects, of which many remained incomplete after his sudden death in 1939. His choice of authors and artists ranged from Virgil to Baudelaire, and from Emile Bernard to Picasso. Rouault and Vollard planned seven illustrated publications, including Les réincarnations du Père Ubu (1925), André Suarès' Passion (1939), and Cirque de l'étoile filante (1938). Vollard also commissioned Marc Chagall to illustrate a number of books, such as Gogol's Dead Souls and La Fontaine's Fables. Chagall once described this experience in an interview for L'Art Vivant: "If I could have so much pleasure doing the etchings for Gogol's Dead Souls, it is because Mr. Vollard gave me the possibility of expressing myself in the freest way. His confidence in me encouraged me very much and allowed me to finish the hundred gouaches that will be engraved in color on the margin of La Fontaine's Fables. I will then undertake a series on the Circus, and later on the Prophets. Yet I tremble with fear whenever I take my work to Mr. Vollard. Can I really forget that he was the contemporary and friend of Cézanne and Renoir?"

Vollard was killed in July 1939, at the age of seventy-three, when his chauffeur-driven car skidded off the road. He died without direct heirs. Much of his art collection was left to extended family and close friends, although a significant number of works apparently were sold, dispersed, or disappeared during World War II.

Georges Rouault (1871-1958)

Biographical Information

Georges Henri Rouault was born on May 27, 1871 in a poor suburb of Paris during a bombardment by the troops of the Versailles government. (Paris itself was in the hands of the Commune, a controversial government that briefly ruled the capital city from March 18 to May 28, 1871). Rouault's mother, seeking shelter from the artillery shells, escaped to the cellar in order to give birth to her second child. The artist later recounted how this traumatic wartime delivery predisposed him to a life marked with misery: "I believe... that in the context of the massacres, fires and horrors, I have retained (from a cellar in which I was born) in my eyes and in my mind the fleeting matter which good fire fixes and incrusts."

The son of a cabinet-maker, Rouault was no stranger to the hardships of working-class life: "I am born a worker, in a working quarter." He received intellectual nourishment and aesthetic stimulation primarily from his grandfather, Alexandre Champdavoine, who imparted to his grandson his admiration of such artists as Rembrandt, Courbet, Manet, and Daumier. By the age of fourteen, Rouault was apprenticed to a stained glass artisan, first with Marius Tamoni and then with Georges Hirsch. He worked on the restoration of medieval windows, such as those of Chartres Cathedral, while also attending evening classes at the École Nationale des Arts Décoratifs. This experience with stained glass later emerged in his works as thick bands of black paint separating glowing colors, which resemble the strips of lead that hold medieval glass together.

On December 3, 1890, Rouault began his studies at the École des Beaux-Arts, a school frequented by other up-and-coming artists such as Henri Matisse (1869-1954). After the death of his first master, Elie Delaunay, Rouault became the pupil and prodigy of Gustave Moreau (1826-98), a key figure in the Symbolist movement who would have an immense influence on the young Rouault. According to Holly Flora, "Moreau's artistic philosophy was a reaction against that of Courbet and the Impressionists, who saw art simply as a reflection of nature and/or science. Instead, Moreau

encouraged Rouault to look inward, and to religion and philosophy to create art inspired by a spirituality beyond that of the tangible world." When Moreau died on April 18, 1898, Rouault spiraled into a period of depression; in his own words, "It was the abyss." He began to paint mostly romantic landscapes and religious compositions, deciding in 1901 to retreat to a Benedictine abbey at Ligugé, near Poitiers, where Joris-Karl Huysmans was attempting to organize a brotherhood of artists. Rouault did not stay for long, however, opting to return to Paris to assume the role of curator at the recently inaugurated Musée Gustave Moreau.

In 1903 Rouault participated in the founding of the Salon d'Automne, where he exhibited his work alongside the Fauves and Indépendants-two groups of artists excluded from the official Salon of the French Academy due to their unorthodox painting styles. In 1904 he met the Catholic writer Léon Bloy, who eventually became a close friend. Inspired by Bloy's vitriolic attacks on the middle-class social order, Rouault began to exhibit a large number of watercolors and drawings of prostitutes, clowns, and acrobats; he also added satirical, unsympathetic depictions of the bourgeoisie to his repertoire, representing those who inflicted suffering on the poor.

On January 27, 1908, Rouault married Marthe le Sidaner, by whom he was to have four children: Geneviève, Isabelle, Michel, and Agnès. Soon after his wedding, Rouault began a series of judges and tribunals, inspired by the Tribunal de la Seine where he followed a courtroom procedure for nearly a year, thanks to his friend, Deputy Prosecutor Granier. Rouault also painted poor people, peasants, and workers at this time. From February to March, 1910, he launched his first one-man show.

In 1912 Rouault moved to Versailles; his neighbors were none other than Jacques and Raïssa Maritain, fellow devout converts to Catholicism with whom Rouault forged a deep and lasting friendship. Raïssa later made a tribute to the artist in Les grandes amitiés, while Jacques produced a series of writings in

praise and in defense of Rouault's art. Jacques in fact the writer of more than one text on Rouault's work, provided highly incisive analyses of the artist's work, presented the first version of his film on the Miserere. particularly its content.

On February 13, 1958, Rouault died in Paris The death of Rouault's father in 1912 and became the first artist in history to be given a proved a catalyst for the artist, who later wrote: "It state funeral by the French government. He was is following the death of my father that I made a eighty-six-years-old at the time of his death and, series entitled Miserere in which I believe to have put despite the burdens of advanced age, had continued the best of myself." Ambroise Vollard, the art dealer working to the end. In his paintings for the last decades a new lightness had appeared—his works and publisher whom Rouault met in 1906 and who became Rouault's sole agent and employer after 1916, began to take on an atmosphere of serenity and even commissioned the Miserere print series. Between occasionally a sort of solemn gaiety. The faces of his icon-like portraits began to smile slightly, and his 1917 and 1927, Vollard also commissioned Rouault color scheme departed from his original somber blues to illustrate Les réincarnations du Père Ubu and and purples toward a profusion of warmer greens, Charles Baudelaire's Les fleurs du mal. In addition yellows and oranges. "I have spent my life painting to these projects, Rouault published writing of his twilights," Rouault remarked toward the end of own, namely Souvenirs intimes, a tribute to Gustave Moreau that also paid homage to Bloy, Huysmans, his life, "I ought to have the right now to paint the Baudelaire, Daumier, Cézanne, Renoir, and Degas. dawn."

Rouault's reputation as one of the great modern artists was established dramatically with a room devoted to his work at an exhibition at the Musée du Petit Palais in Paris during the Exposition Internationale des Artes et Techniques dans la Vie Moderne in 1937. This was followed by important exhibitions in the USA, beginning with a one-man show at the Pierre Matisse Gallery, New York, in November 1937, continuing with an exhibition of his prints in 1938 (New York, Museum of Modern Art), and culminating in 1940 with the publication of a monograph by Lionello Venturi and retrospective exhibitions in Boston, Washington, D.C., and San Francisco.

Despite Rouault's rising popularity, it took some time for the Catholic Church to acknowledge the spiritual significance of his work; indeed, Bloy himself once wrote, "if only Rouault were a man of prayer, he would not paint such ugliness." Eventually, however, the Church came to embrace his art-five windows commissioned for Assy church were completed in 1949, and in 1951, on his eightieth birthday, the Centre des Intellectuels Catholiques arranged a homage in Rouault's honor in Paris. On this occasion, the Abbé Maurice Morel,

The Making of the *Miserere*

Note: This section is deeply indebted to Dolores DeStefano's essay "Never Satisfied: The Making of Miserere et Guerre" in Holly Flora and Soo Yun Kang, Georges Rouault's Miserere et Guerre: This Anguished World of Shadows. London: D Giles Ltd., 2006.

Upon conceiving the idea for the *Miserere* series, Rouault's first step toward its execution was to make drawings in India ink (a simple black ink once widely used for writing and printing, and now more commonly used for drawing, especially when inking comics and comic strips). Seeing as Rouault's talent lay more in the realm of painting than drawing, Vollard then requested that the drawings be redone as paintings suitable for printmaking.

Rouault thus took back his work and began the process of making it into paintings. When this task was completed, Vollard had the paintings mechanically etched, by the process of heliogravure (also known as photogravure), into the largest available sheets of copper. (Heliogravure involves taking photographs of the original paintings; each negative is then developed onto the printing plate and etched into it through a successive process, producing a near-perfect reproduction of the original photograph). Afterwards, Vollard presented Rouault with the plates, suggesting that a little touching up here and there would bring the plates up to the high level of the paintings. As Frank and Dorothy Getlein have noted, a few clarifications of line or deepening of tone would have been satisfactory to many artists. Not to Rouault, however. To the dismay of Vollard, who had perhaps hoped that heliogravure would decrease the need for (and expense of) manual labor, Rouault spent the greater part of World War I and again from 1922-27 personally altering each plate until it had achieved perfection in his mind. In his preface to the Miserere he wrote: "Never satisfied, I resumed each subject endlessly, sometimes in as many as twelve or fifteen successive states; I would have liked them all to be of the same quality."

Although Rouault's methods were complicated (most scholars agree that it is impossible to determine the exact technique he used on any one plate just from looking at the series of finished

plates), the general idea behind the printing process is relatively simple. DeStefano explains: "A base, usually made of metal, wood, or stone is prepared so that certain parts of it will hold ink and others will not. Paper (or another material that is able to be printed) is then pressed against the base and an image is transferred to the paper."

There are a number of techniques that artists and printers have developed to effectively transfer their designs to paper. In general, the most popular methods, and those that Rouault used, fall under the category of intaglio. According to DeStefano, "intaglio can be defined in opposition to relief: in relief, you cut away the parts that you don't want to print, and the highest parts are left to be inked (like a rubber stamp). Woodblocks are a common type of relief printing. Intaglio works the opposite way: the design is cut into the base [the word "intaglio" means literally "to cut in"], the lowest parts are inked and printed, and the highest parts maintain the color of the paper. Instead of creating a negative of your image (coloring in the parts that you don't want colored, if you will), you are creating a positive, sometimes literally drawing on the base itself. Intaglio allows artists to include a greater wealth of detail in their prints, as well as more convincing shading and shadows."

Among the different intaglio processes, the most well-known are engraving and etching. Both are usually done on metal bases, called plates, which are frequently made of copper, a material that is both easy to incise and sturdy enough to withstand pressure from a printing press. Engraving involves the use of tools to cut an image into the plate, with each tool creating its own characteristic look; examples of these tools include: burins, drypoint needles, and roulettes. As DeStefano explains, "once the cutting of the image is complete, the incised lines are inked. The inked plate is placed in a printing press along with wet paper, and then a great amount of pressure is used to force the ink from the plate onto the paper."

Although evidence of the engraving technique appears in the Miserere, according to

Dolores DeStefano, Rouault seemed to favor etching processes. "Etching follows the same principles as engraving, but with a very different method of cutting into the plate. Usually made of metal, the plate is first coated with an acid-resistant ground. With the help of a tool, the design is executed through this ground, but not into the plate. The plate is then soaked in an acid bath. The areas covered by the acid-resistant ground are not affected by the acid bath, but the lines that were incised in the ground are bare, and thus are bitten into the plate by the acid. These bitten lines therefore comprise the eventual design. After the acid-resistant ground is removed from the entire plate, it is inked and then passed through the press just as in the engraving process."

Aquatint is a slight variation on the etching process. According to DeStefano, "in aquatint, areas that are to remain white are stopped out (that is, blocked out) with varnish, and then a resin, either in powder or solution form, is applied to the remaining areas of the plate. As before, the plate is next immersed in an acid bath, the acid biting into the small areas between the bits of the powder or in the cracks of the dried solution, creating a network of very fine lines that gives the effect of overall color tonalities, rather than one of distinct lines."

What we can determine from looking at the completed *Miserere* prints that are available to us today is that Rouault used all these methodsengraving, etching, aquatint—in varying combinations and with varying frequency. In the words of DeStefano, "the picture that eventually emerges is one of an artist obsessed with extracting the most expressive qualities of his work as fully as his medium would allow."

Marc Chagall (1887-1985)

Biographical Information

Marc Chagall (formerly Moische Segal) was born on July 7, 1887 in Vitebsk, a small town in Russia home to a large population of Hasidic Jews. He was the oldest of nine children born to Sahar and Feiga-Ita Segal. His father worked for a herring merchant while his mother ran a grocery and rented out small wooden dwellings built onto their family house. Chagall attended Jewish primary school early on in life, later switching to the regular municipal school of Vitebsk; he excelled in geometry and drawing and was determined to become an artist.

After studying for a short time in Vitebsk with the painter Yehuda Pen (1854-1937) and working as a retoucher for a local photographer, Chagall moved to St. Petersburg in 1907. Initially living in great poverty, Chagall eventually took up an apprenticeship as a sign painter. He entered Svanseva School, where he studied with Léon Bakst, an artist open to modern modes of artistic expression who taught Chagall to use color as a basic element in his compositions.

In 1911 Chagall moved to "La Ruche" (beehive), the legendary Parisian artists' colony, where he stayed until 1914. During this time he met poets Max Jacob, Guillaume Apollinaire, and Blaise Cendrars. Later in life he also became acquainted with Pablo Picasso, who wrote of Chagall: "When Chagall paints you do not know if he is asleep or awake. Somewhere or other inside his head there must be an angel."

After several years of success at the Salon des Indépendants, in 1914 the Berlin publisher and art dealer Herwarth Walden organized Chagall's first one-man exhibition in his Berlin gallery "Der Sturm." Later in 1914 the artist travelled from Berlin to Russia intending a three-month absence from Paris; however, the outbreak of the First World War in August prevented his return and he remained in Russia for eight years. Key events from this period include his marriage in 1915 to Bella Rosenfeld and the birth of their daughter Ida, which gave rise to a long series of paintings of lovers, in which the couple has been raised into the air as if by the power of love. The Bolshevik Revolution of October 1917 resulted in Chagall's appointment as Commissar for the Arts in Vitebsk, with additional responsibility for theater in the region. He was forced to resign in 1920, however, following a number of clashes with Communist Party-directed artists such as the Suprematists.

In 1922 Blaise Cendrars wrote to Chagall from Paris: "Come back, you're famous and Vollard is waiting for you." Chagall left Russia for good. When in Paris, Ambroise Vollard commissioned him to illustrate Gogol's novel *Dead Souls*, and in 1926 asked him to do the same for La Fontaine's *Fables*. In 1930, Chagall and Vollard decided that the artist's next project would be the *Bible*.

In 1931, at the invitation of Meir Dizengoff, the mayor of Tel Aviv, Chagall spent almost three months in Palestine with his wife and daughter. He later described this experience of the Holy Land: "Nowhere else will you see so much despair, so much joy; nowhere else can you be so desolate and so happy as you are when you see these ancient encrusted stones, and the dust of Jerusalem, of Safad, of the mountains where prophets are buried on prophets.... In the East, I found the Bible and part of my own being. The air of the Land of Israel makes one wise." Thus inspired by his journey, Chagall completed the first etchings for the *Bible* project. Bella's French translation of his autobiography, *Ma Vie*, was also published at this time in Paris.

In 1933, at the Mannheim Kunsthalle, a number of Chagall's works were publicly burned by the Nazi party in connection with the exhibition "Cultural Bolshevism." Four years later, all of Chagall's works were removed from German museums. In 1941, though officially a French citiz by that time, Chagall was imprisoned by the Nazicollaborationist Vichy government as part of the Nazi campaign against Jews, artists, and intellectual He was later given asylum in the USA through the efforts of Varian Fry and the American "Emergency Rescue Committee." This period in the USA (from 1941-48) was marked by the sudden death of his wife from a viral infection in 1944; Chagall was so overwhelmed with grief that he was unable to work for nine months.

A major retrospective of Chagall's work at the Museum of Modern Art, New York, in 1946, followed by important exhibitions in Paris in 1947, 1959, and 1969-70, sealed his international reputation. He returned to France in 1948 after th birth of his son to Virginia Haggard, with whom he lived from 1946-52. In 1952 Chagall married his second wife, Valentine (Vava) Brodsky. It was at th time that he once again took up the *Bible* project, which he had temporarily abandoned at the death of Vollard in 1939. The work was finally published in 1956.

From his peaceful home in Saint-Paul-de-Vence near Nice, where he settled in 1950, Chagall in his last years experimented with painted ceramic complex mosaics, and stained glass (he provided windows at the cathedrals of Metz and Reims and, among other locations, at the Art Institute of Chicago and at the synagogue of the Hebrew University Hadassah Medical Center, Jerusalem). He also painted exuberant ceiling decorations for th Paris Opéra in 1964, perhaps the most public of hi mature works.

	In 1985, the same year that the Royal
	Academy in London held a major Chagall
zen	retrospective, the artist passed away peacefully
-	at home on March 28, aged ninety-seven. In an
	excerpt from her poignant poem about the artist,
als.	Raïssa Maritain—a Russian Jew who converted to
2	Catholicism—outlines the beauty and joy that is
cy .	Chagall's legacy:
n	
	Chagall came with long strides
)	Out of melancholy Russia
k	With a pack on his back
	Full of violins and roses
	With lovers lighter than angels
-	And frock-coated beggars
	Musicians and archangels
	And synagogues
	He has meadows and villages
he	Rocking in the storm
ne	Inns dances and beauties
	Windows in the rainbows
his	Lily thrones for the brides
	Under the silk scarlet canopy
of	The whole Bible in pictures
n	All the great personages
	Longbearded and longrobed
	With their lambs and pigeons
	Spangled cocks and cows
11	Animals from the Ark and La Fontaine
cs,	
	Crowds and wedding kisses and tears
	Chimerical horses
	Ladies and cavaliers
	Circuses
	He has painted all the world
the	And nothing is left out
is	All the colors of the sun
	Are dancing there

Translation by Thomas Merton.

Chagall's Symbolism: "A Memory on Fire"

Viewers of Chagall's works are frequently puzzled by their obscurity, and struggle to decipher the artist's seemingly complex iconography. What these viewers often fail to realize, however, is that Chagall's work is less reducible to the logical arrangement of symbols than to grasping an unveiled reality holistically. This world, a primeval Nature inhabited by lovers, donkeys, roosters, floating Hasids, illogical architecture, Jewish rites, fire, song and dance, angels, and other celestial menagerie, is the mythological and sacred world of Chagall's childhood in provincial Russia—it is the sea of his imagination and memory emptied out on paper with a unique wistful charm.

Ba'al Shem Tov, the founder of the Hasidic movement of which Chagall was a member, once wrote: "Memory is the secret of redemption." Followers of the movement were urged to "Remember the days of old; consider years of ages past" (Deuteronomy 32:7), and a new method of studying the Talmud was developed—one that stimulated ingenuity and independence of mind, encouraging students to create new ideas out of old ones. According to Jewish scholar Abraham Joshua Heschel, the result of this emphasis on revisiting and re-creating the past was: "The storm of the soul that was held in check by rigorous discipline, the inner restlessness, found a vent in flights of the intellect. Thinking became full of vigor, charged with passion. The mind melted the metal of Talmudic ideas and forged it into fantastic molds, zigzags, in which thought at first became startled, lost its way, but at the end succeeded in disentangling itself." Heschel also writes: "The alluring gracefulness, the variety of polished ideas enlightened the intellect, dazzled the eye. Concepts acquired a dynamic quality, a color and meaning that, at first... seemed to have no connection with one another."

It is precisely this kaleidoscope of memory, recreating a hidden world, that gives Chagall's work such a wild, visionary, and poetic quality. The Bible series in particular captures the artist's talent for fusing the sacred and imaginary, the grave and charming, joy and distress, enchantment and history.

In his own words, "When I held a lithographic stone or a copper plate, it seemed to me that I was touching a talisman. It seemed to me that I could put all my sorrows and my joys into them... everything that has crossed my life in the course of the years: births, deaths, marriages, flowers, animals, birds, poor working people, parents, lovers in the night, Biblical prophets, in the street, in the home, in the Temple and in the sky. And as I grew old, the tragedy of life within us and around us."

Biblical Verses Accompanying the Bible Etchings

Creation of Man 1

Création de l'homme

And the LORD God formed man of the Then God spoke to Noah and to his sons dust of the ground, and breathed into his nostrils the with him, saying: "And as for Me, behold, I establish breath of life; and man became a living being. My covenant with you and with your descendants after you, and with every living creature that is with Genesis, II, 7 you: the birds, the cattle, and every beast of the earth with you, of all that go out of the ark, every beast of The Dove of the Ark the earth. Thus I establish My covenant with you: La colombe de l'arche Never again shall all flesh be cut off by the waters of the flood; never again shall there be a flood to destroy So it came to pass, at the end of forty days, the earth." that Noah opened the window of the ark which he

2

had made. Then he sent out a raven, which kept going to and fro until the waters had dried up from the earth. He also sent out from himself a dove, to see if the waters had receded from the face of the ground. But the dove found no resting place for the sole of her foot, and she returned into the ark to him, for the waters were on the face of the whole earth. So he put out his hand and took her, and drew her into the ark to himself.

Genesis, VIII, 6-9

Sacrifice of Noah 3 Sacrifice de Noé

Then Noah built an altar to the LORD, and took of every clean animal and of every clean bird, and offered burnt offerings on the altar. And the LORD smelled a soothing aroma. Then the LORD said in His heart, "I will never again curse the ground for man's sake, although the imagination of man's heart is evil from his youth; nor will I again destroy every living thing as I have done.

> While the earth remains, Seedtime and harvest, Cold and heat, Winter and summer, And day and night Shall not cease."

> > Genesis, VIII, 20-22

4 The Rainbow L'arc en ciel

And God said: "This is the sign of the covenant which I make between Me and you, and every living creature that is with you, for perpetual generations: I set My rainbow in the cloud, and it shall be for the sign of the covenant between Me and the earth. It shall be, when I bring a cloud over the earth, that the rainbow shall be seen in the cloud; and I will remember My covenant which is between Me and you and every living creature of all flesh; the waters shall never again become a flood to destroy all flesh. The rainbow shall be in the cloud, and I will look on it to remember the everlasting covenant between God and every living creature of all flesh that is on the earth."

Genesis, IX, 8-16

The Mantle of Noah 5 Le manteau de Noé

And Noah began to be a farmer, and he planted a vineyard. Then he drank of the wine and was drunk, and became uncovered in his tent. And Ham, the father of Canaan, saw the nakedness of his father, and told his two brothers outside. But Shem and Japheth took a garment, laid it on both their shoulders, and went backward and covered the nakedness of their father. Their faces were turned away, and they did not see their father's nakedness.

Genesis, IX, 20-23

6 The Circumcision

La circoncision

This is My covenant which you shall keep, between Me and you and your descendants after you: Every male child among you shall be circumcised.

Genesis, XVII, 10

7 Abraham and the Three Angels Abraham et les trois anges

Then the LORD appeared to him by the terebinth trees of Mamre, as he was sitting in the tent door in the heat of the day. So he lifted his eyes and looked, and behold, three men were standing by him; and when he saw them, he ran from the tent door to meet them, and bowed himself to the ground, and said, "My Lord, if I have now found favor in Your sight, do not pass on by Your servant. Please let a little water be brought, and wash your feet, and rest yourselves under the tree. And I will bring a morsel of bread, that you may refresh your hearts. After that you may pass by, inasmuch as you have come to your servant."

They said, "Do as you have said."

So Abraham hurried into the tent to Sarah and said, "Quickly, make ready three measures of fine meal; knead it and make cakes." And Abraham ran to the herd, took a tender and good calf, gave it to a young man, and he hastened to prepare it. So he took butter and milk and the calf which he had prepared, and set it before them; and he stood by them under the tree as they ate.

Genesis, XVIII, 1-8

8 The Descent toward Sodom

La descente vers Sodome

Then the men rose from there and looked toward Sodom, and Abraham went with them to send them on the way.

Genesis, XVIII, 16

9 Lot and His Daughters Lot et ses filles

Now the firstborn said to the younger, "Our father is old, and there is no man on the earth to come in to us as is the custom of all the earth. Come, let us make our father drink wine, and we will lie with him, that we may preserve the lineage of our father." So they made their father drink wine that night. And the firstborn went in and lay with her father, and he did not know when she lay down or when she arose.

It happened on the next day that the firstborn said to the younger, "Indeed I lay with my father last night; let us make him drink wine tonight also, and you go in and lie with him, that we may preserve the lineage of our father." Then they made their father drink wine that night also. And the younger arose and lay with him, and he did not know when she lay down or when she arose.

Genesis, XIX, 31-35

10 The Sacrifice of Abraham *Le sacrifice d'Abraham*

Then they came to the place of which God had told him. And Abraham built an altar there and placed the wood in order; and he bound Isaac his son and laid him on the altar, upon the wood. And Abraham stretched out his hand and took the knife to slay his son.

But the Angel of the LORD called to him from heaven and said, "Abraham, Abraham!"

So he said, "Here I am."

And He said, "Do not lay your hand on the lad, or do anything to him; for now I know that you fear God, since you have not withheld your son, your only son, from Me." Then Abraham lifted his eyes and looked, and there behind him was a ram caught in a thicket by its horns. So Abraham went and took the ram, and offered it up for a burnt offering instead of his son. And Abraham called the name of the place, The-LORD-Will-Provide; as it is said to this day, "In the Mount of the LORD it shall be provided."

Genesis, XXII, 9-14

11 Abraham Weeping for Sarah Abraham pleurant Sara

Sarah lived one hundred and twenty-seven years; these were the years of the life of Sarah. So Sarah died in Kirjath Arba (that is, Hebron) in the land of Canaan, and Abraham came to mourn for Sarah and to weep for her.

Genesis, XXIII,

12 Rebecca at the Well *Rébecca à la fontaine*

Then the servant took ten of his master's camels and departed, for all his master's goods wer in his hand. And he arose and went to Mesopotan to the city of Nahor. And he made his camels kneel down outside the city by a well of water at evening time, the time when women go out to draw water. Then he said, "O LORD God of my master Abraham, please give me success this day, and show kindness to my master Abraham. Behold, here I stand by the well of water, and the daughters of the men of the city are coming out to draw water. Now let it be that the young woman to whom I say, 'Please let down your pitcher that I may drink,' and she says, 'Drink, and I will also give your camels a drink'—let her be the one You have appointed for Your servant Isaac. And by this I will know that You have shown kindness to my master."

Genesis, XXIV, 10-14

Biblical Verses Accompanying the Bible Etchings

13 Jacob Blessed by Isaac Jacob béni par Isaac

Then his father Isaac said to him, "Come near now and kiss me, my son." And he came near and kissed him; and he smelled the smell of his clothing, and blessed him and said:

	"Surely, the smell of my son
1-2	Is like the smell of a field
	Which the LORD has blessed.
	Therefore may God give you
	Of the dew of heaven,
	Of the fatness of the earth,
-	And plenty of grain and wine.
	Let peoples serve you,
nia,	And nations bow down to you.
	Be master over your brethren,
***	And let your mother's sons bow down to you
W	Cursed be everyone who curses you,
I V	And blessed be those who bless you!"
v	

Genesis, XXVII, 26-29

14	Jacob's	Ladder

L'échelle de Jacob

Then he dreamed, and behold, a ladder was set up on the earth, and its top reached to heaven; and there the angels of God were ascending and descending on it. And behold, the LORD stood above it and said: "I am the LORD God of Abraham your father and the God of Isaac; the land on which you lie I will give to you and your descendants. Also your descendants shall be as the dust of the earth; you shall spread abroad to the west and the east, to the north and the south; and in you and in your seed all the families of the earth shall be blessed. Behold, I am with you and will keep you wherever you go, and will bring you back to this land; for I will not leave you until I have done what I have spoken to you."

Genesis, XXVIII, 12-15

15 Meeting of Jacob and Rachel Rencontre de Jacob et de Rachel

Then he said, "Look, it is still high day; it is not time for the cattle to be gathered together. Water the sheep, and go and feed them."

But they said, "We cannot until all the flocks are gathered together, and they have rolled the stone from the well's mouth; then we water the sheep."

Now while he was still speaking with them, Rachel came with her father's sheep, for she was a shepherdess. And it came to pass, when Jacob saw Rachel the daughter of Laban his mother's brother, and the sheep of Laban his mother's brother, that Jacob went near and rolled the stone from the well's mouth, and watered the flock of Laban his mother's brother.

Genesis, XXIX, 7-10

Wrestling with the Angel 16 La lutte avec l'ange

Then Jacob was left alone; and a Man wrestled with him until the breaking of day. Now when He saw that He did not prevail against him, He touched the socket of his hip; and the socket of Jacob's hip was out of joint as He wrestled with him.

And He said, "Let Me go, for the day breaks."

But he said, "I will not let You go unless You bless me!"

So He said to him, "What is your name?"

He said, "Jacob."

And He said, "Your name shall no longer be called Jacob, but Israel; for you have struggled with God and with men, and have prevailed."

Genesis, XXXII, 24-28

Rachel's Tomb 17

La tombe de Rachel

So Rachel died and was buried on the way to Ephrath (that is, Bethlehem). And Jacob set a pillar on her grave, which is the pillar of Rachel's grave to this day.

Genesis, XXXV, 19-20

Young Shepherd Joseph 18 Joseph jeune berger

This is the history of Jacob.

Joseph, being seventeen years old, was feeding the flock with his brothers. And the lad was with the sons of Bilhah and the sons of Zilpah, his father's wives; and Joseph brought a bad report of them to his father.

Genesis, XXXVII, 2

Joseph and His Brothers 19 Joseph et ses frères

So it came to pass, when Joseph had come to his brothers, that they stripped Joseph of his tunic, the tunic of many colors that was on him. Then they took him and cast him into a pit. And the pit was empty; there was no water in it.

Genesis, XXXVII, 23-24

20 Jacob Weeping for Joseph Jacob pleurant Joseph

So they took Joseph's tunic, killed a kid of goats, and dipped the tunic in the blood. Then the sent the tunic of many colors, and they brought it their father and said, "We have found this. Do you know whether it is your son's tunic or not?"

And he recognized it and said, "It is my sor tunic. A wild beast has devoured him. Without doubt Joseph is torn to pieces." Then Jacob tore h clothes, put sackcloth on his waist, and mourned for his son many days. And all his sons and all his daughters arose to comfort him; but he refused to comforted, and he said, "For I shall go down into t grave to my son in mourning." Thus his father we for him.

Genesis, XXXVII, 31

Potiphar's Wife 21

La femme de Potiphar

And it came to pass after these things that his master's wife cast longing eyes on Joseph, and she said, "Lie with me."

Then Joseph said to his brothers, "I am But he refused and said to his master's wife, Joseph; does my father still live?" But his brothers "Look, my master does not know what is with me in could not answer him, for they were dismayed in his the house, and he has committed all that he has to presence. And Joseph said to his brothers, "Please my hand. There is no one greater in this house than come near to me." So they came near. Then he I, nor has he kept back anything from me but you, said: "I am Joseph your brother, whom you sold into because you are his wife. How then can I do this Egypt. But now, do not therefore be grieved or angry great wickedness, and sin against God?" with yourselves because you sold me here; for God sent me before you to preserve life." Genesis, XXXIX, 7-9

Pharaoh's Dream 22

Le songe de Pharaon

the	Then Joseph said to Pharaoh, "The dreams of
ey	Pharaoh are one; God has shown Pharaoh what He
to	is about to do: The seven good cows are seven years,
u	and the seven good heads are seven years; the dreams
	are one. And the seven thin and ugly cows which
	came up after them are seven years, and the seven
n's	empty heads blighted by the east wind are seven years
	of famine. This is the thing which I have spoken to
is	Pharaoh. God has shown Pharaoh what He is about
	to do. Indeed seven years of great plenty will come
	throughout all the land of Egypt; but after them
be	seven years of famine will arise, and all the plenty will
the	be forgotten in the land of Egypt; and the famine will
pt	deplete the land. So the plenty will not be known
	in the land because of the famine following, for it
25	will be very severe. And the dream was repeated to
-35	Pharaoh twice because the thing is established by
	God, and God will shortly bring it to pass.

Genesis, XLI, 25-32

Joseph Recognized by His Brothers 23 Joseph reconnu par ses frères

Genesis, XLV, 3-5

24 Jacob's Departure for Egypt

Départ de Jacob pour l'Égypte

So Israel took his journey with all that he had, and came to Beersheba, and offered sacrifices to the God of his father Isaac. Then God spoke to Israel in the visions of the night, and said, "Jacob, Jacob!"

And he said, "Here I am."

So He said, "I am God, the God of your father; do not fear to go down to Egypt, for I will make of you a great nation there. I will go down with you to Egypt, and I will also surely bring you up again; and Joseph will put his hand on your eyes."

Then Jacob arose from Beersheba; and the sons of Israel carried their father Jacob, their little ones, and their wives, in the carts which Pharaoh had sent to carry him. So they took their livestock and their goods, which they had acquired in the land of Canaan, and went to Egypt, Jacob and all his descendants with him. His sons and his sons' sons, his daughters and his sons' daughters, and all his descendants he brought with him to Egypt.

Genesis, XLVI, 1-7

Blessing of Ephraim and Manasseh 25 Bénédiction d'Éphraïm et Manassé

Now when Joseph saw that his father laid his right hand on the head of Ephraim, it displeased him; so he took hold of his father's hand to remove it from Ephraim's head to Manasseh's head. And Joseph said to his father, "Not so, my father, for this one is the firstborn; put your right hand on his head."

But his father refused and said, "I know, my son, I know. He also shall become a people, and he also shall be great; but truly his younger brother shall be greater than he, and his descendants shall become a multitude of nations."

So he blessed them that day, saying, "By you Israel will bless, saying, 'May God make you as Ephraim and as Manasseh!" And thus he set Ephraim before Manasseh.

Genesis, XLVIII, 17-20

Moses Saved from the Waters 26 Moïse sauvé des eaux

And a man of the house of Levi went and took as wife a daughter of Levi. So the woman conceived and bore a son. And when she saw that he was a beautiful child, she hid him three months. But when she could no longer hide him, she took an ark of bulrushes for him, daubed it with asphalt and pitch, put the child in it, and laid it in the reeds by the river's bank. And his sister stood afar off, to know what would be done to him.

Exodus, II, 1-4

The Burning Bush Le buisson ardent

27

Now Moses was tending the flock of Jethro his father-in-law, the priest of Midian. And he led the flock to the back of the desert, and came to Horeb, the mountain of God. And the Angel of the LORD appeared to him in a flame of fire from the midst of a bush. So he looked, and behold, the bush was burning with fire, but the bush was not consumed. Then Moses said, "I will now turn aside and see this great sight, why the bush does not burn."

So when the LORD saw that he turned aside to look, God called to him from the midst of the bush and said, "Moses, Moses!"

And he said, "Here I am."

Then He said, "Do not draw near this place. Take your sandals off your feet, for the place where you stand is holy ground."

Exodus, III, 1-5

28 Moses and the Serpent Moïse et le serpent

Then Moses answered and said, "But sup they will not believe me or listen to my voice; suppose they say, 'The LORD has not appeared t vou."

So the LORD said to him, "What is that your hand?"

He said, "A rod."

And He said, "Cast it on the ground." S cast it on the ground, and it became a serpent; and Moses fled from it. Then the LORD said to Mo "Reach out your hand and take it by the tail" (an he reached out his hand and caught it, and it bec a rod in his hand), "that they may believe that th LORD God of their fathers, the God of Abrahar the God of Isaac, and the God of Jacob, has appe to you."

Exodus, IV

Meeting of Moses and Aaron 29 Rencontre de Moïse et d'Aaron

And the LORD said to Aaron, "Go into wilderness to meet Moses." So he went and met on the mountain of God, and kissed him. So M told Aaron all the words of the LORD who had sent him, and all the signs which He had commanded him.

Exodus, IV, 27-28

Biblical Verses Acco	mpanying the	Bible Etchings
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	30 Moses and Aaron before Pharaoh Moïse et Aaron devant Pharaon
pose co	Afterward Moses and Aaron went in and told Pharaoh, "Thus says the LORD God of Israel: 'Let My people go, that they may hold a feast to Me in the wilderness.'"
in	And Pharaoh said, "Who is the LORD, that I should obey His voice to let Israel go? I do not know the LORD, nor will I let Israel go."
o he nd ses, nd	So they said, "The God of the Hebrews has met with us. Please, let us go three days' journey into the desert and sacrifice to the LORD our God, lest He fall upon us with pestilence or with the sword."
came e n, cared	Then the king of Egypt said to them, "Moses and Aaron, why do you take the people from their work? Get back to your labor." And Pharaoh said, "Look, the people of the land are many now, and you make them rest from their labor!"
/, 1-5	Exodus, V, 1-5
	31 Darkness over Egypt Les ténèbres sur l'Égypte
the him oses sent	Then the LORD said to Moses, "Stretch out your hand toward heaven, that there may be darkness over the land of Egypt, darkness which may even be felt." So Moses stretched out his hand toward

heaven, and there was thick darkness in all the land

of Egypt three days.

Exodus, X, 21-22

32 The Passover Meal

Le repas de la Pâque

And thus you shall eat it: with a belt on your waist, your sandals on your feet, and your staff in your hand. So you shall eat it in haste. It is the LORD's Passover.

For I will pass through the land of Egypt on that night, and will strike all the firstborn in the land of Egypt, both man and beast; and against all the gods of Egypt I will execute judgment: I am the LORD. Now the blood shall be a sign for you on the houses where you are. And when I see the blood, I will pass over you; and the plague shall not be on you to destroy you when I strike the land of Egypt.

So this day shall be to you a memorial; and you shall keep it as a feast to the LORD throughout your generations. You shall keep it as a feast by an everlasting ordinance.

Exodus, XII, 11-14

33 The Exodus from Egypt La sortie d'Égypte

So God led the people around by way of the wilderness of the Red Sea. And the children of Israel went up in orderly ranks out of the land of Egypt.

And Moses took the bones of Joseph with him, for he had placed the children of Israel under solemn oath, saying, "God will surely visit you, and you shall carry up my bones from here with you."

So they took their journey from Succoth and camped in Etham at the edge of the wilderness. And the LORD went before them by day in a pillar of cloud to lead the way, and by night in a pillar of fire to give them light, so as to go by day and night. He did not take away the pillar of cloud by day or the pillar of fire by night from before the people.

Exodus, XIII, 18-22

34 Crossing of the Red Sea Passage de la mer rouge

And the Angel of God, who went before the camp of Israel, moved and went behind them; and the pillar of cloud went from before them and stood behind them. So it came between the camp of the Egyptians and the camp of Israel. Thus it was a cloud and darkness to the one, and it gave light by night to the other, so that the one did not come near the other all that night.

Then Moses stretched out his hand over the sea; and the LORD caused the sea to go back by a strong east wind all that night, and made the sea into dry land, and the waters were divided. So the children of Israel went into the midst of the sea on the dry ground, and the waters were a wall to them on their right hand and on their left. And the Egyptians pursued and went after them into the midst of the sea, all Pharaoh's horses, his chariots, and his horsemen.

Now it came to pass, in the morning watch, that the LORD looked down upon the army of the Egyptians through the pillar of fire and cloud, and He troubled the army of the Egyptians. And He took off their chariot wheels, so that they drove them with difficulty; and the Egyptians said, "Let us flee from the face of Israel, for the LORD fights for them against the Egyptians."

Exodus, XIV, 19-25

Dance of Miriam, Sister of Moses 35 Danse de Marie sœur de Moïse

Then Miriam the prophetess, the sister of Aaron, took the timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

> "Sing to the LORD, For He has triumphed gloriously! The horse and its rider He has thrown into the sea!"

> > Exodus, XV, 20-21

36 Moses Striking Water from the Rock Moïse fait jaillir l'eau du rocher

So Moses cried out to the LORD, saying, "What shall I do with this people? They are almost ready to stone me!"

And the LORD said to Moses, "Go on bef the people, and take with you some of the elders o Israel. Also take in your hand your rod with which you struck the river, and go. Behold, I will stand before you there on the rock in Horeb; and you sh strike the rock, and water will come out of it, that people may drink."

And Moses did so in the sight of the elders Israel. So he called the name of the place Massah a Meribah, because of the contention of the children Israel, and because they tempted the LORD, sayin "Is the LORD among us or not?"

Exodus, XVII,

37 Moses Receives the Tablets of the Law Moïse reçoit les tables de la loi

Then Moses went up into the mountain, a a cloud covered the mountain.

Now the glory of the LORD rested on Mount Sinai, and the cloud covered it six days. An on the seventh day He called to Moses out of the midst of the cloud. The sight of the glory of the LORD was like a consuming fire on the top of the mountain in the eyes of the children of Israel. So Moses went into the midst of the cloud and went up into the mountain. And Moses was on the mountain forty days and forty nights.

Exodus, XXIV, 15-18

Biblical Verses Accompanying the Bible Etchings

The Golden Calf 38

Le veau d'or

ore f	Now when the people saw that Moses delayed coming down from the mountain, the people gathered together to Aaron, and said to him, "Come, make us gods that shall go before us; for as for this Moses, the man who brought us up out of the land of Egypt, we do not know what has become of him."
all the	And Aaron said to them, "Break off the golden earrings which are in the ears of your wives, your sons, and your daughters, and bring them to me." So all the people broke off the golden earrings which were in their ears, and brought them to Aaron.
and of of g,	And he received the gold from their hand, and he fashioned it with an engraving tool, and made a molded calf.
4-7	Then they said, "This is your god, O Israel, that brought you out of the land of Egypt!"
nd	So when Aaron saw it, he built an altar before it. And Aaron made a proclamation and said, "Tomorrow is a feast to the LORD." Then they rose early on the next day, offered burnt offerings, and
na	brought peace offerings; and the people sat down to eat and drink, and rose up to play.
nd	Exodus, XXXII, 1-6
:	

Moses Breaks the Tablets of the Law 39 Moïse brise les tables de la loi

And Moses turned and went down from the mountain, and the two tablets of the Testimony were in his hand. The tablets were written on both sides; on the one side and on the other they were written. Now the tablets were the work of God, and the writing was the writing of God engraved on the tablets.

And when Joshua heard the noise of the people as they shouted, he said to Moses, "There is a noise of war in the camp."

But he said:

"It is not the noise of the shout of victory, Nor the noise of the cry of defeat, But the sound of singing I hear."

So it was, as soon as he came near the camp, that he saw the calf and the dancing. So Moses' anger became hot, and he cast the tablets out of his hands and broke them at the foot of the mountain.

Exodus, XXXII, 15-19

Aaron and the Lamp **40** Aaron et le chandelier

And the LORD spoke to Moses, saying: "Speak to Aaron, and say to him, 'When you arrange the lamps, the seven lamps shall give light in front of the lampstand." And Aaron did so; he arranged the lamps to face toward the front of the lampstand, as the LORD commanded Moses. Now this workmanship of the lampstand was hammered gold; from its shaft to its flowers it was hammered work. According to the pattern which the LORD had shown Moses, so he made the lampstand.

Numbers, VIII, 1-4

Death of Moses 41 Mort de Moïse

Then Moses went up from the plains of Moab to Mount Nebo, to the top of Pisgah, which is across from Jericho. And the LORD showed him all the land of Gilead as far as Dan, all Naphtali and the land of Ephraim and Manasseh, all the land of Judah as far as the Western Sea, the South, and the plain of the Valley of Jericho, the city of palm trees, as far as Zoar. Then the LORD said to him, "This is the land of which I swore to give Abraham, Isaac, and Jacob, saying, 'I will give it to your descendants.' I have caused you to see it with your eyes, but you shall not cross over there."

So Moses the servant of the LORD died there in the land of Moab, according to the word of the LORD. And He buried him in a valley in the land of Moab, opposite Beth Peor; but no one knows his grave to this day. Moses was one hundred and twenty years old when he died. His eyes were not dim nor his natural vigor diminished. And the children of Israel wept for Moses in the plains of Moab thirty days. So the days of weeping and mourning for Moses ended.

Deuteronomy, XXXIV, 1-8

Moses' Blessing over Joshua 42 Bénédiction de Moïse sur Josué

Now Joshua the son of Nun was full of the spirit of wisdom, for Moses had laid his hands on him; so the children of Israel heeded him, and did as the LORD had commanded Moses.

Deuteronomy, XXXIV, 9

43 Joshua Armed by the Eternal One Josué armé par l'Éternel

After the death of Moses the servant of the LORD, it came to pass that the LORD spoke to Joshua the son of Nun, Moses' assistant, saying: "Moses My servant is dead. Now therefore, arise, over this Jordan, you and all this people, to the lan which I am giving to them-the children of Israel. Every place that the sole of your foot will tread upon I have given you, as I said to Moses. From the wilderness and this Lebanon as far as the great river the River Euphrates, all the land of the Hittites, an to the Great Sea toward the going down of the sun shall be your territory. No man shall be able to star before you all the days of your life; as I was with Moses, so I will be with you. I will not leave you r forsake you. Be strong and of good courage, for to this people you shall divide as an inheritance the la which I swore to their fathers to give them."

Joshua, I, 1-6

Crossing of the Jordan 44 Passage du Jourdain

So it was, after three days, that the officers went through the camp; and they commanded the people, saying, "When you see the ark of the covenant of the LORD your God, and the priests, the Levites, bearing it, then you shall set out from your place and go after it. Yet there shall be a space between you and it, about two thousand cubits by measure. Do not come near it, that you may know the way by which you must go, for you have not passed this way before."

And Joshua said to the people, "Sanctify yourselves, for tomorrow the LORD will do wonders among you." Then Joshua spoke to the priests, saying, "Take up the ark of the covenant and cross over before the people."

So they took up the ark of the covenant and went before the people.

Joshua, III, 2-6

Biblical Verses Accompanying the Bible Etchings

	45 Joshua before the Angel with the Sword <i>Josué devant l'ange à l'épée</i>
go .d	And it came to pass, when Joshua was by Jericho, that he lifted his eyes and looked, and behold, a Man stood opposite him with His sword drawn in His hand. And Joshua went to Him and said to Him, "Are You for us or for our adversaries?"
he	So He said, "No, but as Commander of the army of the LORD I have now come."
r, 1d 1, 1nd	And Joshua fell on his face to the earth and worshiped, and said to Him, "What does my Lord say to His servant?"
nor) und	Then the Commander of the LORD's army said to Joshua, "Take your sandal off your foot, for the place where you stand is holy." And Joshua did so.

Joshua, V, 13-15

46 Joshua before Jericho Iosué devant Iéricho

Now Jericho was securely shut up because of the children of Israel; none went out, and none came in. And the LORD said to Joshua: "See! I have given Jericho into your hand, its king, and the mighty men of valor. You shall march around the city, all you men of war; you shall go all around the city once. This you shall do six days. And seven priests shall bear seven trumpets of rams' horns before the ark. But the seventh day you shall march around the city seven times, and the priests shall blow the trumpets. It shall come to pass, when they make a long blast with the ram's horn, and when you hear the sound of the trumpet, that all the people shall shout with a great shout; then the wall of the city will fall down flat. And the people shall go up every man straight before him."

Then Joshua the son of Nun called the priests and said to them, "Take up the ark of the covenant, and let seven priests bear seven trumpets of rams' horns before the ark of the LORD." And he said to the people, "Proceed, and march around the city, and let him who is armed advance before the ark of the LORD."

Joshua, VI, 1-7

Joshua Reads the Words of the Law 47 Josué lit les paroles de la loi

Then all Israel, with their elders and officers and judges, stood on either side of the ark before the priests, the Levites, who bore the ark of the covenant of the LORD, the stranger as well as he who was born among them. Half of them were in front of Mount Gerizim and half of them in front of Mount Ebal, as Moses the servant of the LORD had commanded before, that they should bless the people of Israel. And afterward he read all the words of the law, the blessings and the cursings, according to all that is written in the Book of the Law. There was not a word of all that Moses had commanded which Joshua did not read before all the assembly of Israel, with the women, the little ones, and the strangers who were living among them.

48 Joshua Stops the Sun Iosué arrête le soleil

Then Joshua spoke to the LORD in the day when the LORD delivered up the Amorites before the children of Israel, and he said in the sight of Israel:

> "Sun, stand still over Gibeon; And Moon, in the Valley of Aijalon." So the sun stood still, And the moon stopped, Till the people had revenge Upon their enemies.

Is this not written in the Book of Jasher? So the sun stood still in the midst of heaven, and did not hasten to go down for about a whole day. And there has been no day like that, before it or after it, that the LORD heeded the voice of a man; for the LORD fought for Israel.

Joshua, X, 12-14

49 Joshua and the Vanquished Kings *Iosué et les rois vaincus*

Then Joshua said, "Open the mouth of the cave, and bring out those five kings to me from the cave." And they did so, and brought out those five kings to him from the cave: the king of Jerusalem, the king of Hebron, the king of Jarmuth, the king of Lachish, and the king of Eglon.

So it was, when they brought out those kings to Joshua, that Joshua called for all the men of Israel, and said to the captains of the men of war who went with him, "Come near, put your feet on the necks of these kings." And they drew near and put their feet on their necks. Then Joshua said to them, "Do not be afraid, nor be dismayed; be strong and of good courage, for thus the LORD will do to all your enemies against whom you fight." And afterward Joshua struck them and killed them, and hanged them on five trees; and they were hanging on the trees until evening. So it was at the time of the going down of the sun that Joshua commanded, and they took them down from the trees, cast them into the cave where they had been hidden, and laid large stones against the cave's mouth, which remain until this very day.

Joshua, X, 22-27

Exhortation of Joshua 50 Exhortation de Josué

"Now therefore, fear the LORD, serve Him in sincerity and in truth, and put away the gods which your fathers served on the other side of the River and in Egypt. Serve the LORD! And if it seems evil to you to serve the LORD, choose for yourselves this day whom you will serve, whether the gods which your fathers served that were on the other side of the River, or the gods of the Amorites, in whose land you dwell. But as for me and my house, we will serve the LORD."

So the people answered and said: "Far be it from us that we should forsake the LORD to serve other gods."

51

Joshua and the Rock of Shechem Josué et la pierre de Sichem

So Joshua made a covenant with the people that day, and made for them a statute and an ordinance in Shechem.

Then Joshua wrote these words in the Book of the Law of God. And he took a large stone, and set it up there under the oak that was by the sanctuary of the LORD. And Joshua said to all the people, "Behold, this stone shall be a witness to us, for it has heard all the words of the LORD which He spoke to us. It shall therefore be a witness to you, lest you deny your God."

Joshua, XXIV, 25-27

Deborah the Prophetess 52 Débora la prophétesse

Then she sent and called for Barak the son of Abinoam from Kedesh in Naphtali, and said to him, "Has not the LORD God of Israel commanded, 'Go and deploy troops at Mount Tabor; take with you ten thousand men of the sons of Naphtali and of the sons of Zebulun; and against you I will deploy Sisera, the commander of Jabin's army, with his chariots and his multitude at the River Kishon; and I will deliver him into your hand'?"

And Barak said to her, "If you will go with me, then I will go; but if you will not go with me, I will not go!"

So she said, "I will surely go with you; nevertheless there will be no glory for you in the journey you are taking, for the LORD will sell Sisera into the hand of a woman." Then Deborah arose and went with Barak to Kedesh.

Judges, IV, 6-9

53 Sacrifice of Manoah

Sacrifice de Manoach

Then Manoah said to the Angel of the LORD, "What is Your name, that when Your words come to pass we may honor You?"

And the Angel of the LORD said to him, "Why do you ask My name, seeing it is wonderful?"

So Manoah took the young goat with the grain offering, and offered it upon the rock to the LORD. And He did a wondrous thing while Manoah and his wife looked on—it happened as the flame went up toward heaven from the altar—the Angel of the LORD ascended in the flame of the altar! When Manoah and his wife saw this, they fell on their faces to the ground.

Judges, XIII, 17-20

Samson and the Lion 54 Samson et le lion

So Samson went down to Timnah with his father and mother, and came to the vineyards of Timnah.

Now to his surprise, a young lion came roaring against him. And the Spirit of the LORD came mightily upon him, and he tore the lion apart as one would have torn apart a young goat, though he had nothing in his hand. But he did not tell his father or his mother what he had done.

Judges, XIV, 5-6

55 Samson Carries off the Gates of Gaza Samson enlève les portes de Gaza

Now Samson went to Gaza and saw a harlot there, and went in to her. When the Gazites were told, "Samson has come here!" they surrounded the place and lay in wait for him all night at the gate of the city. They were quiet all night, saying, "In the morning, when it is daylight, we will kill him." And Samson lay low till midnight; then he arose at midnight, took hold of the doors of the gate of the city and the two gateposts, pulled them up, bar and all, put them on his shoulders, and carried them to the top of the hill that faces Hebron.

Judges, XVI, 1-3

Samson and Delilah 56 Samson et Delila

Then she said to him, "How can you say, 'I love you,' when your heart is not with me? You have mocked me these three times, and have not told me where your great strength lies." And it came to pass, when she pestered him daily with her words and pressed him, so that his soul was vexed to death, that he told her all his heart, and said to her, "No razor has ever come upon my head, for I have been a Nazirite to God from my mother's womb. If I am shaven, then my strength will leave me, and I shall become weak, and be like any other man."

When Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines, saying, "Come up once more, for he has told me all his heart." So the lords of the Philistines came up to her and brought the money in their hand.

Judges, XVI, 15-18

57 Samson Overturns the Columns Samson renverse les colonnes

Then Samson called to the LORD, saying, When they had come down from the high "O Lord GOD, remember me, I pray! Strengthen me, I pray, just this once, O God, that I may with of the house. one blow take vengeance on the Philistines for my Then Samuel took a flask of oil and poured it two eyes!" And Samson took hold of the two middle on [Saul's] head, and kissed him and said: "Is it not pillars which supported the temple, and he braced because the LORD has anointed you commander himself against them, one on his right and the other over His inheritance?" on his left. Then Samson said, "Let me die with the Philistines!" And he pushed with all his might, and I Samuel, IX, 25; X, 1 the temple fell on the lords and all the people who were in it. So the dead that he killed at his death 61 Saul and David were more than he had killed in his life. Saül et David

Judges, XVI, 28-30

Hannah Invokes the Eternal One 58 Anna invoque l'Éternel

So Hannah arose after they had finished eating and drinking in Shiloh. Now Eli the priest was sitting on the seat by the doorpost of the tabernacle of the LORD. And she was in bitterness of soul, and prayed to the LORD and wept in anguish. Then she made a vow and said, "O LORE of hosts, if You will indeed look on the affliction of Your maidservant and remember me, and not forget Your maidservant, but will give Your maidservant a male child, then I will give him to the LORD all the days of his life, and no razor shall come upon his head.'

I Samuel, I, 9-

Samuel Called by God 59 Samuel appelé par Dieu

Now the boy Samuel ministered to the LORD before Eli. And the word of the LORD was rare in those days; there was no widespread revelation. And it came to pass at that time, while Eli was lying down in his place, and when his eyes had begun to grow so dim that he could not see, and before the lamp of God went out in the tabernacle of the LORD where the ark of God was, and while Samuel was lying down, that the LORD called Samuel. And he answered, "Here I am!"

I Samuel, III, 1-4

Biblical Verses Accompanying the Bible Etchings

60 Anointing of Saul Onction de Saül

place into the city, Samuel spoke with Saul on the top

And so it was, whenever the [evil] spirit from God was upon Saul, that David would take a harp and play it with his hand. Then Saul would become refreshed and well, and the distressing spirit would depart from him.

I Samuel, XVI, 23

	62 David and the Lion	
)	David et le lion	
	But David said to Saul, "Your servant used	
t	to keep his father's sheep, and when a lion or a bear came and took a lamb out of the flock, I went out after it and struck it, and delivered the lamb from it	
S	mouth; and when it arose against me, I caught it by its beard, and struck and killed it. Your servant has killed both lion and bear; and this uncircumcised	
11	Philistine will be like one of them, seeing he has defied the armies of the living God."	

II Samuel, XVII, 34-36

63 David Vanquisher of Goliath

David vainqueur de Goliath

So it was, when the Philistine arose and came and drew near to meet David, that David hurried and ran toward the army to meet the Philistine. Then David put his hand in his bag and took out a stone; and he slung it and struck the Philistine in his forehead, so that the stone sank into his forehead, and he fell on his face to the earth. So David prevailed over the Philistine with a sling and a stone, and struck the Philistine and killed him. But there was no sword in the hand of David. Therefore David ran and stood over the Philistine, took his sword and drew it out of its sheath and killed him, and cut off his head with it.

And when the Philistines saw that their champion was dead, they fled.

I Samuel, XVII, 48-51

David before Saul 64 David devant Saül

When Saul saw David going out against the Philistine, he said to Abner, the commander of the army, "Abner, whose son is this youth?"

And Abner said, "As your soul lives, O king, I do not know."

So the king said, "Inquire whose son this young man is."

Then, as David returned from the slaughter of the Philistine, Abner took him and brought him before Saul with the head of the Philistine in his hand. And Saul said to him, "Whose son are you, young man?"

So David answered, "I am the son of your servant Jesse the Bethlehemite."

I Samuel, XVII, 55-58

65 Death of Saul Mort de Saül

Then the Philistines followed hard after Saul and his sons. And the Philistines killed Jonathan, Abinadab, and Malchishua, Saul's sons. The battle became fierce against Saul. The archers hit him, and he was severely wounded by the archers.

Then Saul said to his armorbearer, "Draw your sword, and thrust me through with it, lest these uncircumcised men come and thrust me through and abuse me."

But his armorbearer would not, for he was greatly afraid. Therefore Saul took a sword and fell on it. And when his armorbearer saw that Saul was dead, he also fell on his sword, and died with him. So Saul, his three sons, his armorbearer, and all his men died together that same day.

I Samuel, XXXI, 2-6

66 Song of the Bow Cantique de l'arc

O mountains of Gilboa, Let there be no dew nor rain upon you, Nor fields of offerings. For the shield of the mighty is cast away there! The shield of Saul, not anointed with oil.

From the blood of the slain, From the fat of the mighty, The bow of Jonathan did not turn back, And the sword of Saul did not return empty

Saul and Jonathan were beloved and pleasant in their lives, And in their death they were not divided; They were swifter than eagles, They were stronger than lions.

O daughters of Israel, weep over Saul, Who clothed you in scarlet, with luxury; Who put ornaments of gold on your appa

How the mighty have fallen in the midst of the battle! Jonathan was slain in your high places.

I am distressed for you, my brother Jonath You have been very pleasant to me; Your love to me was wonderful, Surpassing the love of women.

How the mighty have fallen, And the weapons of war perished!

II Samuel, I, 2

67 King David

Le roi David

David was thirty years old when he began to reign, and he reigned forty years. In Hebron he reigned over Judah seven years and six months, and in Jerusalem he reigned thirty-three years over all Israel and Judah.

II Samuel, V, 4-5

68 The Ark Carried to Jerusalem L'arche portée à Jérusalem

Again David gathered all the choice men of Israel, thirty thousand. And David arose and went with all the people who were with him from Baale Judah to bring up from there the ark of God, whose name is called by the Name, the LORD of Hosts, who dwells between the cherubim. So they set the ark of God on a new cart, and brought it out of the house of Abinadab, which was on the hill; and Uzzah and Ahio, the sons of Abinadab, drove the new cart. And they brought it out of the house of Abinadab, which was on the hill, accompanying the ark of God; and Ahio went before the ark. Then David and all the house of Israel played music before the LORD on all kinds of instruments of fir wood, on harps, on stringed instruments, on tambourines, on sistrums, and on cymbals.

II Samuel, VI, 1-5

	69 David and Bathsheba
rel.	David et Bath-Schéba
of	It happened in the spring of the year, at the
nan;	time when kings go out to battle, that David sent Joab and his servants with him, and all Israel; and they destroyed the people of Ammon and besieged Rabbah. But David remained at Jerusalem.
1-27	Then it happened one evening that David arose from his bed and walked on the roof of the king's house. And from the roof he saw a woman bathing, and the woman was very beautiful to behold. So David sent and inquired about the woman. And someone said, "Is this not Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite?"

II Samuel, XI, 1-3

70 David and Absalom

David et Absalom

And Absalom dwelt two full years in Jerusalem, but did not see the king's face. Therefore Absalom sent for Joab, to send him to the king, but he would not come to him. And when he sent again the second time, he would not come. So he said to his servants, "See, Joab's field is near mine, and he has barley there; go and set it on fire." And Absalom's servants set the field on fire.

Then Joab arose and came to Absalom's house, and said to him, "Why have your servants set my field on fire?"

And Absalom answered Joab, "Look, I sent to you, saying, 'Come here, so that I may send you to the king, to say, "Why have I come from Geshur? It would be better for me to be there still." Now therefore, let me see the king's face; but if there is iniquity in me, let him execute me."

So Joab went to the king and told him. And when he had called for Absalom, he came to the king and bowed himself on his face to the ground before the king. Then the king kissed Absalom..

II Samuel, XIV, 28-33

71 David Ascending the Mount of Olives David montant la colline des Oliviers

So David went up by the Ascent of the Mount of Olives, and wept as he went up; and he had his head covered and went barefoot. And all the people who were with him covered their heads and went up, weeping as they went up.

II Samuel, XV, 30

72 End of Absalom Fin d'Absalom

Then Absalom met the servants of David. Absalom rode on a mule. The mule went under the thick boughs of a great terebinth tree, and his head caught in the terebinth; so he was left hanging between heaven and earth. And the mule which was under him went on.

II Samuel, XVIII, 9

73 David Mourns Absalom David pleure Absalom

And Joab was told, "Behold, the king is weeping and mourning for Absalom." So the victory that day was turned into mourning for all the people. For the people heard it said that day, "The king is grieved for his son." And the people stole back into the city that day, as people who are ashamed steal away when they flee in battle. But the king covered his face, and the king cried out with a loud voice, "O my son Absalom! O Absalom, my son, my son!"

II Samuel, XIX, 1-4

74 Song of David

Cantique de David

And he said:

So Nathan spoke to Bathsheba the mother of Solomon, saying, "Have you not heard that Adonijah "The LORD is my rock and my fortress and the son of Haggith has become king, and David our my deliverer; lord does not know it? Come, please, let me now The God of my strength, give you advice, that you may save your own life and in whom I will trust; the life of your son Solomon. Go immediately to My shield and the horn of my salvation, King David and say to him, 'Did you not, my lord, My stronghold and my refuge; O king, swear to your maidservant, saying, "Assuredly My Savior, You save me from violence. your son Solomon shall reign after me, and he shall I will call upon the LORD, who is worthy to sit on my throne"? Why then has Adonijah become be praised; king?' Then, while you are still talking there with the So shall I be saved from my enemies. king, I also will come in after you and confirm your words."

When the waves of death surrounded me, The floods of ungodliness made me afraid. The sorrows of Sheol surrounded me; The snares of death confronted me. In my distress I called upon the LORD, And cried out to my God; He heard my voice from His temple, And my cry entered His ears.

II Samuel, XXII, 2-7

75 Bathsheba at David's Feet Bath-schéba aux pieds de David

So Bathsheba went into the chamber to the king. (Now the king was very old, and Abishag the Shunammite was serving the king). And Bathsheba bowed and did homage to the king. Then the king said, "What is your wish?"

Then she said to him, "My lord, you swore by the LORD your God to your maidservant, saying, 'Assuredly Solomon your son shall reign after me, and he shall sit on my throne.' So now, look! Adonijah has become king; and now, my lord the king, you do not know about it."

I Kings, I, 11-18

Anointing of King Solomon 76 L'onction du roi Salomon

And King David said, "Call to me Zadok the priest, Nathan the prophet, and Benaiah the son of Jehoiada." So they came before the king. The king also said to them, "Take with you the servants of your lord, and have Solomon my son ride on my own mule, and take him down to Gihon. There let Zadok the priest and Nathan the prophet anoint him king over Israel; and blow the horn, and say, 'Long live King Solomon!' Then you shall come up after him, and he shall come and sit on my throne, and he shall be king in my place. For I have appointed him to be ruler over Israel and Judah."

Benaiah the son of Jehoiada answered the king and said, "Amen! May the LORD God of my lord the king say so too. As the LORD has been with my lord the king, even so may He be with Solomon, and make his throne greater than the throne of my lord King David."

I Kings, I, 32-37

Solomon's Dream 77 Songe de Salomon

At Gibeon the LORD appeared to Solomon in a dream by night; and God said, "Ask! What shall I give you?"

And Solomon said: "You have shown great mercy to Your servant David my father, because he walked before You in truth, in righteousness, and in uprightness of heart with You; You have continued this great kindness for him, and You have given him a son to sit on his throne, as it is this day. Now, O LORD my God, You have made Your servant king instead of my father David, but I am a little child; I do not know how to go out or come in. And Your servant is in the midst of Your people whom You have chosen, a great people, too numerous to be numbered or counted. Therefore give to Your servant an understanding heart to judge Your people, that I may discern between good and evil. For who is able to judge this great people of Yours?"

I Kings, III, 5-9

The Judgment of Solomon 78 Le jugement de Salomon

And the king said, "The one says, 'This is my son, who lives, and your son is the dead one'; and the other says, 'No! But your son is the dead one, and my son is the living one." Then the king said, "Bring me a sword." So they brought a sword before the king. And the king said, "Divide the living child in two, and give half to one, and half to the other."

Then the woman whose son was living spoke to the king, for she yearned with compassion for her son; and she said, "O my lord, give her the living child, and by no means kill him!"

But the other said, "Let him be neither mine nor vours, but divide him."

So the king answered and said, "Give the first woman the living child, and by no means kill him; she is his mother."

I Kings, III, 23-27

Prayer of Solomon 79 Prière de Salomon

Therefore, LORD God of Israel, now keep Moreover the king made a great throne of what You promised Your servant David my father, ivory, and overlaid it with pure gold. The throne had saying, 'You shall not fail to have a man sit before Me six steps, and the top of the throne was round at the back; there were armrests on either side of the place on the throne of Israel, only if your sons take heed to their way, that they walk before Me as you have of the seat, and two lions stood beside the armrests. walked before Me.' And now I pray, O God of Israel, Twelve lions stood there, one on each side of the six let Your word come true, which You have spoken to steps; nothing like this had been made for any other Your servant David my father. kingdom.

"But will God indeed dwell on the earth? Behold, heaven and the heaven of heavens cannot contain You. How much less this temple which I have built! Yet regard the prayer of Your servant and his supplication, O LORD my God, and listen to the cry and the prayer which Your servant is praying before You today: that Your eyes may be open toward this temple night and day, toward the place of which You said, 'My name shall be there,' that You may hear the prayer which Your servant makes toward this place. And may You hear the supplication of Your servant and of Your people Israel, when they pray toward this place. Hear in heaven Your dwelling place; and when You hear, forgive.

I Kings, VIII, 25-30

The Queen of Sheba 80 La reine de Séba

Now when the queen of Sheba heard of the fame of Solomon concerning the name of the LORD, 83 Elijah and the Widow of Sarepta she came to test him with hard questions. She came Élie et la veuve de Sarepta to Jerusalem with a very great retinue, with camels that bore spices, very much gold, and precious stones; Then the word of the LORD came to him, and when she came to Solomon, she spoke with him saying, "Arise, go to Zarephath, which belongs to about all that was in her heart. So Solomon answered Sidon, and dwell there. See, I have commanded a all her questions; there was nothing so difficult for widow there to provide for you." So he arose and the king that he could not explain it to her. And went to Zarephath. And when he came to the gate when the queen of Sheba had seen all the wisdom of of the city, indeed a widow was there gathering sticks. Solomon, the house that he had built, the food on And he called to her and said, "Please bring me a his table, the seating of his servants, the service of little water in a cup, that I may drink." his waiters and their apparel, his cupbearers, and his entryway by which he went up to the house of the I Kings, XVII, 8-10 LORD, there was no more spirit in her.

I Kings, X, 1-5

Biblical Verses Accompanying the Bible Etchings

81 Solomon on His Throne Salomon sur son trône

I Kings, X, 18-20

Prophet Killed by a Lion 82 Prophète tué par un lion

When he was gone, a lion met him on the road and killed him. And his corpse was thrown on the road, and the donkey stood by it. The lion also stood by the corpse. And there, men passed by and saw the corpse thrown on the road, and the lion standing by the corpse. Then they went and told it in the city where the old prophet dwelt.

Now when the prophet who had brought him back from the way heard it, he said, "It is the man of God who was disobedient to the word of the LORD. Therefore the LORD has delivered him to the lion, which has torn him and killed him, according to the word of the LORD which He spoke to him."

I Kings, XIII, 24-26

84 The Child Revived by Elijah

L'enfant ressuscité par Élie

Now it happened after these things that the son of the woman who owned the house became sick. And his sickness was so serious that there was no breath left in him. So she said to Elijah, "What have I to do with you, O man of God? Have you come to me to bring my sin to remembrance, and to kill my son?"

And he said to her, "Give me your son." So he took him out of her arms and carried him to the upper room where he was staying, and laid him on his own bed. Then he cried out to the LORD and said, "O LORD my God, have You also brought tragedy on the widow with whom I lodge, by killing her son?" And he stretched himself out on the child three times, and cried out to the LORD and said, "O LORD my God, I pray, let this child's soul come back to him." Then the LORD heard the voice of Elijah; and the soul of the child came back to him, and he revived.

I Kings, XVII, 17-22

I Kings, XVIII, 36-3

The Offering of Elijah 85 *L'offrande d'Élie*

And it came to pass, at the time of the offering of the evening sacrifice, that Elijah the prophet came near and said, "LORD God of Abraham, Isaac, and Israel, let it be known this day that You are God in Israel and I am Your servant, and that I have done all these things at Your word. Hear me, O LORD, hear me, that this people may know that You are the LORD God, and that You have turned their hearts back to You again."

Then the fire of the LORD fell and consumed the burnt sacrifice, and the wood and the stones and the dust, and it licked up the water that was in the trench.

86 Elijah on Mount Carmel Élie sur le mont Carmel

Then Elijah said to Ahab, "Go up, eat and drink; for there is the sound of abundance of rain." So Ahab went up to eat and drink. And Elijah went up to the top of Carmel; then he bowed down on the ground, and put his face between his knees, and said to his servant, "Go up now, look toward the sea."

So he went up and looked, and said, "There is nothing." And seven times he said, "Go again."

Then it came to pass the seventh time, that he said, "There is a cloud, as small as a man's hand, rising out of the sea!" So he said, "Go up, say to Ahab, 'Prepare your chariot, and go down before the rain stops you."

Now it happened in the meantime that the sky became black with clouds and wind, and there was a heavy rain. So Ahab rode away and went to Jezreel. Then the hand of the LORD came upon Elijah; and he girded up his loins and ran ahead of Ahab to the entrance of Jezreel.

I Kings, XVIII, 41-46

Elijah Touched by an Angel 87 Élie touché par un ange

Then as he lay and slept under a broom tree, suddenly an angel touched him, and said to him, "Arise and eat." Then he looked, and there by his head was a cake baked on coals, and a jar of water. So he ate and drank, and lay down again. And the angel of the LORD came back the second time, and touched him, and said, "Arise and eat, because the journey is too great for you." So he arose, and ate and drank; and he went in the strength of that food forty days and forty nights as far as Horeb, the mountain of God.

I Kings, XIX, 5-8

88 **Eljiah's Vision**

La vision d'Élie

And there he went into a cave, and spent the night in that place; and behold, the word of the LORD came to him, and He said to him, "What you doing here, Elijah?"

So he said, "I have been very zealous for t LORD God of hosts; for the children of Israel ha forsaken Your covenant, torn down Your altars, an killed Your prophets with the sword. I alone am and they seek to take my life."

Then He said, "Go out, and stand on the mountain before the LORD." And behold, the LORD passed by, and a great and strong wind tor into the mountains and broke the rocks in pieces before the LORD, but the LORD was not in the wind; and after the wind an earthquake, but the LORD was not in the earthquake; and after the earthquake a fire, but the LORD was not in the fi and after the fire a still small voice.

So it was, when Elijah heard it, that he wrapped his face in his mantle and went out and stood in the entrance of the cave. Suddenly a voice came to him, and said, "What are you doing here, Elijah?"

I Kings, XIX, 9-13

	89 Elijah Carried off to Heaven Élie enlevé au ciel
ne are	And so it was, when they had crossed over, that Elijah said to Elisha, "Ask! What may I do for you, before I am taken away from you?"
he	Elisha said, "Please let a double portion of your spirit be upon me."
ve nd eft; re	So he said, "You have asked a hard thing. Nevertheless, if you see me when I am taken from you, it shall be so for you; but if not, it shall not be so." Then it happened, as they continued on and talked, that suddenly a chariot of fire appeared with horses of fire, and separated the two of them; and Elijah went up by a whirlwind into heaven.
re;	And Elisha saw it, and he cried out, "My father, my father, the chariot of Israel and its horsemen!" So he saw him no more. And he took hold of his own clothes and tore them into two pieces.

II Kings, II, 9-12

Prophecy over Jerusalem 90

Prophétie sur Jérusalem

Now it shall come to pass in the latter days That the mountain of the LORD's house Shall be established on the top of the mountains, And shall be exalted above the hills; And all nations shall flow to it. Many people shall come and say, "Come, and let us go up to the mountain of the LORD, To the house of the God of Jacob; He will teach us His ways, And we shall walk in His paths." For out of Zion shall go forth the law, And the word of the LORD from Jerusalem. He shall judge between the nations, And rebuke many people; They shall beat their swords into plowshares, And their spears into pruning hooks; Nation shall not lift up sword against nation, Neither shall they learn war anymore. The Day of the LORD O house of Jacob, come and let us walk In the light of the LORD.

Isaiah, II, 2-5

Vision of Isaiah 91 Vision d'Ésaïe

In the year that King Uzziah died, I saw the Lord sitting on a throne, high and lifted up, and the train of His robe filled the temple. Above it stood seraphim; each one had six wings: with two he covered his face, with two he covered his feet, and with two he flew. And one cried to another and said:

> "Holy, holy, holy is the LORD of hosts; The whole earth is full of His glory!"

And the posts of the door were shaken by the voice of him who cried out, and the house was filled with smoke. So I said:

> "Woe is me, for I am undone! Because I am a man of unclean lips, And I dwell in the midst of a people of unclean lips; For my eyes have seen the King, The LORD of hosts."

Then one of the seraphim flew to me, having in his hand a live coal which he had taken with the tongs from the altar. And he touched my mouth with it, and said:

> "Behold, this has touched your lips; Your iniquity is taken away, And your sin purged."

> > Isaiah, VI, 1-7

Messianic Times 92

Temps messianiques

Righteousness shall be the belt of His loins, And faithfulness the belt of His waist.

The wolf also shall dwell with the lamb, The leopard shall lie down with the young goat, The calf and the young lion and the fatling together; And a little child shall lead them. The cow and the bear shall graze; Their young ones shall lie down together; And the lion shall eat straw like the ox. The nursing child shall play by the cobra's hole. And the weaned child shall put his hand in the viper's den. They shall not hurt nor destroy in all My holy mountain, For the earth shall be full of the knowledge of the LORD As the waters cover the sea.

Isaiah, XI, 5-9

93 Oracle over Babylon

Oracle sur Babylone

The burden against Babylon which Isaiah the son of Amoz saw. "Lift up a banner on the high mountain, Raise your voice to them; Wave your hand, that they may enter the gates of the nobles. I have commanded My sanctified ones; I have also called My mighty ones for My anger— Those who rejoice in My exaltation."

The noise of a multitude in the mountains, Like that of many people! A tumultuous noise of the kingdoms of nations gathered together! The LORD of hosts musters The army for battle. They come from a far country, From the end of heaven— The LORD and His weapons of indignation, To destroy the whole land.

Wail, for the day of the LORD is at hand! It will come as destruction from the Almighty Therefore all hands will be limp, Every man's heart will melt, And they will be afraid. Pangs and sorrows will take hold of them; They will be in pain as a woman in childbirth; They will be amazed at one another; Their faces will be like flames.

Behold, the day of the LORD comes, Cruel, with both wrath and fierce anger, To lay the land desolate;
And He will destroy its sinners from it.
For the stars of heaven and their constellations
Will not give their light;
The sun will be darkened in its going forth, And the moon will not cause its light to shine.
"I will punish the world for its evil, And the wicked for their iniquity;
I will halt the arrogance of the proud, And will lay low the haughtiness

of the terrible. I will make a mortal more rare than fine gold, A man more than the golden wedge of Ophir. Therefore I will shake the heavens, And the earth will move out of her place, In the wrath of the LORD of hosts And in the day of His fierce anger. It shall be as the hunted gazelle, And as a sheep that no man takes up; Every man will turn to his own people, And everyone will flee to his own land Everyone who is found will be thrust through, And everyone who is captured will fall by the sword. Their children also will be dashed to pieces before their eyes; Their houses will be plundered And their wives ravished.

"Behold, I will stir up the Medes against them. Who will not regard silver; And as for gold, they will not delight in it. Also their bows will dash the young men to pieces, And they will have no pity on the fruit of the womb; Their eye will not spare children. And Babylon, the glory of kingdoms, The beauty of the Chaldeans' pride, Will be as when God overthrew Sodom and Gomorrah. It will never be inhabited, Nor will it be settled from generation to generation; Nor will the Arabian pitch tents there, Nor will the shepherds make their sheepfolds there. But wild beasts of the desert will lie there, And their houses will be full of owls; Ostriches will dwell there, And wild goats will caper there. The hyenas will howl in their citadels, And jackals in their pleasant palaces. Her time is near to come, And her days will not be prolonged."

For the LORD will have mercy on Jacob, at will still choose Israel, and settle them in their own land. The strangers will be joined with them, and they will cling to the house of Jacob. Then people will take them and bring them to their place, and the house of Israel will possess them for servants an maids in the land of the LORD; they will take ther captive whose captives they were, and rule over their oppressors.

It shall come to pass in the day the LORD gives you rest from your sorrow, and from your fear and the hard bondage in which you were made to serve, that you will take up this proverb against the king of Babylon, and say:

> "How the oppressor has ceased, The golden city ceased!
> The LORD has broken the staff of the wicked,
> The scepter of the rulers;
> He who struck the people in wrath with a continual stroke,
> He who ruled the nations in anger,
> Is persecuted and no one hinders.
> The whole earth is at rest and quiet;
> They break forth into singing."

> > Isaiah, XIV,

Biblical Verses Accompanying the Bible Etchings

)	95	Deliverance of Jerusalem <i>Délivrance de Jérusalem</i>
nd nd m .ir		Awake, awake! Put on your strength, O Zion; Put on your beautiful garments, O Jerusalem, the holy city! For the uncircumcised and the unclean Shall no longer come to you. Shake yourself from the dust, arise; Sit down, O Jerusalem! Loose yourself from the bonds of your neck, O captive daughter of Zion!
r	For the	is says the LORD:
		"You have sold yourselves for nothing, And you shall be redeemed without money."
1-7	For thu	 is says the Lord GOD: "My people went down at first Into Egypt to dwell there; Then the Assyrian oppressed them without cause. Now therefore, what have I here," says the LORD, "That My people are taken away for nothing? Those who rule over them Make them wail," says the LORD, "And My name is blasphemed continually every day. Therefore My people shall know My name; Therefore they shall know in that day That I am He who speaks: 'Behold, it is I.'" How beautiful upon the mountains Are the feet of him who brings good news, Who proclaims peace, Who brings glad tidings of good things, Who proclaims salvation, Who says to Zion, "Your God reigns!"

Isaiah, LII, 1-7

Promise to Jerusalem 96

Promesse à Jérusalem

"For the LORD has called you Like a woman forsaken and grieved in spirit, Like a youthful wife when you were refused," Says your God. "For a mere moment I have forsaken you, But with great mercies I will gather you. With a little wrath I hid My face from you for a moment; But with everlasting kindness I will have mercy on you," Says the LORD, your Redeemer. "For this is like the waters of Noah to Me; For as I have sworn That the waters of Noah would no longer cover the earth, So have I sworn That I would not be angry with you, nor rebuke you. For the mountains shall depart And the hills be removed,

But My kindness shall not depart from you, Nor shall My covenant of peace be removed," Says the LORD, who has mercy on you.

Isaiah, LIV, 6-10

Man Guided by the Eternal One 97 L'homme guidé par l'Éternel

Then your light shall break forth like the morning, Your healing shall spring forth speedily, And your righteousness shall go before you; The glory of the LORD shall be your rear guard. Then you shall call, and the LORD will answer: You shall cry, and He will say, "Here I am." If you take away the yoke from your midst, The pointing of the finger, and speaking wickedness, If you extend your soul to the hungry And satisfy the afflicted soul, Then your light shall dawn in the darkness, And your darkness shall be as the noonday. The LORD will guide you continually, And satisfy your soul in drought, And strengthen your bones; You shall be like a watered garden, And like a spring of water, whose waters do not fail.

Isaiah, LVIII, 8-11

Salvation for Jerusalem 98 Salut pour Jérusalem

For Zion's sake I will not hold My peace, And for Jerusalem's sake I will not rest, Until her righteousness goes forth as brightness, And her salvation as a lamp that burns. The Gentiles shall see your righteousness, And all kings your glory. You shall be called by a new name, Which the mouth of the LORD will name. You shall also be a crown of glory In the hand of the LORD, And a royal diadem In the hand of your God. You shall no longer be termed Forsaken, Nor shall your land any more be termed Desolate; But you shall be called Hephzibah, and your land Beulah; For the LORD delights in you, And your land shall be married. For as a young man marries a virgin, So shall your sons marry you; And as the bridegroom rejoices over the bride, So shall your God rejoice over you.

Isaiah, LXII, 1-5

Biblical Verses Accompanying the Bible Etchings

99	Isaiah's Prayer Prière d'Ésaïe
	And there is no one who calls on Your name, Who stirs himself up to take hold of You; For You have hidden Your face from us, And have consumed us because of our iniquities.
	But now, O LORD,
	You are our Father;
	We are the clay, and You our potter;
	And all we are the work of Your hand.
	Do not be furious, O LORD,
	Nor remember iniquity forever;
	Indeed, please look—we all are Your people!
	Your holy cities are a wilderness,
	Zion is a wilderness,
	Jerusalem a desolation.
	Our holy and beautiful temple, Where our fathers praised You,
	Is burned up with fire;
	And all our pleasant things are laid waste.
	Will You restrain Yourself because of these
	things, O LORD?
	Will You hold Your peace, and afflict us very
	severely?
	Isaiah, LXIV, 7-12

Calling of Jeremiah 100

Vocation de Jérémie

Then the word of the LORD came to me, saying:

"Before I formed you in the womb I knew you; Before you were born I sanctified you; I ordained you a prophet to the nations."

Then said I:

"Ah, Lord GOD! Behold, I cannot speak, for I am a youth."

But the LORD said to me:

"Do not say, 'I am a youth,' For you shall go to all to whom I send you, And whatever I command you, you shall speak. Do not be afraid of their faces, For I am with you to deliver you," says the LORD.

Then the LORD put forth His hand and touched my mouth, and the LORD said to me:

"Behold, I have put My words in your mouth. See, I have this day set you over the nations and over the kingdoms, To root out and to pull down, To destroy and to throw down, To build and to plant."

Jeremiah, I, 4-10

Capture of Jerusalem 101 Prise de Jérusalem

Thus says the LORD God of Israel: "Behold, I will turn back the weapons of war that are in your hands, with which you fight against the king of Babylon and the Chaldeans who besiege you outside the walls; and I will assemble them in the midst of this city. I Myself will fight against you with an outstretched hand and with a strong arm, even in anger and fury and great wrath. I will strike the inhabitants of this city, both man and beast; they shall die of a great pestilence. And afterward," says the LORD, "I will deliver Zedekiah king of Judah, his servants and the people, and such as are left in this city from the pestilence and the sword and the famine, into the hand of Nebuchadnezzar king of Babylon, into the hand of their enemies, and into the hand of those who seek their life; and he shall strike them with the edge of the sword. He shall not spare them, or have pity or mercy."

Jeremiah, XXI, 4-7

102 Jeremiah in the Pit Jérémie dans la fosse

Therefore the princes said to the king, "Please, let this man be put to death, for thus he weakens the hands of the men of war who remain in this city, and the hands of all the people, by speaking such words to them. For this man does not seek the welfare of this people, but their harm."

Then Zedekiah the king said, "Look, he is in your hand. For the king can do nothing against you." So they took Jeremiah and cast him into the dungeon of Malchiah the king's son, which was in the court of the prison, and they let Jeremiah down with ropes. And in the dungeon there was no water, but mire. So Jeremiah sank in the mire.

Jeremiah, XXXVIII, 4-6

Sufferings of Jeremiah 103 Souffrances de Jérémie

I am the man who has seen affliction by the rod of His wrath. He has led me and made me walk In darkness and not in light. Surely He has turned His hand against me Time and time again throughout the day.

He has aged my flesh and my skin, And broken my bones. He has besieged me And surrounded me with bitterness and woe.

As for the likeness of their faces, each had the face of a man; each of the four had the face of a He has set me in dark places lion on the right side, each of the four had the face Like the dead of long ago. of an ox on the left side, and each of the four had the face of an eagle. Thus were their faces. Their wings He has hedged me in so that I cannot get out; stretched upward; two wings of each one touched one He has made my chain heavy. another, and two covered their bodies. And each one Even when I cry and shout, went straight forward; they went wherever the spirit He shuts out my prayer. wanted to go, and they did not turn when they went. He has blocked my ways with hewn stone; He has made my paths crooked. As for the likeness of the living creatures,

Lamentations, III, 1-9

Ezekiel's Vision 104 Vision d'Ézéchiel

Each one had four faces, and each one had four wings. Their legs were straight, and the soles of their feet were like the soles of calves' feet. They sparkled like the color of burnished bronze. The hands of a man were under their wings on their four sides; and each of the four had faces and wings. Their wings touched one another. The creatures did not turn when they went, but each one went straight forward.

their appearance was like burning coals of fire, like the appearance of torches going back and forth among the living creatures. The fire was bright, and out of the fire went lightning. And the living creatures ran back and forth, in appearance like a flash of lightning.

Ezekiel, I, 6-14

Biblical Verses Accompanying the Bible Etchings

105 Calling of Ezekiel Vocation d'Ézéchiel

"But you, son of man, hear what I say to you. Do not be rebellious like that rebellious house; open your mouth and eat what I give you."

And He said to me, "Son of man, feed your belly, and fill your stomach with this scroll that I give you." So I ate, and it was in my mouth like honey in sweetness.

Ezekiel, II, 8; III, 3

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