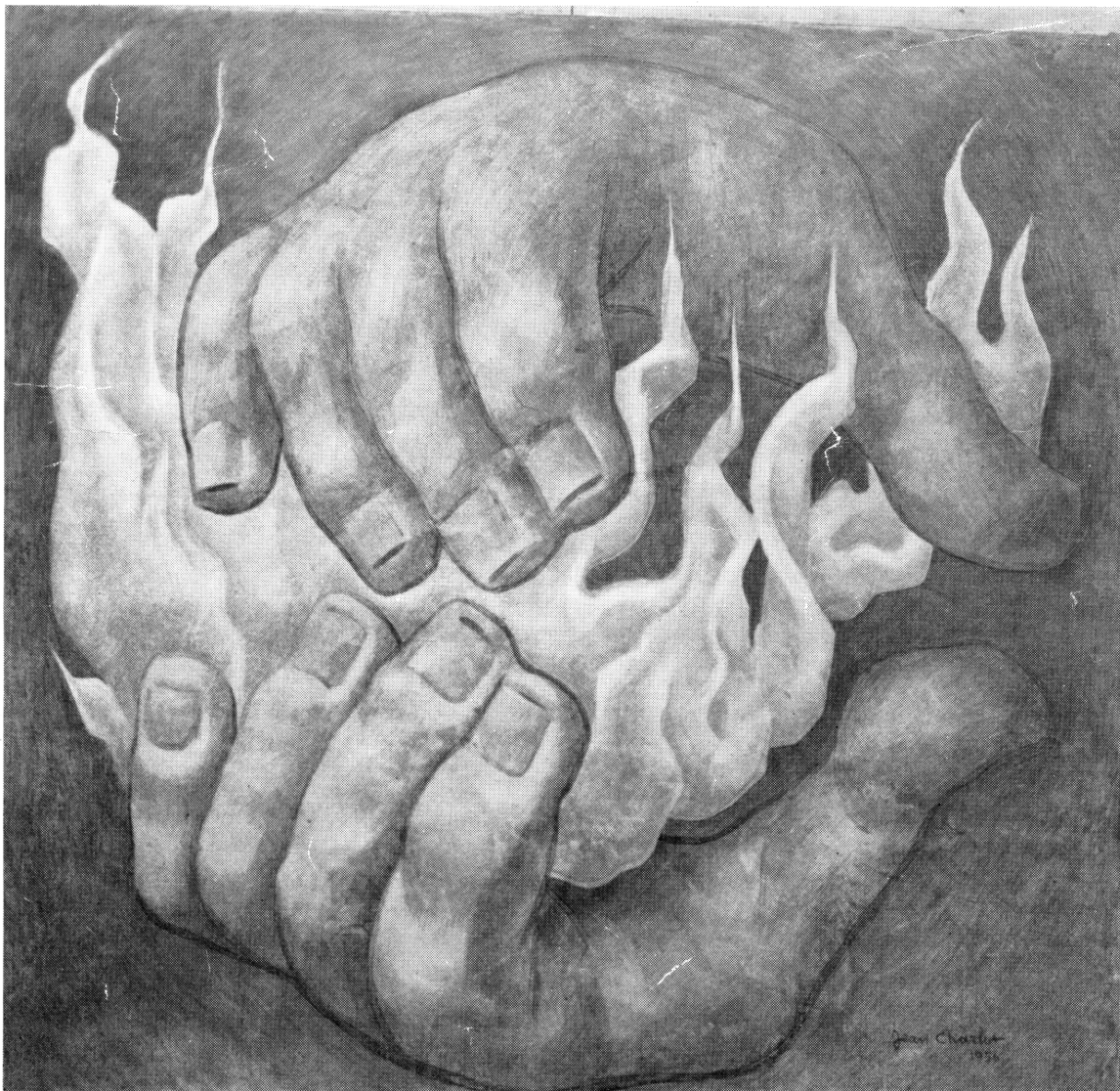


THE CHARLOT FRESCOES

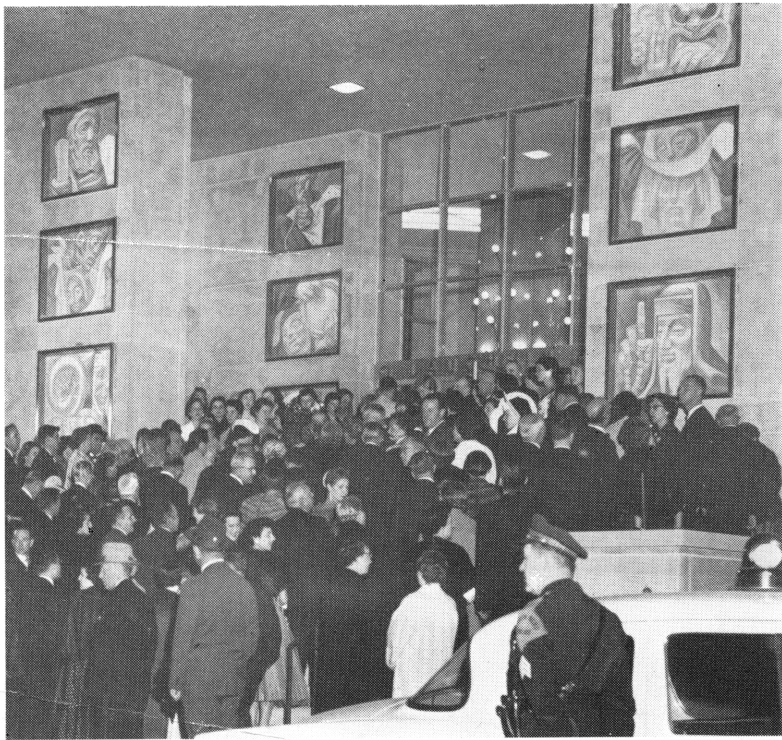
MOREAU HALL

SAINT MARY'S COLLEGE

Notre Dame, Indiana



At the north entrance of Moreau Hall: "THE FIRE OF CREATION"



Fourteen frescoes at the entrance to O'Laughlin Auditorium show the beautifully modeled forms and the amazing brilliance of color for which Jean Charlot is famous.

At the left, beginning at the top: Sophocles, Our Lady of Guadalupe, Saint Hilda, and Saint Gregory (the last named not visible in this photograph because of the crowd in the foreground). At the right: Saint Genesis, Veronica, Chaucer, and Negro Singers (the last picture not visible in photograph).

In the rear are, at the left, Saint Paul, Saint Theresa, and Jubal; and at the right, Adam, a Hopi Indian, and a Flute Player on a giant buffalo.

**Sophocles
DRAMA**

"In giving metric voice to the deep currents of his time, Sophocles unconsciously revealed what dim longings shook the pagan soul, that were to be soothed in full only after the Incarnation."

**Our Lady of Guadalupe
PAINTING**

**Hilda, Abbess of Whitby
POETRY**

"In her hand the slain bird she brought back to life, according to legend."

**Gregory the Great
VOCAL MUSIC**

"In ambush behind his tiara, the oldster gives voice, as a model and as a command. The Holy Dove conducts the performance with its wing-beat, at a rhythm that the gloved bejewelled hand spreads in turn to the whole Church."

**Saint Genesis
DRAMA**

"Genesis, spilling a martyr's blood on the pagan stage, hallowed it, bringing Sophocles *et al* into the Church as Saint Thomas was to do later with Aristotle."

**Veronica
PAINTING**

"All pictures should . . . be a likeness of God either explicit or implied."

**Chaucer
POETRY**

"Perhaps it was while saying his beads with his eyes closed that Chaucer learned so much about celestial bodies of which he could so sagely discourse."

**Negro Singers
VOCAL MUSIC**

"The anonymity of folk art guarantees the selfless impulse that gives it birth, underlies its urgency."

**Saint Paul
NEEDLEWORK**



**Theresa of Avila
DANCE**

“Distrusting sadness, she made sure that superiors did not forget to store tambourines, to help nuns make merry at recreation time.”



**Adam
CERAMICS**

“... man in the making, before God breathed a soul into him.”



**Hopi Indian
DANCE**

“The Hopi snake dance is meant as a form of propitiation and worship.”



**Jubal
INSTRUMENTAL MUSIC**

“Genesis tells us that Jubal was the inventor of music.”



**Flute Player
INSTRUMENTAL MUSIC**

“The child guiding the herd of giant water-buffaloes by the sound of his reed flute is a Far-Eastern motif symbolizing the power of imponderables over even the grossest of bodies.”

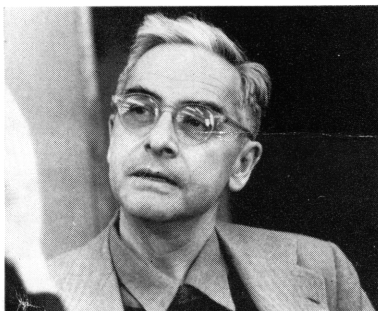


These frescoes are the contribution of the 1955-1956 student body of Saint Mary's College. Designed and painted by internationally famous Jean Charlot, they represent the fine arts by picturing those who have practiced them. The explanations given are those of the artist himself.

MURALIST JEAN CHARLOT

Jean Charlot was born in Paris on February 8, 1898. At the age of three he began to draw, frequently influenced by the Mexican art which his maternal grandfather, an officer with Emperor Maximilian of Mexico, had brought back to France.

Educated at the Lycee Condorcet, young Charlot went on to the Ecole des Beaux-Arts. After service in the French army, he turned again to wood carvings patterned on Breton polychromed folk sculpture and to woodcuts and engravings, exhibiting his work in the Salon d'Automne in Paris.



JEAN CHARLOT

In 1920 he went to stay with an uncle in Mexico.

It was a time when the Mexican government was embarking on a vast public works program which attracted an extraordinary group of artists. In the words of one observer, "a group of idealistic young men began to crystallize around the execution of the Public Works program, experimenting with the various techniques of encaustic and fresco painting."

Jean Charlot painted the first fresco for the Mexican program in 1922. It was, incidentally, also the first fresco to be painted since the colonial era. Entitled "The Fall of Tenochtitlan" it represented the sack of the ancient Mexican capital city by the Spanish conquistadors and was an immediate success. Critics pointed out in this mural, which occupies one side of the stairway in the Escuela Preparatoria Nacional in Mexico City, and in others which Mr. Charlot did in Mexico, the influence of Leonardo da Vinci, as well as what one writer termed the artist's own "sophisticated and complex background."

Critics consider that it was Charlot's conception of brilliance of color and dynamic movement of figures, modified later by his studies of ancient Mayan art, that finally became "the Charlot style."

Continuing his painting and writings, Charlot also became art editor of *Mexican Folkways*. From 1926 to

1929 he was in Yucatan, for the Carnegie Institution's archeological expedition to that country. In 1929 he went to Washington to work on two monumental books dealing with the work of the expedition: *The Temple of the Warriors* and *Preliminary Study of the Ruins of Coba, Quintana Roo, Mexico*.

From 1931 to 1944, Mr. Charlot was engaged in teaching and lecturing at universities and before art groups across the United States. During 1941-1944, he was artist in residence at the University of Georgia, where many of his largest murals in the United States are to be found. A book by Mr. Charlot, *The Charlot Murals in Georgia*, published by the University in the Spring of 1945, is outstanding in art literature for the author's historical and technical discussion of fresco painting, formulas, the approach of the muralist as distinguished from that of the easel painter, and for excellent photographs showing murals in every stage of progress.

In 1944, Mr. Charlot received a three-year Guggenheim Scholarship. In 1947-1950, he headed the Fine Arts School at Colorado Springs, and in 1948 was a Ryerson lecturer at Yale University. Since 1949 he has been professor of art at the University of Hawaii.

During the summers of 1955-1956 he taught at the University of Notre Dame. It was during these summers also that he painted the fourteen frescoes for Saint Mary's at the entrance to O'Laughlin Auditorium (1955) and the "Fire of Creation" at the north entrance of Moreau Hall (1956).

Honors to Jean Charlot besides the Guggenheim Scholarship in 1944 include a Carnegie Corporation grant in 1941, and selection for "Among the 50 Best Prints of 1929-1930," and "The 50 Best Books of 1935." Charlot is represented in the Uffizi Gallery, Florence; the British Museum, London; the Metropolitan Museum of Art and the Museum of Modern Art, New York; the Phillips Memorial Gallery, Washington; the Walker Galleries, Minnesota; museums in Chicago, Philadelphia, and Rochester; and in private collections.

In bestowing an honorary degree upon Mr. Charlot at its 109th annual commencement, in 1956, Saint Mary's College cited the genius and vision of the artist who has achieved so rare an interpenetration of spirit and matter and has redefined permanent values and re-directed the flow of modern art history.