

Couturier Collection at Yale University

Archival Register



The Father Marie-Alain Couturier, O.P. (1897-1954) Papers

Couturier Collection at Yale University

a gift from the Menil Foundation to the
Yale Institute of Sacred Music, Worship and the Arts

Archival Register
compiled by Joanna Weber
June 1994

Father Couturier struck a presence wherever he went. He was Matisse's main model for the design of both the St. Dominic at Notre-Dame-de-Toute-Grâce, Assy, and his St. Dominic at the Chapel of the Rosary at Vence. The letter from Matisse to Father Couturier seen in the middle of this Register includes a drawing of the Assy St. Dominic and a preliminary drawing of the candlesticks for the Vence Chapel. While working on the Chapel at Vence, Matisse referred to the St. Dominic as "Father Couturier." Irving Penn's portrait photograph "Father Couturier" was published in *Vogue*, February 15, 1949 and is seen on the cover of this Register. Couturier also posed for two Canadian artists, Louise Gadbois and Jean Charlot. Dmitri Kessel, Carl van Vechten, Doisneau-Rapho, Maywald, Pierre Borie, and Brassai did photographic portraits of Couturier. Lucian Hervé photographed Couturier with Le Corbusier, and Cartier-Bresson photographed Couturier at the consecration of the Vence Chapel.

Penn, "Father Couturier," *Courtesy Vogue*. © Copyright 1949 (renewed 1977) by the Condé Nast Publications, Inc. First published February 15, 1949. Used by permission Condé Nast.

Henri Matisse letter to Father Couturier, May 7, 1950. Archives Couturier/Couturier Collection DV 2A23. Used by permission © Succession H. Matisse. This letter includes sketches for candlesticks and a drawing of the Assy St. Dominic for which Couturier was a model.

Couturier Collection at Yale University

Archival Register

Contents

Introduction to the Couturier Collection at Yale **1**

Chronology of Father Couturier **7**

History and Structure of the Couturier Collection **11**

Contents of Couturier Collection **17**

Series I ORIGINAL PAPERS (18 linear feet) **17**

Series II TOPICAL GROUPINGS (10 linear feet) **28**

Series III ENGLISH TRANSLATION PAPERS (6 linear feet) **43**

Access to the Collection **45**

The Father Marie-Alain Couturier, O.P. (1897-1954) Papers

Couturier Collection at Yale University

a gift from the Menil Foundation to the
Yale Institute of Sacred Music, Worship and the Arts

Archival Register
compiled by Joanna Weber
June 1994

Introduction to the Couturier Collection at Yale University

The Couturier Collection at Yale University consists of 34 linear feet of material, dating from 1897 to 1993, divided into the following series:

- I. ORIGINAL PAPERS
- II. TOPICAL GROUPINGS
- III. ENGLISH TRANSLATION PAPERS

The Collection contains correspondence, diary entries, notes, sermons, and photographs of Father Marie-Alain Couturier, O.P. as well as newspaper clippings and other secondary material related to his work. Copies of all edited books of Couturier's published writings are available. Of particular interest are a number of sets of periodicals, including the monthly journal *L'Art Sacré* (1935-1958, co-edited by Father Couturier and Father Pie-Raymond Régamey, O.P. from 1937-1954, excluding the World War II years); *Chronique d'Art Sacré* (1985-1990); and *Liturgical Arts* (1951-1954).

Included in the Couturier Collection at Yale is a complete photocopy of the Archives Couturier in Paris, France, which is centered around the issues of the Sacred Art Movement in France in the 1940s and 50s (95% of the documents are in French)¹. In addition to this core collection, the Yale Couturier Collection contains transcriptions, translations, and other tools for using Couturier's papers. Unique to the Couturier Collection are the English Translation Papers, donated by William Granger Ryan, the translator of Father Couturier's writings *Art Sacré* and *La Vérité Blessée* into English. His drafts will provide insight into Father Couturier's intended meanings as one sees the translator grappling with transposing the precise nuance of words and phrasing.

Throughout recent years, particularly under John W. Cook's directorship of the Yale Institute of Sacred Music, Worship and the Arts (1985-1992), a strong connection was forged between the Archives Couturier and the Institute, particularly through the Religion and the Arts Program and its focus on Liturgical Studies. William Granger Ryan, Research Scholar at the Institute through the 1980s, translated Father Couturier's writings and often lectured on his significance. Cook and Ryan co-taught a seminar on Couturier's thought. And in 1989, the Institute's Rothko Symposium considered the links between the creation of the Rothko Chapel and Father Couturier's vision of art as a prophetic witness in our modern age. Given the interdisciplinary project of the Institute, a study copy of the Couturier Papers within its premises seemed natural.

With the approval of the French Provincial of the Dominican Order, the Couturier Collection was deposited at Yale in October 1991 and was a gift from the Menil Foundation to Yale University. The Opening of the Couturier Collection took place at Yale Divinity School on February 9, 1992, the anniversary of Father Couturier's death, and included presentations by Mrs. Dominique de Menil on "Knowing Couturier"; William Granger Ryan, translator of *L'Art Sacré* and *La Vérité Blessée*, on "Translating Couturier"; and Joanna Weber, Curator, Couturier Collection, on "Studying Couturier."

The Significance of the Collection²

Born in 1897 in Montbrison, France, Father Marie-Alain Couturier was from an early age interested in art. After World War I, he joined the Académie de la Grande Chaumière in Paris. A little later, he associated himself with the Ateliers d'Art Sacré, founded by Maurice Denis and Georges Desvallières, where he specialized in stained-glass window making and fresco painting. In 1925 he entered the Dominican Order, ready to abandon art for the sake of his religious calling; nonetheless, his superiors encouraged him to continue his artistic activities. He was ordained in 1930, and in 1937, together with Father Régamey, a fellow Dominican, he assumed the responsibility of directing and writing for the new journal *L'Art Sacré*.

In 1939 Father Couturier came to the United States to give a series of Lenten sermons at the French church in New York City, Saint Vincent-de-Paul. When he was ready to return to France, he found he could not because the Second World War had begun in earnest. He spent the next five years in North America, deepening his thoughts on art, meeting artists, leading conferences, teaching art to young girls, and painting frescos. His book on art and the Church, *Art et Catholicisme* (two editions, 1941 and 1945), was published by Les Editions de l'Arbre in Montréal, and he prepared two other manuscripts published by the same House: *Marcel Parizeau* (1945), a study of the Canadian architect, and *Chroniques* (1947).

Couturier returned to France in the summer of 1945. In 1948, he came back to the United States and Canada for several months, completing some of his projects. His time in North America allowed him to expand and explore new directions which would affect his subsequent work back in France.

Prior to 1950, in the Sacred Art Movement in France, and particularly in the Ateliers d'Art Sacré, it was assumed that a renewal of sacred art was possible only by a return to the model of the Middle Ages, or to the Byzantine or Orthodox traditions. Only in these models, it was supposed, could individual artists express the collective religious thought of the people.

Moreover, the Ateliers d'Art Sacré, rooted in Jacques Maritain's neo-Thomist book, *Art and Scholasticism* (1917), assumed that the maker of sacred art must first live a sacred life before picking up a paintbrush. Couturier himself was an artist-priest trained at the Ateliers d'Art Sacré; he had faith and good will, and he continued to paint and design stained-glass windows throughout his life. But he knew that faith alone could not endow his art-work with the quality of spirituality he sought for the Church's visual forms.

Father Couturier also realized that the idealized collective world of the Middle Ages no longer existed, if, in fact, it ever had. A return to the past of ecclesiastical power and influence was not possible; furthermore, nostalgia could only succeed in re-iterating old forms, in perpetuating the emptiness of looking backwards. This backward glance, he argued, is what had triumphed in 20th-century church art, so that traditional church-related art forms, such as

stained-glass windows, architecture, tapestry, mosaic, and sculpture had all fallen outside the explorations of modern art. The great living artists were no longer commissioned by the Church and so the innovations of the art world continued apart from it. Because of Couturier, this would all change: artists such as Henri Matisse, Fernand Léger, Georges Rouault, Marc Chagall, and Jean Bazaine, took on the possibilities and the history of these traditional church art media, thereby revitalizing the ecclesiastical arts.

In the early 20th century, the world of the arts had turned away from expressing collective identities to focus on the individual, and artists created highly personal works and styles. Nonetheless, Couturier saw that these personal works and styles echoed universal elements of human experience through the filter of highly individualized artistic perception and expression.

Considering this shift in modern art, Father Couturier wondered whether the way to connect the individual, whether Christian or not, to the world of the spirit could be through the works of independent artists not associated with any given school of style, form, or canons of academic art. That these artists were not "Christian" became irrelevant to him. He argued that the sacred, the spiritual, and the transcendent did not belong exclusively to the Church; rather the sacred was accessible to those who were willing to enter into God's mystery and power by any avenue. By calling on true, great artists, Father Couturier hoped to re-introduce the presence of the genuinely sacred into both the Church and the broken world, to foster highly individualized artistic work in traditional church-related media.

Examples of Father Couturier's preoccupation with the power of art and beauty to communicate truth can be seen in the layout and the choice of images he used for his articles in *L'Art Sacré*. In order to show Father Couturier's aesthetic, the Menil Foundation sponsored the publication of a selection of Couturier's *L'Art Sacré* articles and their layouts in *Art Sacré* (Paris: Menil Foundation/Hersher, 1983), subsequently translated by William Granger Ryan into English as *Sacred Art* (Austin, Texas: Menil Foundation/University of Texas Press, 1989).

Father Couturier's influence was felt not only through the dissemination of his ideas in *L'Art Sacré*, but also through his involvement in commissioning and working with great artists for the Church in France following the end of World War II. Between 1947 and 1954, Father Couturier was involved simultaneously in the following projects:

- the *Basilique-de-la-Paix-et-du-Pardon*, La Sainte Baume with the artist Léger and the architect Le Corbusier (a project never completed);
- *Notre-Dame-de-Toute-Grâce* at Assy with artists Léger, Rouault, Bonnard, Matisse, Chagall, Richier, Braque, Lurcat, and Lipchitz (this project also includes two stained-glass windows by Couturier himself), and the architect Novarina;
- *La Chapelle du Rosaire* in Vence, with Matisse, Brother Rayssiguier, Sister Jacques, Lydia Delectorskaya, and the architect Auguste Perret;

- L'Église-du-Sacré-Coeur at Audincourt with artists Léger and Bazaine and the architect Novarina.

From 1952 until 1954, Father Couturier closely followed the work of Le Corbusier, the architect of the Dominican convent of Sainte-Morie de la Tourette near Evreux and the pilgrimage chapel of Notre-Dame-du-Haut at Ronchamp.

Father Couturier was not alone in working on these projects. Other clergy, including Father Régamey, Abbé Morel, Abbé Devémy of Assy, Abbé Prenel of Audincourt, and the members of the Commission d'Art Sacré in the Diocese of Besançon, were preoccupied with the problems of sacred art and the new developments in the art world. Nonetheless, it was usually Father Couturier who made direct and personal contacts with the artists and then sustained their friendship after the projects were completed. Father Couturier died in Paris, on February 9, 1954.

In the Couturier Collection at Yale, as in the Paris Archives Couturier, there are documents related to each of these projects. As an entity, the Collection provides a unique opportunity to study the issues surrounding the creation of these works of art and the close collaboration between the artists and Father Couturier. A historian's detective work is inevitably required to consider this amount of material; this is akin to walking into a dining-room following an elaborate meal and, by considering the leftovers and the state of the room, to establish the menu, the circumstances of the dinner, the occasion, and the identities of the guests.

In the case of the contents of the Couturier Collection, these written traces of a life and body of work not limited to literary production are often quite difficult to handle. Moreover, Father Couturier's thought was constantly in motion, never directed in a single way. His definitions of "the sacred," "the religious," and "the transcendent," for instance, are often elusive, as is his understanding of the role the artist plays in creating genuine works of art. Father Couturier himself admitted to this and made no apology for it. He wrote: "So our thoughts go on . . . in zigzags. Not because we are tipsy, but because the light shines now from one side of our course, now from the other. And we advance toward these lights, finding and abandoning things at each bend of the road. This journal [*L'Art Sacré*], you see, is not dogmatic. It is a review of uncertainties and disengagements. It is like life."³

Studying Couturier's thought, therefore, has its challenges. But it also has its rewards. That it exists at all is indicative of its significance. For about forty years now, someone has carefully been organizing and caring for Father Couturier's writings. Immediately upon Father Couturier's death, Father Régamey saved his papers and put them into chronological order. He published several editions of Couturier's written works. Then other associates of Couturier became interested, and the Collection grew. Often, people would send packets of letters they had received from Father Couturier, and these enriched the Collection considerably, since much of what Couturier had kept in his papers were the letters he had received from others. From these letters given to the Paris Archives, it has been possible to establish two-way correspondences, to consider in greater

depth the type of person and thinker Father Couturier was. These gifts of letters show that those people who received letters from him considered them precious, worthy of being kept. Clearly, it is not just the caretakers of the Archives or Collection, or those funding these positions, who alone value Couturier's writings.

There is both a timelessness and a historically timely quality to Father Couturier's words and actions. It is the hope of the staff at the Couturier Collection at Yale that we will continue to lay out systematically the historical facts related to Couturier's life, and that our work will illumine his ideas about the Church, art, and the world.

In an article for *L'Art Sacré*, published in 1953, one year before his death, Couturier wrote the following:

Boundaries ought to be crossed. National boundaries, of course; but first of all boundaries of the imagination and sensibility, which wall us in when we think we are so free What is most precious in art is always born of diversity, of singularity; and the greatest works of art are invariably the fruit of uncontrollable spontaneities, themselves issuing from what is most secret and most constant in races, lands, and climates.⁴

It is the content of Father Couturier's thought that is so compelling, insightful, profound, and revolutionary, particularly in his understanding of the Church's relationship with the surrounding culture. And this is why one cubic meter of photocopied paper is such a significant and consequential gift from the Menil Foundation to Yale University.

The goal of the Couturier Collection at Yale is to continue the work of the Paris Archives Couturier by making this resource available in North America to scholars, students, churches, and denominations, especially those concerned with the ritual presence of art in the Church. It is also for artists and students of art who are interested in the relation of leading modern artists to religious commissions. But most importantly, the Couturier Collection's role is to speak of Father Couturier's vision and to breathe it back into our time.

Chronology of Father Couturier⁵

15 November 1897 Pierre-Charles-Marie Couturier born in Montbrison (Loire).

1915-16 Studies at the Victor-de-Laprade Institute and with the Marists of Saint-Chamond.

8 August 1916 Mobilized. Leaves for the front 5 April 1917. Is wounded on right heel. Hospitalized at Pau on 19 April, 1917; released December 1917.

1918 Returns to Montbrison, pursuing his career as a painter. Works near the painter and sculptor, Joseph Lamberton, and exhibits a series of watercolors from 25 April to 8 May. During the summer, the sculptor Bartholomé, friend of Degas, comes to Montbrison and befriends the Couturier family; encourages Pierre to go to Paris.

1919 Arrives in Paris, 9 January, and signs up at the Académie de la Grande Chaumière. 22 April to 4 May, new exhibit in Montbrison. At the end of the year, enters the Ateliers d'Art Sacré founded by Maurice Denis and Georges Desvallières. Participates in numerous exhibits. Fresco painting in Jersey (1922 and 1924), stained-glass windows in Lorraine (1923). Works with Denis on the decoration of the Church at Raincy, built by Perret.

1921 In the springtime, discovers Italy: Siena, Assisi, Arezzo on a trip with Denis who writes about this in his book *Charme et leçons de l'Italie*. Becomes politically involved in L'Action Française.

2 February 1925 Called to become a Dominican. 14 September, arrives at the Noviciat at Amiens. 22 September, takes the habit. Receives his new names, Marie-Alain.

1926-1929 Studies theology and philosophy at the Saulchoir, at Kain, near Tournai in Belgium. Willing to abandon art, but his superiors instead encourage him, providing him with commissions, including a fresco commission project for the French Dominican chapel in Oslo. Begins writing about art.

25 July 1930 Ordination. Denis, Desvallières, and Maritain are at the ordination. Sent to Rome to the Collège Angélique to complete two more years of theology. Studies under Garrigou-Lagrange.

1931 Returns to France to rest.

1932 January-April in Rome. Decorates the oratory of the General Master of the Order, Father Gillet. In May, sent to Sainte-Anne near Sallanches (Savoie) to rest and take over the chaplaincy of a preventorium for young girls. What was initially to be a stay of a few months lasted 3 years.

1933 In May called to Rome to organize a Dominican section for the International Exhibition of Sacred Art. Writes an article on Desvallières for *l'Artisan Liturgique*.

1934 January and February in Rome for Exhibition of Sacred Art. Writes an article, "La souffrance et l'art," for *Vaincre*.

1935-39 Works at the Convent at Faubourg Saint-Honoré in Paris, preaches, gives spiritual direction. Continues painting frescos, creating windows in 1935 in Montbrison, Saint-Jean-de-Luz, and Oslo; in 1936 in Rome; in 1937 in Paris and Chartres; and in 1939 in Rome.

1936 January, Conference at Nancy: Le Dieu des Artistes. With Régamey, takes the direction of the journal *L'Art Sacré*. Befriends Elise Jouhandeau and Marcel Jouhandeau, who writes *Chroniques maritales*, wherein he mockingly describes Father Couturier.

1937 Stained-glass windows designed for Notre-Dame in Paris, including several by Father Couturier, are on display in the International Exhibition. At the end of 1938, these "modern" windows are installed in Notre-Dame causing the "Querelle des Vitraux." Couturier addresses the issues raised in articles for the magazine *Le Jour*, and writes for *Europe* an article, "La Renaissance du Vitrail."

1939 March At Assy, Abbé Devémy and the architect Novarina ask Couturier to take charge of the decorative program of the church they are building. December: Leaves for America where he expects to stay for a few months.

8 January 1940 Arrives in New York to preach the Lenten sermons at St. Vincent-de-Paul beginning 7 February. From March to May, stays in Montréal giving conferences at the University. Meets Etienne Gilson. Teaches at the Ecole des Beaux-Arts. Returns to New York, finding out he cannot return to France. Along with Maritain, one of the first to militantly support France Libre.

November 1940-June 1941 Second visit to Canada where he attempts to prompt a renaissance of religious art through popular folk art. Numerous conferences. Meets Henri Laugier who challenges him to reconsider his position on abstraction in art. In New York, agrees to tutor the children of the Marquis de Cuevas. In May, publishes *Art et Catholicisme* (Montréal: Editions de l'Arbre). In the summer, stays in Baltimore at Notre Dame College in Maryland, where he is Julien Green's neighbor. Julien Green reports this time and his friendship with Father Couturier in his Journal. Goes to Newport, Rhode Island with the Cuevas family.

Fall 1941-Summer 1942 Stays in New York, though going often to Baltimore, where he lectures on Christian art, and taking two trips to Montréal. He often

sees Salvador Dali and participates in the creation of the Institut français d'art moderne directed by Henri Focillon, Léger, Ozenfant, and Zadkine.

1942 Long trip to Wyoming, Colorado, and Chicago. Returns to New York. Continues teaching in Baltimore. Travels to Montréal and Ottawa. In November, Simone Weil sends him a letter now known as *Letter to a Priest* (published in 1951) wherein she presents a list of the difficulties she has with Church authorities.

June-July 1943 Temporary chaplain for the French Air Force stationed in Jacksonville, Florida.

1944 Frequent trips to Canada and several stays with the Dominican sisters at Elkins Park (near Philadelphia), where he paints Stations of the Cross.

1945 Travels to Canada. Writes a book on Canadian architect, *Marcel Parizeau*, and *Chroniques*. Contributes to a book on Léger with an article entitled "Léger et l'art roman." 2nd edition of *Art et Catholicisme* is published with added article "Note sur l'Abstraction." 21 August leaves for France and arrives in Marseille on the 30th. Returns to the Assy project, and decides to include in the project the work of great contemporary artists: Léger, Bazaine, Braque, Matisse, Chagall, Lipchitz, Germaine Richier.

March-April 1946 Stay in Rome. Conference at Saint-Louis-des-Français, "Art moderne et catholicisme." Does frescos at Montbrison and stained-glass windows at Ecole, near Besançon.

January-June 1947 Second trip to America. In Montréal, works on an exhibit project, trying to put together an exhibition of Canadian painting for the Musée d'Art Moderne in Paris and an exhibition of French painting to be shown in Canada. This project was not realized. Travels to New York, Baltimore, and Houston. December: conference at the Musée des Arts Décoratifs in Paris, "Crise du goût et arts mineurs."

February 1948 Goes to Rome. In June, meets with Matisse for the first time on the making of the Chapel, particularly the stained-glass windows. Marks the beginning of a long friendship and an abundant correspondence. In August-September, meets with Picasso several times. Works with Léger and Le Corbusier on the underground Basilique-de-la-Sainte-Baume project. This project was not realized. Resumes his responsibilities at *L'Art Sacré*.

June-July 1949 Frescos at l'Eglise du Sacré-Coeur, at Namur.

1950 Frescos at Namur; 4 August, Consecration of church at Assy, for which he writes many articles.

1951 A group of conservative "intégristes" succeed in having Germaine Richier's *Crucifix* removed from the church at Assy. Rome agrees with this group and the journal *L'Art Sacré* defends the Richier *Crucifix*. This is the famous "Querelle de l'Art Sacré." April-May, his health worsens. He is operated on and hospitalized at Levallois. 25 June, Consecration of the Chapel of the Rosary at Vence. August-September continues to work on his frescos at Namur. 14 September, Consecration of the church at Audincourt. October-December, rest at Sainte-Anne's in Sallanches.

1952 January, hospitalized at Broussais; January-March, Sallanches and travels to Nice, conference in Toulouse. April-June, Sallanches. September-October, Oslo and Stockholm. December, conference at Anvers.

1953 Declining health, yet goes to Audincourt for the installation of Léger's tapestry; in Lyon, discusses Le Corbusier's commission for the Dominican convent near L'Arbresle; goes to Braque's house in Varengeville. Exhausted, he returns to Sallanches. Brought back to Paris, he is hospitalized at Bon-Secours. At the end of the year, complete paralysis is setting in. Nonetheless, with the help of Father Dubarle and Father Duployé, he edits *L'Art Sacré* issue on Spain and dictates his last article, on Le Corbusier.

9 February 1954 Dies in Paris.

History and Structure of Couturier Collection

The Collection has grown slowly over the years and various curators at the Archives Couturier in Paris have created new groupings of the original papers in order to provide tools for researching Father Couturier's work. There are now three overarching series:

- I. ORIGINAL PAPERS
- II. TOPICAL GROUPINGS
- III. ENGLISH TRANSLATION PAPERS

Series I, ORIGINAL PAPERS, includes all papers in ORDEX brand boxes and related publications in journal or book form. These materials are divided into the following six sub-series:

- A. Catégorie Chronologique (20 boxes)
- B. Catégorie Divers (22 boxes)
- C. Catégorie Divers-Vence (4 boxes)
- D. Catégorie Photo/Dessins (3 boxes)
- E. Catégorie IC (5 boxes)
- F. Catégorie Livres et Publications

The core of this material, the so-called Fonds Régamey, was organized by Couturier's colleague and friend, Father Pie-Raymond Régamey, beginning immediately upon Couturier's death in 1954. His plan was to put Couturier's writings into circulation, and thus he prepared several manuscripts for publication. During his lifetime, Father Couturier had published extensively, primarily in article form (for *L'Art Sacré* alone he had written approximately 75 articles), but he had also written three books, published in Montréal, Canada by Les Editions de l'Arbre: *Art et Catholicisme*, 1st edition 1941, 2nd edition with added essay "Note sur l'abstraction" 1945; *Marcel Parizeau*, 1945; and *Chroniques*, 1947. Father Régamey proposed to the Dominican Press, Les Editions du Cerf in Paris, re-publishing *Art et Catholicisme* and *Chroniques*, as *Art et Liberté Spirituelle* (1958).

Father Régamey collected Couturier's notes and prepared the following manuscripts for publication by Les Editions du Cerf:

- Discours de mariage*, 1955
- Art et Liberté Spirituelle*, 1958
- Se garder libre*, 1962
- Dieu et l'art dans une vie*, 1965
- L'Évangile est à l'extrême*, 1970

In 1956, Brother Royssiguier, the young Dominican amateur architect who worked closely with Matisse at the Vence Chapel, died and left to Father

Régeamey his papers on the Chapel of the Rosary at Vence, primarily his diary entries on Matisse's making of the Chapel. This is one of the very first additions to the Couturier papers and an extremely important one.

On December 24, 1975, the French Provincial of the Dominican Order gave the Couturier papers to the Menil Foundation for "use of an important collection of papers, letters and autographed documents" since then called "Fonds Régamey." Father Duployé, a Dominican, oversaw the transition from Father Régamey to the Menil Foundation. The Couturier papers were then called "Archives Marie-Alain Couturier" and were deposited at 7 rue las Cases, 75007 Paris, France, where the originals still remain.

The de Menil association with Father Couturier is as follows: in between the two World Wars, Father Couturier had met Mlle. Dominique Schlumberger at the home of Jacques and Raïssa Maritain, in Meudon, outside Paris. A deep friendship grew between them, and in time, it extended to Mr. Jean de Menil, Mlle. Schlumberger's future husband. Father Couturier persuaded this young couple to purchase their first painting, and the next and the next. Eventually, the de Menils became great art collectors, whose collection is now housed in the Menil Collection in Houston.⁶ They commissioned great artists to do work for the Church in North America just as Father Couturier had done in France. Most notably, they commissioned Mark Rothko to do the Rothko Chapel in Houston, initially intended to be a Roman Catholic chapel.⁷ This project stems directly from Father Couturier's influence. During World War II, while he was in exile in North America, the de Menils often met with Father Couturier both in New York and in their new home in Houston.

In the mid-seventies, a graduate student from Yale University, Mr. Barry Kaplan, set out to do a complete inventory of the Fonds Régamey. The structure he gave the papers is the primary structure still in use.

After Mr. Kaplan completed his inventory, Ms. Caroline Boyle worked at the Archives Couturier, organizing a collection of photographs of Couturier-related sites.

Series II, TOPICAL GROUPINGS, is essentially a re-working and re-grouping of the material found in Series I. It consists of typed transcriptions, bound in block volumes, of correspondence, agendas (diaries), sermons, and newspaper clippings about site-related projects, registering his influence at La Sainte-Baume, Vence, Audincourt, Assy, Ronchamp, La Tourette. It is divided into the following thirteen sub-series:

- A. Fonds Régamey inventory (4 volumes)
- B. Directory of Agenda Names (1 volume)
- C. Agendas (7 volumes)
- D. Couturier chronology (1 volume)
- E. Correspondence (27 volumes)
- F. Matisse's Vence Chapel Papers (6 volumes)
- G. Couturier's Articles (5 volumes)

- H. Couturier's Sermons (5 volumes)
- I. North America (8 volumes)
- J. Notes and Conferences other than North America (10 volumes)
- K. *La Vérité Blessée* Papers (5 volumes)
- L. Témoignages of Couturier's significance (3 volumes)
- M. Petites Reliures (15 folders)

In the early 1980s, Mr. Marcel Billot became Director of the Couturier Archives. With the assistance of Mlle. Hélène des Garets, Mr. Billot initiated several important projects, continuing to put Couturier's writings within the public sphere, as Father Régamey had done. These projects include:

- 1) An extensive transcription project - transcribing hand-written text to typed pages, creating readable volumes of typed pages (primarily Couturier's correspondence), organized topically. These are the Black Bound Volumes of the Archives Couturier and the Couturier Collection. Another crucial transcription was Brother Rayssiguier's diary entries on the making of the Chapel of the Rosary.
- 2) The editing of the proposed book, *Art Sacré*, a select collection of articles written by Father Couturier, chosen by Mrs. Dominique de Menil and Father Duployé, taken from the journal *L'Art Sacré* with Couturier's original design layout. *Art Sacré* (Paris: Menil Foundation/Herscher, 1983); in English, *Sacred Art* (Austin, Texas: Menil Foundation/University of Texas Press, 1989), translated by William Granger Ryan.
- 3) In 1984, Mr. Billot prepared *La Vérité Blessée*, a re-presentation of material found in the books edited by Régamey, especially *Dieu et l'art dans une vie* and *Art et Liberté Spirituelle*, but including new material as well and structured differently. With an introduction by Michel Serrès of L'Académie Française, an index and a chronology of Father Couturier's life, this book contains the most important records of Couturier's thinking and thinking processes. Though it is still unpublished in English, William Granger Ryan has translated this text. It currently awaits an introduction by Robert Schwartzwald and a publisher.
- 4) Mr. Billot's most recent and perhaps most important project is the publication of the material on the Chapel of the Rosary at Vence. By working with the Succession Matisse, Mr. Billot was able to put together, in chronological order, Rayssiguier's diary entries and the two-way correspondences. *La Chapelle de Vence: Histoire d'une Création* (Paris: Cerf/Skira, 1993), includes a preface by Mrs. Dominique de Menil, connecting the Matisse Chapel project to the Rothko Chapel project, and an insightful introduction by Marcel Billot. This book is currently being translated into English.

5) Besides transcribing Couturier's difficult handwriting, Mlle. des Garets worked on the Agenda project. The Archives possess Couturier's Agendas from 1937-1954, except for 1941. The rationale was to decipher the names of rendez-vous and addresses in order to establish with whom Couturier was meeting, when and how often. Mlle. des Garets has not only copied all the agenda entries; she has created an index file organized alphabetically by name, where one can find out if there is any record in Couturier's agenda of a meeting with a particular person, and then how many times Couturier and this person met. This can be found in sub-series B.

Of the Couturier Papers, Marcel Billot wrote: "[These papers] bring an essential contribution to our knowledge and study of Father Couturier's work which, more and more, appears to be a cultural event permanently marking the 20th century."⁸

Series III, ENGLISH TRANSLATION PAPERS, consists of William Granger Ryan's Donation in fourteen HOLLINGER brand boxes. This material is divided into the following eight sub-series:

- A. *Art Sacré* (2 boxes)
- B. *La Vérité Blessée* (6 boxes)
- C. Other Couturier writings (1 box)
- D. Secondary writings on Couturier (1 box)
- E. Granger Ryan related courses (1 box)
- F. Couturier book proposals (1 box)
- G. Special Couturier events at Yale (1 box)
- H. Ryan Topical editing of Couturier material (1 box)

Rev. William Granger Ryan, President Emeritus of Seton Hill College and a Menil Research Scholar in Religion and the Arts at the Yale Institute of Sacred Music, Worship and the Arts, has donated the English Translation papers. His donation consists of translations of *Art Sacré (Sacred Art)* and *La Vérité Blessée (Truth Wounded)* in both incomplete and complete versions, and his own structuring of the Couturier material. This material was organized by Ms. Jan Fournier.

The introduction of the English translation of Father Couturier's writings, specifically William Granger Ryan's translation of *Sacred Art*, occurred at the Yale Rothko Symposium, December 1-3, 1989, and included speakers: Mrs. Dominique de Menil, Anna Chave, Marcel Billot, Joanna Weber, William Granger Ryan, John W. Cook, Dana Cranmer, Harris Rosenstein, Sheldon Nodelman, James E. Breslin, and Robert Motherwell. An exhibit, "Paintings by Mark Rothko" (December 2-30, 1989) organized by Kimberly Davenport and Sasha Newman, was also sponsored by the Yale Institute of Sacred Music, Worship and the Arts at that time. For this occasion, Joanna Weber wrote a booklet "Couturier's Vision," which has since been republished.⁹

The Couturier Collection and Yale University

In 1990, Joanna Weber, who prepared her Yale University Master's Degree thesis on Father Couturier, went to the Archives Couturier in Paris to assist Marcel Billot with the final details of preparing the manuscript *La Chapelle de Vence: Histoire d'une Création*. During this time, she initiated and implemented the photocopying of the entire Archives Couturier for deposit at Yale University; the deposit took place in October 1991.¹⁰ This copy of the papers has been called "Couturier Collection at Yale University." Since then, and until June 1994, Joanna Weber has been the Collection Curator.

In August 1993, the first "Couturier Conversation" was held at the Yale Institute of Sacred Music, Worship and the Arts. Participants from France, Canada, and the United States included Mrs. Dominique de Menil, John W. Cook, William Granger Ryan, Ann Davis, Robert Schwartzwald, Mark Wedig, O.P., Valerie Roger, and Joanna Weber. A recording of this Conversation is available upon request.¹¹

Contents of Couturier Collection

Series I, ORIGINAL PAPERS, is divided into seven sub-series:

- A. Catégorie Chronologique
- B. Catégorie Divers
- C. Catégorie Divers-Vence
- D. Catégorie Alphabétique
- E. Catégorie Photo/Dessins
- F. Catégorie IC
- G. Catégorie Livres et Publications

Sub-series A, Catégorie Chronologique, is material organized chronologically and listed from month/year to month/year.

Sub-series B, Catégorie Divers, is material that did not fit either the chronological or alphabetical sub-series.

Sub-series C, Catégorie Divers-Vence, refers to material specifically related to Matisse's Chapel of the Rosary at Vence.

Sub-series D, Catégorie Alphabétique, refers to material selected by Father Régamey, including excerpts from Couturier's letters, articles, quotes from interesting artists, organized alphabetically.

Sub-series E, Photo/Dessins, consists of

- a) Father Couturier's collection of newspaper and magazine images he used in his art work
- b) drawings by Father Couturier
- c) drawings and posters given to him by artists
- d) miscellaneous articles on art and artists from Couturier's files; selected copies of *Beaux Arts*, and one issue of *Excelsior* that Couturier kept; and articles on Father Couturier and the announcement of the constitution of "La Société des amis de L'Art Sacré."

Sub-series F, Catégorie IC, consists primarily of correspondence added to the Collection after the Kaplan/Fonds Régamey order.

Sub-Series G, Livres et Publications, consists of

- a) books by Couturier
- b) books about the Menil Collection
- c) journals about sacred art
- d) books about the Sacred Art movement
- e) articles about the Sacred Art movement, including some by Couturier himself.

SERIES I ORIGINAL PAPERS**BOX****REEL****A. Catégorie Chronologique**

Chron A 1897-IX 1918 C-1A 1897-1917/1918 C-1B IX/1917-VI/1918	1	1
Chron B 1897-IX 1919 C-1C VII/1918-III/1919 C-1D IV/1919-X/1919	2	1
Chron 2 X/1919 Saulchoir	3	1
Chron 3 Le Saulchoir Fin 1928 Oslo	4	2
Chron 3 Le Saulchoir Fin 1928	5	2
C-3A - Le Saulchoir 3 Partie 1 Chron 3 Le Saulchoir Fin 1928 C-3A Le Saulchoir -3 Partie 2	6	2
Chron 4 1/1929-VI/1933	7	3
Chron 5 VII/1933-XII/1937 Partie A	8	3
Chron 5 VII/1933-XII/1937 Partie B	9	3
Chron 6 1938-1939 A C6A/B/C	10	4
Chron 6 1938-1939 B CGD Carème 40	11	4
Chron 7 1940-II/1942	12	4
Chron 8 II/1942-VI/1945	13	5
Chron 9 VII/1945-IV/1948	14	5
Chron 10 V/1948-V/1950	15	6
Chron 11 VI/1950-IX/1951	16	6
Chron 12A X/1951-X/1952	17	7
Chron 12B X/1951-X/1952	18	7

SERIES I ORIGINAL PAPERS**BOX****REEL****A. Catégorie Chronologique**

Chron 13 XI/1952-IX/1953

19**7**

Chron 14 X/1953-II/1954

20**8****B. Catégorie Divers**

Divers 1 Partie 1

21**8**

Divers 1 A

22**8**

Divers 1 B

23**9**

Divers 2 Partie A

24**9**

Divers 2

25**10**

Divers 3 Partie A

26**10**

Divers 3 Partie B

27**10**

Divers 4 Partie B

28**11**

Divers 4 Partie C

29**11**

D-5 Partie A

30**12**

D-5 Partie B

31**12**

D-5 Partie C

MISSING**32**

Divers 6 Partie A

MISSING**33**

D-6 Cassettes

34**13**

D-7 Partie A

35**13**

D-7 Partie B

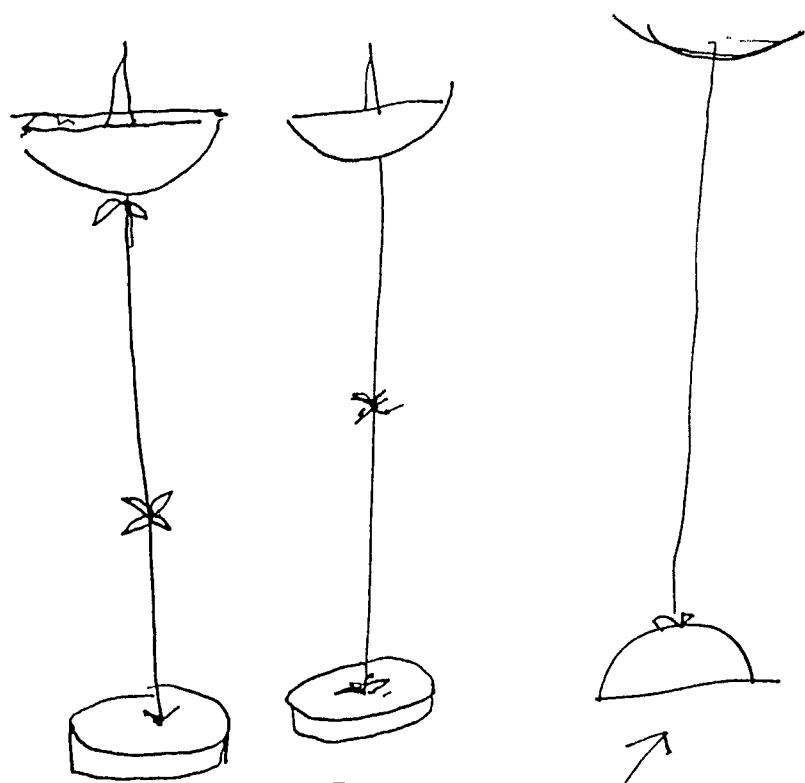
36**13**

Divers 8 Photographies du Père Cauturier

37**14**

SERIES I ORIGINAL PAPERS**BOX ITEM REEL****E. Catégorie Photo/Dessins****49****18**

Affiche Mirò, Mæeght, non signée	3
Affiche Mirò, signée "Au Révérend Père Couturier; très sincèrement, Mirò," 26 VI, 1950	4
Lithographie, Braque, Phaeton, signée: au R.P. Couturier G. Braque (crayon gras noir)	5
Léger: Etude pour la tapisserie d'Audincourt, Gouache en grisaille	6
Léger: Premières notations pour les vitraux d'Audincourt, feuille de croquis, encre	7
Léger: Premiers croquis pour la façade d'Assy, crayon, signé: au Père Couturier, F. Léger, Assy à son Départ." verso, autre étude	8
Bazaine: Dessin abstrait, crayon gras rehaussé de gouache, sur papier gris, signé à l'encre: Bazaine 51	9
Matisse: Affiche, "Exposition de dessins d'études Henri Matisse d'une maquette au 10ème et d'une partie exécutée du vitrail . . . etc . . . signée à l'encre "au Révérend Père Couturier H.Matisse nov. 49"	10
Lettre de Le Corbusier 27 juin 48, encre	11
Le Corbusier: dessin de la cathédrale du Témoignage Horreur et Résurrection 1945 juin 48 (cathédrale de St. Dié) encre sur papier "L'Esprit Nouveau"	12
Le Corbusier, Lettre dactylographiée du 13 novembre 1950	13
Wols: sans titre, pointe sèche, épreuve d'artiste signée "Wols" cuvette papier	14
Wols: sans titre, pointe sèche, cuvette, papier	15



nouveau pied au lieu de

Cher Père Conturier

je ne comprends pas le pourcentage
de 20% sur le bénéfice net -

qu'entendez-vous en veut dire ? j'aimerais
savoir 10% sur les entrées -

hâte moi ^{net} pas de mon avis -

Excusez-moi de taper, en attendant, sur les
gros sacs - j'en suis un peu préoccupé -

F. V. 50
DV-2423

Le travail continué, le Tiram a été
de nouveau exposé hier - Il a dit qu'à
cause du mauvais temps il ne pourrait
avoir terminé avant septembre -

Le père Rayniquier va bien et est à
Venise comme un petit tour - mais gentils
je crois -

J'ai terminé le pommeau jaune
du St-D. Assy. c'est quelque chose comme



ca - j'attends la nuit -
un qui sera certainement
bonne -

la flèche est en bois
certain -

Quand aurez-vous
l'occasion de venir ?

Bonne nuit -

à moi, cordons
- mail

F/5 50 H) Matijh

SERIES I ORIGINAL PAPERS**BOX ITEM REEL****E. Catégorie Photo/Dessins****49 18**

Leonore Rini: Trois têtes, encre sur papier teint,
signé "Leonore Fini au Père Couturier."

16

F. Catégorie IC

IC-1 à IC-142

50 19

Lettres Maritain

1-56

Lettres Bazaine

57-68

Lettres de Mirabel

69-142

IC-143 à IC-324

51 19

a/b ne sont pas à communiquer

(Lettres de Mirabel)

143-145

Lettres de PC à Jean et Zohmah Charlot

146-154

Lettres de Matisse à Mère Agnes

155-179

Lettres PC à Mother Mary-James et Sister Mary
Raphael

180-193

[194-197 missing]

Lettres de Rayssiguier à Matisse (Archives Duthuit)
xerox dactylo

198-231

Lettres de PC à Matisse (Archives Duthuit)

232-324

IC-325 à IC-446

52 20

Lettre PC à Rayssiguier

325

PC à Harriett Grace

326-335

Lettre PC à Le Corbusier (25 octobre 1950)

336

PC/ Mme Perrineau

337-339

PC à son neveu, P. Genton

340-342

Corr. divers données par Duployé

343-364

Note du PC: l'art moderne

365

L'art au service de Dieu: plan

366

Notes/brouillons PC

367-373

Lettre d'A. Heimendahl à l'Abbé Prenel

374

Brouillons PC de sermons

375-413

Modern Painting/PC texte en anglais

414

Traduction de 414 en français

415

Causerie radio/PC 5 avril 1942

416

De la musique et de la magie en peinture

417

SERIES I ORIGINAL PAPERS**BOX ITEM REEL****F. Catégorie IC****52****20**

Mme. de Menil/PC

418

Témoignage de la religieuse qui a soigné PC

419

Article "World of Arts" sur le PC

420

Père Duployé article sur PC "Foi et Culture"

421

Editions du Cerf/"L'évangile est à l'extrême"

422

Sermons

423-446

IC-447 à IC-496

53**20**

Sermons

447-465

Sermons

466-481

Sermons

482-495

Notes et sermons pris par A. Hébert-Stevens

496

IC-497 à IC-569

54**20**

Don Abbé Prenel/Audincourt

497-530

Harriet Grau/Elkins Park

531-535

Portrait de PC + photos

536-544

Omer Côté/PC

545-547

"Le Père Couturier au Québec (1940-41) un vent
de liberté." Monique Brunet-Weinmann

548

Lettre PC à Le Corbusier (28 juillet 1953)

549

Lettre PC à Le Corbusier (4 août 1953)

550

Correspondance PC/Desvallières

551-56

Philippe Mazanè, "Un homme à la croisée
des chemins:PC"

569

Simone Weil *Lettre à un religieux*, photocopie de
l'originale, Archives Nationales/Simone Weil

570

SERIES I ORIGINAL PAPERS**ITEM****G. Catégorie Livres et publications**

a) Couturier's books

<i>Marcel Parizeau</i>	L.1A.1
<i>Fernand Léger</i>	L.1A.2
<i>Chroniques</i>	L.1A.3
<i>Dieu et l'art dans une vie</i>	L.1B.1
<i>L'Evangile est à l'extrême</i>	L.1B.2
<i>Art et liberté spirituelle</i>	L.1B.3
<i>Discours de mariage</i>	L.1B.4
<i>La Vérité Blessée</i>	L.1B.5 (2)
<i>Se Garder Libre</i>	L.1B.6
<i>Art Sacré</i>	L.1B.7 (2)
<i>Sacred Art</i>	L.2B.1
<i>La Chapelle de Vence: Journal d'une création</i>	L.1B.8

b) The Menil Collection

<i>La Rime et la raison</i>	L.1D.1
<i>Warhol Shadows</i>	L.2D.1
<i>The Menil Collection</i>	L.2D.2
<i>John Chamberlain</i>	L.2D.3
<i>Selection</i>	L.2D.4
<i>The Rothko Chapel</i>	L.2D.5

c) Journals

<i>L'Art Sacré: 1935-1939</i>	L.1Ea.1
<i>L'Art Sacré: 1945-1947: Cahiers de L'Art Sacré, 1-10</i>	L.1Ea.2
<i>L'Art Sacré: 1948-1952</i>	L.1Ea.3
<i>L'Art Sacré: 1952-1955</i>	L.1Ea.4
<i>L'Art Sacré: 1955-1958</i>	L.1Ea.5
<i>L'Art Sacré: 1958-1968</i>	L.1Eb.5
<i>Chroniques d'Art Sacré volumes 1-24</i>	L.1Ec.1
<i>Espace église, arts, architecture 1-22/23</i>	L.1Ed.1
<i>Liturgical Arts Feb. 1951-May 1954</i>	L.2F.1

d) Sacred Art movement books

<i>Ecole du Meuble, Le Château</i>	L.1C.1
<i>L'oeuvre — le sacré</i>	L.1C.2
<i>Modern Sacred Art and the Church of Assy, Rubin, W. S.L.2C.1</i>	
<i>Couturier's Vision, Weber, J.</i>	L.2C.2 (2)

SERIES I ORIGINAL PAPERS

ITEM

G. Catégorie Livres et publications

e) Related Sacred Art movement articles

"Léger et le moyen âge," PC	L.1G.1
"La souffrance et l'art," <i>Vaincre</i> , Vol. 1, #1, PC	L.1G.2
"La Renaissance du Vitrail," <i>Europe</i> , Vol. 17, PC	L.1G.3
"Renaissance de l'art Chrétien," PC	L.1G.4
"Le Parti de L'Espérance," PC	L.1G.5
"Le Corbusier," PC	L.1G.6
"Pages de Journal," <i>La Revue de Paris</i> , mars 1962	L.1G.7
Article by Pie Duployé, O.P, about PC	L.1G.8
"Certitudes," <i>France-Canada</i> , fev.-mars 1943	L.1G.9
"Service de France" & "Les Allies et L'Union des Français," <i>France-Canada</i> , fev.-mars 1943	L.1G.10
"Assy et Vence," <i>L'Architecture d'aujourd'hui</i>	L.1G.11
"Assy," <i>Harper's Bazaar</i> , Dec. 1947	L.2G.1
"Church Full of Joy," <i>Vogue</i> , Dec. 1951	L.2G.2
"L'Action Française," <i>Le Document</i> , juillet 1935	L.1H.1
"Société des Amis des Monuments et Sites de L'Eure."	L.1H.2
"Rencontre avec Salvador Dali," <i>La Revue de Paris</i> , juin 1955	L.1H.3
"Exhibition de Pierre Charbonnier"	L.1H.4
<i>France-Canada</i> , décembre 1942	L.1H.5
<i>France-Canada</i> , août 1943	L.1H.6
"Le don de soi à l'Absolu," <i>Figaro</i> , 5 novembre 1981	L.1H.7
"Les Mémoires d'Elisabeth de Mirabel," <i>L'Humanité</i> , 5 novembre 1981	L.1H.8
"L'Art Passage de Dieu," <i>La Croix</i> , 26 décembre 1984	L.1H.9
<i>Commonweal</i> , September 14, 1951	L.2H.1
<i>Commonweal</i> , January 1, 1954	L.2H.2
"Fugue in Light: A Reading of the Vence Chapel Iconography," Joanna Weber, <i>Reflections</i> Fall 1993	L.2H.3
"Civic Presence," Robert Schwartzwald	L.2H.4

Series II, TOPICAL GROUPINGS, is essentially a restructuring of the material found in Series I, ORIGINAL PAPERS, and consists of thirteen sub-series.

- A. Fonds Régamey Inventory
- B. Directory of Agenda Names
- C. Agendas
- D. Couturier Chronology
- E. Correspondence
- F. Matisse's Vence Chapel Papers
- G. Couturier's Articles
- H. Couturier's Sermons
- I. North America
- J. Notes and Conferences other than N. America
- K. *La Vérité Blessée* Papers
- L. Témoignages of Couturier's significance
- M. Petites Reliures

Sub-series A, Fonds Régamey Inventory, is Barry Kaplan's organizational system for the original papers.

Sub-series B, Directory of Agenda Names, consists of Mlle. des Garets' ordering of names found in Couturier's agendas 1937-1954 excluding 1941.

Sub-series C, Agendas, are copies of Couturier's agendas 1937-1954, excluding 1941, with added typed transcription.

Sub-series D, Couturier Chronology, consists of Father Régamey's chronological structure, where he highlights, per year, the important correspondence, major events, and details, 1915-1953.

Sub-series E, Correspondence, is organized alphabetically, by name, and often certain individuals are given their own volume. In some cases, the Couturier Archives have been able to secure Couturier's letters to the specific individual, and so we often have complete sets.

Sub-series F, Matisse's Vence Chapel Papers, refers to the correspondence sets related to the making of the Vence Chapel: Matisse, Couturier, Rayssiguier, as well as Mère Agnes.

Sub-series G, Couturier's Articles, consists of all Father Couturier's published articles, organized chronologically. Often drafts of articles are included.

Sub-series H, Couturier's Sermons, contains Couturier's sermon texts and sermon notes.

Sub-series I, North America, contains materials from Couturier's notes and conferences from North America.

Sub-series J, Notes and Conferences, contains Couturier's conference notes other than those from North America.

Sub-series K, *La Vérité Blessée* Papers, consists of Marcel Billot's work on this manuscript.

Sub-series L, Témoignages of Couturier's significance, contains copies of material about Father Couturier, specifically articles published immediately after his death in 1954.

Sub-series M, Petites Reliures, refers to very small topical groupings.

SERIES II TOPICAL GROUPINGS**VOLUME REEL****A. Fonds Régamey Inventory**

Fonds Régamey, classement alphabétique	1	21
Fonds Régamey, classement chronologique I	2	21
Fonds Régamey, classement chronologique II	3	21
Fonds Régamey, classement divers et provisoire	4	21

B. Directory of Agenda Names

5 21

C. Agendas

1937-38	6	21
1939-40	7	21
1942-44	8	21
1945-46	9	22
1948-49	10	
1950-51	11	
1952-54	12	

D. Couturier Chronology 1915-1953

13

E. Correspondence

Albemarle (Diana)	14
Allemand (Maurice)	
Almeida (José)	
Andigné (A. d')	
André (Frère)	
Anger (Jacqueline)	
Arma (Paul)	
Arsemaine (Chanoine) Curé de Sartrouville	
Artenoff (Mme)	
Arts et des Lettres/Direction générale des	
Augagneur (Marcel)	
Autin-Mouroit (Thérèse)	
Auzou (Abbé N.)	
Callignon (E.)	
Calmel (Père)	
Carré (Louis)	
Cassou (Jean)	
Chagall (Ida)	
Chagall (Marc)	

E. Correspondence

15

Chagall (*Virginie*)
 Chaikin (*Nathan*)
 Chambon (*Louis*)
 Chamine (*Mme*)
 Champigneulle (*B.*)
 Charasson (*Henriette*)
 Charles-Roux (*Edmonde*)
 Charlot (*Zohmah*)
 Charrier (*G.*)
 Chasfoul
 Chenu (*Père*)
 Chevignard (*Père*)
 Christ (*Yvan*)
 Christian (*Frère/Abbaye d'Orval*)
 Claudel (*P.*)
 Claudel (*Marion Cartier*)
 Claudius-Petit (*Eugène*)
 Clayeux
 Cocagnac (*Père*)
Commonweal (*Editors of*)
 Corman (*Louis*)
 Cortot (*Alfred*)
 Costello Beer (*Kathleen*)
 Cousier (*H.*) of Montréal
 Coulay
 Couvent de Bethanie
 Plan d'Aups Ste. Baume
 Couvent des Dominicaines Le Plessis-Chênet
 Cuevas (*Georges de*)
 Cuevas (*Bessie*)
 Cuevas (*Margaret de*)
 Cutting (*Helen*)

Dagonet, O.P.

16

Dalloz

Damaz (*Paul*)

Darsy (*Père/Rome*)

Daudet (*M.L.*)

David (*André*)

E. Correspondence

16

Letter from Mr. Berger to André David
 Debernardi (Abbé) Desgeorges (f. C.M.)
 Delahou (ou Delahouy)
 Delannoy (Jean)
 Delos (P.)
 Delrieu
 de Mirabel (Elisabeth)-relié à part
 Denis (Maurice)
 Denis (Mme. Maurice)
 Derain (A.)
 Dervaux (Paul)
 Desailles (Guy)
 Desobry (fr. Aug.)
 Desvallières (Georges)
 Desvallières (Richard)
 Dielman (Suzanne)
 Dillon (famille)
 Dillon (Douglas)
 Dillon (Phyllis)
 Driscoll, O.P. (John)
 Droin (Monique)
 Droin (René)
 Droulers (L.)
 Dubarle (fr. Dominique)
 Dubos (A.)
 Duchêne (Jean)
 Duflot (Abbé)
 Dufresne (Jacques & Edith)
 Duggan (Rev. John)
 Dumas, O.P. (fr. Reginald M.)
 Dupayrat (A.)
 Duployé (Père Pie)
 Dutton (Norah)
 Edwards (Oscar)
 Elgar (Frank)
 Enlart (S.T.)
 Escholier (Raymond)
 Etienneret

E. Correspondence

17

Gabel (*Père Emile*)
 Gadbois (*Louise*) relié à part
 Gadoffre (*Alice et Gilbert*)
 Gantillot
 Garreau-Dombasle (*Marika et Maurice*)
 Garrigou-Lagrange, O.P.
 Gaudin (*Jean*)
 Gandin (*Jean*)
 Gaulle (*Général de*)
 Gayral
 Gehr (*Ferdinand*)
 Germahling (*Geneviève*)
 Gentil (*Eugene and O.*)
 Gheerbrandt (*B.*)
 Gheon
 Gerbaud (*Chanoine*)
 Gibot (*J.*)
 Gillet (*Rd. Père*)
 Gimond
 Girard (*Augustin*)
 Goosdanovitch (*P.*)
 Gourgaud (*Baronne*)
 Gouyé (*Mme. Roger*)
 Green, (*Julien*) - relié à part
 Gromaire, (*M.*)
 Gueden (*M. Th.*)
 Gueret (*Pierre*)
 Guichardaz (*C.*)
 Guillaud (*Jean*)
 Guillen (*Jorge*)
 Guyon (*Y.*)
 Haas-Teichel (*Franz de*)
 Halden (*Stuart*)
 Harcourt (*M. d'*)
 Helio N.E.A.
 Henri-Dominique, O.P. (*Sr.*)
 Hébert-Stevens - relié à part
 Hiernaux (*Abbé*)
 Hofmann-Isenburg (*Herbert*)
 Hubbard (*Celia*)

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence****17**

Huchet Bishop (Mme. C.)
 Hugo (Jean)
 Hugo (Marie)
 Hugo (Jean)
 Hugo (Francois)
 Huguet (Mlle.)
 Huré (A.)
 Hurtebise (Claude)
 Ipousteguey (Jean)
 Iswolsky (Hélène)
 Jarry (R.)
 Jean de la Croix (Père)
 Joatton, O.S.B. (Fr. R)
 Jomier (Fr. J.)
 Jomier (Michel, M.L.)
 Jouhandeau - relié à part
 Kalmus (Allan H.)
 Keane (Harold D.)
 Kerouedan (Abbé)
 Krishna (Riboud)
 Kolb (Annette)

Laborde (fr. Henri de Solesmes)
 Lachaud (Jacques)
 Lacombe (R.G.)
 Lacretelle (Jacques de)
 Laden (Lucien)
 La Farge (M.)
 La Haye (Mme.)
 Lamarche (Père Gustave)
 Landry, O.P. (fr. Thomas)
 Langdon (Ruth)
 Lanotte (André)
 Lansard (Abbé O.)
 Laprade (Jacques and Gisèle de)
 Lardeur (Jenny)
 Larigny (G.J.)
 Lasserre (B.)
 Latour (Alfred)
 Laugier (Henri)
 Lemay, O.P. (fr. A.N.)

18**23**

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence****18****23**

Laurencin (Marie)
Laurent (Jean Dominique)
Laval (J.)
Lavanoux (Maurice)
Lebout
Le Caisne
Le Chevrel (Madeleine)
Leclerc (Abbé H.)
Leclerc (Philippe)
Lecoq (Jean)
Le Corbusier
Le Donné (André)
Le Hé (M.)
Lejeune (E.)
Lelièvre (N.)
Lelong, O.P. (fr. M.H.)
Le Louet (Marquis Jean Madrid)
Le Norcy (F.)
Lentz
Le Pichon (Jean)
Letac
Levis-Mirepoix (Laurette de)
Levis-Mirepoix (Charles-Henri)
Levi-Strauss (Claude)
Lipchitz
Lormery (Francion)
Louis, O.P. (Frère)
Louis (Abbé Théophile)
Lurçat (Jean)
Lyman (John)

Maas (Dr. Alice)

19**23**

Maeght (Guite)

Malraux (André)

Manceron (Marie)

Mandonnet, O.P. (Rd. P.)

Manessier

Marcel (Gabriel)

Marcy (Robert)

Marion (Jeanne)

Marois (Pierre)

SERIES II TOPICAL GROUPINGS**VOLUME****REEL****E. Correspondence****19****23**

Marville (P. et Violette)
Mary-Raphael, O.P. (Soeur)
Masurel, O.P. (fr. A.M.)
Maurant (Oliver)
Mauriac (François)
Mauriac (Claude)
Mai (Helen)
Maurras (Ch.)
Maussabre (R. de)
Maydieu, O.P. (fr. Augustin)
Mayo
McDermott (T.S.)
Meichler (Alexandre)
Menascé (Père de)
Menil (Dominique de)
Menil (Christophe de)
Meriaux (Abbé P.)
Merlet (Jean)
Messières (de)
Metschersky (Boris)
Minot (P.)
Mirò
Mollie (Tome)
Montfort (L.)
Morel (Abbé)
Morgan (Anne)
Mosin (Mme)
Mouton (Jean)
Muhlstein (Diane)
Nantet (Renée)
Nelligan (Rd Joseph)
Nesmy (J.)
Neuville
Nielly, O.P. (f. J.B.)
Noispeou
Noreen (Sister M.)
Novarina
Ormesson (Wladimir d')

Pagnier (Claude et Jacqueline)
Pampelonne (Charles de)

20**23**

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence****20****23**

Pange (Broglie)
Partouneaux (Mme. de)
Patfoot (fr. Thomas)
Patrick (Brother M.)
Paulhan (Jean)
Pellan (Alfred)
Pelletier (Pie)
Pericaul (Abbe Michel)
Pelloux (Mie Martine)
Pelloux-Prayer (P.)
Perestrello (Joan)
Perinelli (Fr. G)
Petroni (Elisabeth de)
Petsche (Maurice)
Philippé (fr. Thomas)
Picard (Michel)
Pichard (J.)
Pichard (Abbe F.)
Pillon
Pinchon
Pinchon (G.)
Pingusson (E.)
Pollet-Flipo (Gérard)
Pompidou (Georges)
Pompidou (Claude)
Poncet (Marcel)
Pfeiffer (Pierre)
Possel (A. de)
Pouliot (fr. Vincent)
Prados (M. et Isabelle)
Prados-famille
Priolet (Y.)
Quarre

Saguer (A.)
Saint-André (Soeur M.)
Saint-Jean (Robert de)
Saint-René Taillandier (H.)
Sauguet (Henri)
Scarborough (Emily)
Schwartz (Albert)

21**23**

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence****21****23**

Scriabine (Marina)
Selancy (fr. de)
Sert (Madame)
Seurre (A.)
Severini (Gino)
Silveri (Prof. A.)
Simon (Jacques)
Skillin (Edward)
Stern (Robert)
Serval (Père)
Stern (Mildred, Joseph, Alain, Robert)
Stern (Karl)
Stettiner (J.)
Stravinsky (Igor)

Vabois (Jean)

22**23**

Vaerten (Jan)

Vago (Pierre)

Vanier (Général)

Vanneufville, O.P. (fr.)

Varine-Bohans (Bonand)

Vazelhes (J. de)

Vechten (Carl van)

Vermelen (fr. Thomas Jean)

Vidal (André)

Vienot (J.)

Vignes (M.H.)

Vilmorin (Louise de)

Vilmorin (Elisabeth)

Vincent (Abbé Philippe)

Vogue (J. de)

Vully (Joigny)

(First name only)

23**23**

Corr. divers avec PC

24**24**

Père Avril

Abbé Batet

Borduas

Boulet

Bourgain (Mme)

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence****24****24**

Bruchesi
Calmel (Père)
Côté (Omer)
Dauphin (Marie-Thérèse)
David (André)
Desobry (Père)
Desvallières (Georges)
Dubarle (Père)
Dubois (Pierre)
Duployé (Père)
Elgar (Frank)
Florand (Père)
Focillon (Henri)
Francia (Mgr)
Gabel (Père)
Le Corbusier
Rémond (Mgr)
Saint Nectaire (Affaire de)
Shallenberger (Ditty)
Soeur Thérèse
Vanneuville (Rd. Père)
Waterman (dit Wasserman)

PC avec sa famille I

25**24**

PC avec sa famille II

26**24**

Bazaine

27**24**

Prenel

Léger

de Croisset (Philipe, Ethel, Marie-Thérèse, Peter)

et de Menil

28**24**

de Croisset — photocopie des originaux

29**24**

Elisabeth de Mirabel

30**24**

Mme. Gadbois

31**25**

Julien Green

32**25**

Adeline Hébert-Stevens

33**25**

Jouhandeau

34**25**

Maritain

35**25**

Mère Perrineau avril-mai 1918

36**25**

Mère Perrineau juin 1918-dec. 1920

37**25**

SERIES II TOPICAL GROUPINGS**VOLUME REEL****E. Correspondence**

Mère Perrineau 1921-38	38	25
Père Régamey I	39	26
Père Régamey II	40	26
Frère Thomas		
+ L'Eminente Dignité de l'art moderne (texte par PC)	41	26

F. Matisse's Vence Chapel Papers

Lettres de Matisse 1948-49	42	26
Corr. Matisse/PC - PC/Matisse	43	26
Entretiens Matisse-Rayssiguier 4/12/47-3/2/49	44	26
Lettres de Matisse au PC 1950-53	45	26
Corr. Matisse/Rayssiguier - Rayssiguier/Matisse	46	27
Corr. Matisse/Mère Agnes & Notes Divers Vence	47	27

G. Couturier's Articles

1933-1950	48	27
1933-42	49	27
1943-50	50	27
1951-54	51	27
1951	52	28

H. Couturier's Sermons

Sermons undated	53	28
1926-32	54	28
1933-35	55	28
1936-38	56	28
1939-49 et non-datés	57	28

I. North America

Carême/New York (St. Vincent de Paul) 7/2-24/3 1940	58	28
Carême/New York (St. Vincent de Paul)	59	29
Archives d'Elkins Park/PC au Canada 1940-45	60	29
Notes de conférences faites au Canada	61	29
Notes et fragments 1940-45	62	29
Notes d'Amérique I	63	29
Notes d'Amérique II	64	29
Notes d'Amérique III/ La Sainte Baume	65	29

SERIES II TOPICAL GROUPINGS**VOLUME****REEL****J. Notes and Conferences**

La Sainte Baume	66	30
Notes Religieuses	67	30
Notes 1945-1953	68	30
Conférences et discours 1945-52	69	30
Préface/Discours/Interviews/Dossier Fiches	70	30
Notes: A1A-A1B	71	30
Notes: A1C-A1D	72	30
Notes: A2 ABCD	73	31
Notes: A3 ABCD	74	31
Notes: A4 ABCD	75	31

K. La Vérité Blessée Papers

<i>La Vérité Blessée</i> I	76	31
<i>La Vérité Blessée</i> II	77	31
<i>La Vérité Blessée</i> III	78	31
<i>La Vérité Blessée</i> IV + textes supprimés	79	31
Critique de la Presse pour <i>La Vérité Blessée</i>	80	31

L. Témoignages of Couturier's Significance

Lettres divers/Fonds Régamey - Témoignages Presse	81	32
Témoignage du PC Correspondance	82	32
Témoignage sur le PC Lettres et Notes	83	32

M. Petites Reliures**folder**

corr. PC/Régamey (supplément)	1
9 Lettres du PC/Jean et Zohmah Charlot	2
Extraits de lettres du PC à Mme. Perrineau	3
Lettres E. de Mirabel/PC supplément	4
Paul Claudel "Notes sur l'art chrétien," "Lettre à Cingria," "Eglise souterraine à Chicago" dans <i>Positions et Propositions</i>	5
PC: Catholicisme Américain	6
PC: Conférence à Rome	7
D-7 et D-13 (1)	8
D-1A1a et D-1A2a	9

SERIES II TOPICAL GROUPINGS

folder **REEL**

M. Petites Reliures

32

D 5	10
D-4A d (notes utilisées dans <i>Chroniques</i>)	11
Assy - Ronchamp Notes Divers	12
Audincourt	13
Références du manuscrit du PC I (projet Caroline Boyle)	14
Références du manuscrit du PC II (projet Caroline Boyle)	15

Series III, ENGLISH TRANSLATION PAPERS, consists of *Art Sacré* and *La Vérité Blessée* English translator, William Granger Ryan's Donation and includes 66 folders divided into eight sub-series:

- A. *Art Sacré*
- B. *La Vérité Blessée*
- C. Other Couturier writings
- D. Secondary writings on Couturier
- E. Ryan courses co-taught with John W. Cook
- F. Couturier book proposals
- G. Special Couturier events at Yale
- H. Ryan Topical editing of Couturier material

Sub-series A, *Art Sacré*, is material related to the English translation, *Sacred Art*.

Sub-series B, *La Vérité Blessée*, is material related to the English translation, *Truth Wounded*.

Sub-series C, Other Couturier writings, refers to texts other than found in *Sacred Art* and *Truth Wounded*, which Granger Ryan translated.

Sub-series D, Secondary Writings on Couturier, indicates the collections of secondary material Granger Ryan gathered together for his translations research.

Sub-series E, Granger Ryan related courses, refers to syllabi and notes for courses Ryan co-taught with John W. Cook at Yale.

Sub-series F, Couturier book proposals, indicates Ryan's suggested structure and ordering of the Couturier material for the production of a book.

Sub-series G, Special Couturier events at Yale, refers specifically to the Rothko Symposium (December 1989) and the Couturier Collection Opening (February 1992).

Sub-series H, Ryan Topical listing of Couturier material, is a binder in which Ryan has organized categories under which he has collected Couturier's writings in order to track what Couturier meant.

SERIES III ENGLISH TRANSLATION PAPERS	BOX	folders
A. <i>Art Sacré</i>	1	1-8
	2	9-14
B. <i>La Vérité Blessée</i>	3	15-19
	4	20-21
	5	22-29
	6	30-36
	7	37-39
	8	40-44
C. Other Couturier writings	9	45-48
D. Secondary writings on Couturier	10	49-53
E. Ryan courses co-taught with John W. Cook	11	54-55
F. Couturier book proposals	12	56-60
G. Special Couturier events at Yale	13	61-65
H. Ryan Topical editing of Couturier material	14	66

Access to the Collection

The Couturier Collection at Yale is located in Room 79, the Chapel Building of Yale Divinity School at 409 Prospect Street, New Haven, CT 06511. A copy machine is on the premises so that researchers may photocopy the materials they need for their projects. To make an appointment to visit the Couturier Collection, please call the Yale Institute of Sacred Music, Worship and the Arts' main office, (203) 432-5180.

Information about the documents in the Couturier Collection is also accessible through Yale's Online public catalog (ORBIS) and the Research Libraries Information Network (RLIN). A copy of this Register is available on the Internet by pointing to Yale, following points to Yale Divinity Library/Institute of Sacred Music, Worship and the Arts.

Notes

1. The Archives Couturier are located at 7 rue las Cases, 75007 Paris. The documents are accessible by appointment only.
2. This section is partially taken from Joanna Weber's presentation, "Studying Couturier," for the Opening of the Couturier Collection at Yale, February 9, 1992.
3. Father Couturier, "Boundaries" in *Sacred Art*, trans. William Granger Ryan (Austin, Texas: Menil Foundation/University of Texas Press, 1989), 150.
4. *Ibid.*, 148.
5. Drawn from Marcel Billot's established chronology in *La Vérité Blessée*, translation by Joanna Weber.
6. See Walter Hopps' introduction, *The Menil Collection* (New York: Harry Abrams Press, 1987), 10-11.
7. For more information on the Rothko Chapel commission and Father Couturier's influence, see Susan J. Barnes, *The Rothko Chapel: An Act of Faith* (Austin, Texas: University of Texas Press, 1989).
8. Marcel Billot, "Les Archives Marie-Alain Couturier à la Menil Foundation," *Art Libraries Journal* 15.2 (1990): 36.
9. *Faith and Form: Journal of the Interfaith Forum on Religion, Art & Architecture*, 23 (1990): 38-40; and *Arts: The Arts in Religious and Theological Studies* (Winter-Summer, 1989-90): 19-22.
10. Mark Weber and Estelle Le Thuaut assisted with the photocopying.
11. I wish to thank Harry Baker Adams, Janet Barriger, Paula Carlson, Joan Duffy, Jan Fournier, Peter Hawkins, Martha Smalley, and John Utz for their assistance in my preparation of this Register.

Designed by Sonia Scanlon.

Copyright © 1994 by the Yale Institute of Sacred Music, Worship and the Arts

The Father Marie-Alain Couturier, O.P. (1897-1954) Papers

Couturier Collection at Yale University

a gift from the Menil Foundation to the
Yale Institute of Sacred Music, Worship and the Arts

Archival Register
compiled by Joanna Weber
June 1994