

FASHIONING THE WOODCUT:
RAOUL DUFY AND THE AVANT-GARDE

by

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Raoul Dufy created woodcut illustrations for a book of poetry by Guillaume Apollinaire entitled, *Le Bestiaire, ou, Le Cortege d'Orphée*, in 1910. Shortly thereafter, radical haute couture leader, Paul Poiret, commissioned Dufy to carve woodcuts to be printed onto fabric and used in Poiret's fashion designs. The goal of this thesis is twofold; to show how the nineteenth-century woodcut revival provided Dufy with a medium that simultaneously suggests popular French tradition and contemporary avant-garde culture and to reveal how Dufy's early employment of the woodcut led to a lifetime involvement with the decorative arts that both contributed to his success and style as a painter. These involvements mark a highpoint in the way the woodcut, which had fallen into artistic disfavor during most of the nineteenth-century, was returned by Dufy to the center of avant-garde culture and fashion.

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CHAPTER I
INTRODUCTION:
RAOUL DUFY AND WOODCUT ENGRAVING

Raoul Dufy (1877-1953) is widely known as a painter of colorful scenes depicting Parisian leisure society, such as regattas, horse races and activities that evoke a quintessentially French *joie di vivre*. He has also become recognized as one of the most significant decorative artists of the early twentieth century. Early in his career, Dufy became interested in the woodcut as an expressive medium whose qualities lent themselves well to book illustration and fabric design. The avant-garde environment of the early twentieth century challenged the division between high and low arts. Under Dufy's employ, the woodcut was valued for its historical role in printmaking, its decorative ability and its artistic expressiveness.

As we shall see in the forthcoming chapters, the woodcut represents the earliest form of printed illustration. Through centuries of technological advancements in printmaking the woodcut was exposed to and shaped by the pressures of a growing industrial society. The second chapter of this thesis will address the history of the woodcut in western civilization. The course of this discussion will trace the transition from its medieval roots as an expressive medium, to its role as a predominately reproductive medium in the following centuries, and then to its artistic revival at the end

of the nineteenth century. The evolution of the woodcut from the fifteenth to the nineteenth centuries contributed to the manner by which Dufy approached the illustrations he made for a book of poetry by Guillaume Apollinaire, *Le Bestiaire, ou le Cortège d'Orphée*.

The woodcut of the early twentieth century was the beneficiary of its artistic revival of the late nineteenth century. The woodcut became a medium that could evoke spiritual primitivism, historic nationalism and/or classicism, all within a modernist aesthetic. By evaluating the creative and intellectual spirit behind *Le Bestiaire* and the woodcuts that Dufy made, the third chapter will look at how this modernist rendition of a medieval bestiary embraced the creative and historic qualities inherent in the woodcut. An ongoing theme in this evaluation will be the transformative power of light and how this is expressed through Apollinaire's writing as well as Dufy's woodcuts. Apollinaire equated the transformative power of light with the creative process, also relating it to the symbolic meaning of alchemical processes in the fifteenth and sixteenth centuries. Just as Apollinaire used light as a creative force in his writing, Dufy understood that light, in the form of white ground on the woodblock, suggested a magical force that produced volume and depth in his woodcuts.

Dufy's belief in collaborative spirit extended in many creative directions; shortly after his work with Apollinaire, Dufy became involved with printing woodcuts onto fabric for fashion designer Paul Poiret. Aesthetically, these prints were closely related to his recent illustrations. The equanimity with which Dufy approached his decorative projects and his paintings is important to recognize in order to better understand his

values and development as an artist. The conflation of fine and decorative arts is related to changes in the consumer and art market. By examining aspects of Poiret's business acumen and then comparing them with those of notable art dealer Daniel Kahnweiler, the fourth chapter will investigate some ways in which avant-garde art and fashion became marketable commodities, despite efforts to conceal this reality.

The final contention of this thesis is that Dufy's early woodcuts provided him with visual lessons that significantly contributed to his development as a painter. Specifically, the woodcut challenged Dufy to establish space and volume on a surface that remained true to its two-dimensional flat ground. By establishing this aspect of Dufy's art, this thesis hopes to show cross-fertilization that occurred between the fine and decorative arts in the early twentieth century.

Born and raised in port town, Le Havre, some of Dufy's first subjects in art were the boats in the harbor (fig. 1). While working as an accountant for a firm of Brazilian coffee importers, Dufy took evening painting classes from Charles Lhuillier, who also instructed Georges Braque and Othon Friesz. Lhuillier had been a pupil of Alexander Cabanal and an admirer of Jean Auguste Dominique Ingres; he emphasized draughtsmanship and a very disciplined approach to painting. Though he was a strict instructor and stressed a classical training, he also encouraged his young students to develop their own artistic personalities.¹ Thanks to recommendations by Lhuillier, Dufy

¹ Dora Perez-Tibi, *Dufy* (Paris: Flammarion, 1989), 15. Perez-Tibi likens Lhuillier's attitude towards his students to that of his Parisian contemporary, Gustave Moreau.

was awarded a scholarship of 200 Francs per month by the principality of Le Havre in 1900 to attend the *École des Beaux-Arts* in Paris.

Once in Paris Dufy's style was influenced by the works of Impressionists- Eduard Manet, Claude Monet, Johan Jonkind, Auguste Renoir and Camille Pissarro. Dufy and Friesz shared a studio in Monmartre in vicinity of several other artists, writers, and creators, which including Émile Bernard, Max Jacob and Maurice Utrillo. In 1901, Dufy was introduced to art dealer, Berthe Weill, who invited him to participate in group exhibitions.

Works such as, *The Beach at Saint-Adresse* (fig. 2), were typical of Dufy's first years in Paris. Loose brushstrokes, concern for the atmospheric qualities of daylight, and glimpses of modern Parisian life were all in step with the Impressionist he had come to admire. It was not until 1905 that Dufy realized the power painting could attain if freed from reproduction of the optical world and given over to the expression of personal vision and emotion. Matisse's seminal work, *Luxe Calme et Volupte* (fig. 3), opened Dufy's mind to an entirely new approach to the canvas.

Comparison between *Yacht Decked out with Flags* (fig. 4) and *Boat Decked with Flags* (fig. 5) shows changes that occurred in Dufy's style from 1904 to 1905. He abandoned light-dark modeling of three-dimensional objects, an act that required a departure from three-dimensional space. In Dufy's own words, "Painting means creating an image which is not the image of the appearance of things, but which has the power of

their reality.”² Dufy began to experiment with finding new ways to adequately capture “the power of reality” in the second of the two boat paintings by moving farther away from traditional notions of space and illusion.

Dufy’s Fauve years, 1906-07, mark a time where he scrutinized the role of color and light in painting for their expressive, rather than descriptive qualities. In the summer of 1906 he painted alongside Albert Marquet, one of the original Fauve artists. The pair traveled to Saint-Adresse, Le Havre and Trouville to observe and paint scenes of boats at sea and people gathered at the beach. Upon returning to Paris he exhibited for the first time at the Salon des Independents and shortly thereafter Berthe Weill gave him his first solo exhibition. Dufy’s Fauve style is epitomized in his 1907 work, *Fisherman with Red Parasol near Sainte-Adresse* (fig. 6). He has reduced the composition to simple lines interspersed with broad areas of saturated hues. The composition is largely dependent on the arrangement of flat shapes on a flat surface. The changes that Dufy underwent under Fauvist influence lent his work both a decorative flatness and a bold expressiveness that, as we shall see, provided him easy entry into the world of woodcut illustration and fabric design in 1910.

The Fauve movement introduced Dufy to ideas about pure painting, painting about painting, rather than life. Fauve painting existed on the canvas’ surface, and stressed two-dimensional design that was not dissimilar to textiles. In the first major study of Matisse’s textiles, Hilary Spurling established some ways in which the artist’s fabric collection (and life growing up in a textile town) provided a rich source from

² Perez-Tibi, *Dufy*, 22.

which Matisse drew influence. Specifically, Spurling proposed that he used textiles as his “experimental laboratory” which helped him reinvent the nature of his painting.³

The controlled line and highly structured composition of Matisse’s *Harmony in Red* (fig. 7) of 1908 signaled a trend wherein several Fauve artists were looking at decorative art for visual and emotional expression. Fauve painting challenged the historical premise that painting was the result of visual observation. Fauve artists began to emulate types of expression that had a primitive or naïve aesthetic in part because they had become dissatisfied with traditional painting. Textiles began to take on new significance to some painters; they offered a non-pictorial method of design on a two-dimensional surface. Simultaneously, textile and fashion industries began to draw upon aesthetics born out of various art movements, as well as employ contemporary artists as designers.

Certain artists such as Pablo Picasso and Georges Braques recoiled from this trend and turned to the work of Paul Cézanne as a means to reestablish a sense of pictorial volume and space in their paintings. Dufy initially participated in the early stages of what came to be known as Cubism. However, after a trip he made with Friesz in 1909, he became more interested in textile design. This eventually led to his work for Paul Poiret, the fashion designer who had friendships with some of the Fauves because of their joint interests in certain leisure activities such as rowing and sailing on the Seine. Some artists began to attend Poiret’s social events, but Dufy was the only Fauve to

³ Jack Larusses Flam, Hilary Spurling and Dominique Szymusiak, *Matisse and his Textiles* (London: Royal Academy of Art, 2004), 17.

develop a level of comfort about doing design work within the fashion industry, to the horror of some of his Fauve friends.⁴

Munich was a bustling capitol of decorative arts. The Deutscher Werkbund had been founded in 1907 and was threatening French leadership within the decorative arts, as was recent production by the Wiener Werkstätte. Both new organizations had become renown for boldly colorful surface design, particularly in textiles, leading Paul Poiret to travel to Munich and Vienna in search of materials for his dresses. Dufy must have experienced a heightened sense of awareness about the decorative arts during his stay in Munich. It is reported that he painted little while in the German city; however, Dufy was impressed by woodcut prints that he saw by young German Expressionist.⁵ Upon his return to Paris Dufy carved four singular woodcut engravings: *Love*, *The Dance*, *Fishing* and *Hunting* (figs. 8-11). Although these are markedly different from contemporary German Expressionist woodcuts, they show a similar interest in using the woodcut to claim a national cultural heritage and to return printmaking to bold surface design. These four woodcuts mark the beginning of Dufy's development of a woodcut style that is related to his ambition of creating a new pictorial reality, which is rooted in his first Fauve paintings. They also point towards future refinement of his pictorial adaptation of two-dimensional space. This thesis aims to show the depth to which decorative art

⁴ Sarah Whitfield, *Fauvism* (London: Thames and Hudson, Ltd., 199), 198-199. Fauve artist Maurice Vlaminck was reportedly horrified by Dufy's collaboration with couturier, Paul Poiret as well as the appearance of Fauve colors in department stores in 1907.

⁵ Flam, Spurling and Szymusiak, *Matisse and his Textiles*, 17.

influenced Dufy's style and how this fits into greater trends in avant-garde art of the early twentieth century.

The most inclusive and extensive research devoted to Dufy is Dora Perez-Tibi's book, *Dufy*, published in 1989. Perez-Tibi's research forms the backbone of my own study, in which I expand substantially on her rather brief treatment of Dufy's place in the woodcut's development in early twentieth-century Paris. In the third chapter I draw on Adrian Hicken's book, *Apollinaire, Orphism and Cubism* (2002), in my discussion of Apollinaire's ideas regarding Orphism, which emerged in initial form in *Le Bestiaire*. The fourth chapter owes much to Nancy Troy's book, *Couture Culture* (2003), wherein Troy examines Poiret's unorthodox approach to haute couture and assimilates Poiret's career as an avant-garde designer into his role within a growing consumer and commodity driven culture. Thus, through Dufy's involvement with Apollinaire and Poiret, we see the avant-garde woodcut travel through the worlds of the esoterically minded poet and then into upper echelons of the Parisian fashion community.

Terminology is an issue that requires discussion. In this thesis, the term *woodcut* is used as a general description of two methods of printmaking: the woodcut and the wood engraving. Technically, a woodcut is a carving in the side grain of a piece of wood, placing the surfaces to be inked in relief (figs. 12-13). A wood engraving employs the end grain of hardwood as the surface to be carved. Hardwood end grain is a denser surface, thus crisper lines and more detail are possible. Furthermore, rather than cutting out the wood around lines to create a relief, a burin is employed in a wood engraving to remove slivers of wood in one cut. This creates a "white" line on a black surface, instead

of black relief lines on a white ground (figs. 14-15).⁶ While a woodcut (side grain with cutting gouge) is never called a wood engraving, a wood engraving is often called a *woodcut*.

Dufy practiced wood engraving. However, throughout this thesis his production will be described as woodcuts, unless the technical process of engraving is directly addressed. I follow the example of many other scholars in doing this, most notably Perez-Tibi. The woodcut, particularly woodcuts of the early twentieth century, often exploits the grain of the wood in its print and generally has a softer, cruder line. The wood engraving has a higher capacity to retain detail. Thus, it was wood engraving that began to be used in industrialized commercial printing during the nineteenth century. Artists were free to interchange the two different techniques on either the end grain or the side grain as they saw fit. Paul Gauguin is one of the foremost examples of someone who exploited the crude aesthetic of the side grain woodcut to evoke a sort of primitive spiritualism. Others, such as Dufy, used the burin on the end grain to exercise more control of white line on the black ground. However, to best understand the woodcut in the twentieth century, it is necessary to chart its evolution, beginning in the early fifteenth century.

⁶ Jacqueline Baas and Richard Field, *The Artistic Revival of the Woodcut in France 1850-1900* (Ann Arbor, Michigan: The University of Michigan Museum, 1984), 15.

CHAPTER II

THE WOODCUT: ITS HISTORY AND REVIVAL IN FRANCE

The spirit of Dufy's early twentieth-century woodcuts stemmed from a printmaking revival that flourished in Paris in the 1890s. This revival sought to recover the visual impact and intimacy that was characteristic of the earliest European woodcuts. Throughout previous centuries, the woodcut had become increasingly subservient to the pressures of a technological and reproductive medium whose guiding qualification became economic efficiency. As new and more sophisticated modes of replication emerged, the woodcut strove to compete with metal plate engraving, lithography, and photography in the nineteenth century.

As a commercial medium, the woodcut struggled and lost the qualities that made it unique within printmaking. The boldness of outline and interplay of positive and negative space of the traditional woodcut that had previously affected the viewer in an emotional and psychological way were lost to cultivation of detail in the industrially employed wood-engraving of the nineteenth century. In reaction to industrialization of the woodcut, and a growing appreciation of crafts throughout Europe, the medium's previous boldness was revalued in the nineteenth-century artistic woodcut revival, which fueled, in turn, the twentieth century avant-garde woodcut.

Dufy's 1910 woodcut, *The Dance* (fig. 9), was carved shortly after his return from Munich, a bustling capital for applied arts in Germany. *The Dance* clearly utilized knife hatchings on wood to create light and volume. Dufy's tendency to demarcate different areas through patterning foreshadowed his strong inclination toward applied arts. The aesthetic of this wood engraving recalls both the archaic simplicity of fifteenth-century carvings and popular prints of later centuries, which were heir to medieval predecessors.

Dufy not only embraced the bold qualities of woodblocks printed on paper, he also printed on fabric, sometimes reusing earlier blocks as in *The Dance*, for textile prints. There are at least three versions of *The Dance* in textile, one of which is entitled, *Journey to the Islands* (fig. 16); all are slightly different in detail, but remain faithful to the overall aesthetic of the original woodblock. Within Dufy's oeuvre, he continually reused his woodblock designs in his own iconography, which teems with a joyful, leisurely, and often nationalistic sense of French life.

Dufy's woodcuts differ markedly from the work of academic artists of the late nineteenth century. William Adolph Bouguereau (1825-1905) was one of the foremost academic painters in the nineteenth century and is primarily known for his delicate, idealizing works that are based on classical themes. His paintings were immensely popular and were made more so by photogravure prints. Such prints were made to resemble the original closely; *Chansons du Printemps* (1889) (fig. 17), is an example of

the type of painting that this technique was used to recreate. This was reproductive printmaking at its most commercial, in which the medium served the academic style of painting, but created an image that was more inexpensive and available to a wide public. *Chansons du Printemps* exudes preciousness; promises of rebirth and fecundity found in the blossoms in the maiden's lap and the cupids that delicately caress her shoulders. Its delicacy and faithfulness to illusionistic painting is far from the medium-specific, ruddy, popular, *joie di vivre* that one feels in the work of Dufy.

The advent of new print technologies like photogravure in late nineteenth century initially buried the seemingly archaic woodcut. However, they ultimately acted as a catalyst that freed the woodcut from academic standards and encouraged woodcut artists to establish a new set of standards that harkened back to the medium's origins in the fifteenth century. Thus, in turn of the century France, the woodcut was returned to archaic and primitive qualities that were present in its youth.

The very first European woodcuts in the fourteenth-century were used to transfer images onto fabric and to stamp imagery onto leather, butter and baked goods.⁷ Proof that the printed textile predates prints on paper is found in the *Sion Textile* in Basel (fig. 18). This large textile was likely used as a wall hanging and falls into the category of *Histoire ancienne*, which incorporated biblical and classical lore into a continuous

⁷ Peter Parshall and Ranier Schoch, *The Origin of European Print Making* (New Haven and London: Yale University Press, 2005), 21.

narrative, as was popular in the late Middle Ages. The linen is dated to the third-quarter of the fourteenth century by the identification of specific Italian nobles, the types of armor and battle equipment, form of script, and fashion of clothes.⁸ The lion, the swan, and the boar adorning the helms of the three knights are representative of literary traditions and indicate a specific narrative regarding the life of Oedipus.⁹ Thus, this is one of the earliest examples of the woodcut being used to convey a narrative closely related to popular literature.

The *Sion Textile* lies at the beginning of the first phase of Western printmaking, as identified by Paul Kristeller in his seminal book, *Kupferstich und Holzschnitt in vier Jahrhunderten* (1905).¹⁰ The first period ran from 1400-1440 and includes the first images to be printed onto paper. These included single-sheet relief prints made from a plank of hard wood where space is cut away leaving only the black lines of the image. The second stage ran from 1440-1470 and saw a substantial increase in production of images and simultaneously, a reduction in image size. A narrative interest in the image arose in this period, as did an exploration of textual functions that included the creation of blockbooks. The third period dates from 1470-1500, and featured the advent of book

⁸ Parshall and Schoch, *The Origins of European Printmaking*, 62-63.

⁹ Ibid.

¹⁰ A great period of academic scholarship accompanied the woodcut revival.

publishing and a need for standardization of printing, including page size and type.

Descriptive abilities were greater and there was a vaster range of subject matter.

The invention of the blockbook bears particular significance for the collaboration of Dufy and Apollinaire on *Le Bestiaire ou Cortège d'Orphée*, an illustrated book that is the focus of the third chapter of this thesis. A blockbook is simply a woodcut in which the image and text are carved into the same plank of wood. Though Dufy's woodcut illustrations for Apollinaire's *Le Bestiaire* were printed separately from the typeset text, they were conceived as an extension of early blockbooks and were made to appear as if the image and text were carved from the same piece of wood. Fifteenth-century blockbooks evoke a singular sense of inspiration; this was a quality that Apollinaire and Dufy aimed to emulate in *Le Bestiaire*.

It is thought that blockbooks developed simultaneously with Johannes Gutenberg's invention of movable type and the printing press in the second quarter of the fifteenth century.¹¹ Early blockbooks were generally didactic and moralizing in nature, treating themes like *Ars memoriendi* (Art of Dying) (fig. 19), *Speculum humanae salvatronis* (Mirror of Human Salvations), the *Apocalypse*, and *Biblia Pauperum* (Bible of the Poor).¹² They seem to have had instructional and devotional use; some have

¹¹ Parshall and Schoch, *The Origins of European Printmaking*, 96-97.

¹² Parshall and Schoch, *The Origins of European Printmaking*, 96.

suggested that they were also reference tools for preachers in preparing sermons, or used as teaching aids to instruct the illiterate¹³.

Ars memorandi was basically a system for memorizing the gospels through pictorial clues that vaguely correspond to the accompanying text. In this German example, the image shows a winged lion, an attribute of Mark the Evangelist. The winged lion is combined with a distinct arrangement of motifs that refer to chapter's seven to twelve of his gospels, but do so in an encrypted sort of way.¹⁴ The images do not directly illustrate the text, but are a highly condensed grouping of clues that refer to the Gospels of Mark. Through the process of deciphering clues with aid of the text, the reader brings new significance to the image. After the reader has identified and interpreted the images, the text is no longer necessary for the transmission of the narrative and the images can operate on their own. Thus, this process promotes an internalization of the Gospel and helps commit the lessons to memory. Apollinaire and Dufy may have also hoped for such an effect.

The direct and sentimental power of these early woodcuts is what made them effective and distinct from other visual media. They were not reproductions of other works of art. Print scholar Richard Field suggests that they are stylistically conservative, but iconographically inventive, and inspire new ideas about mass, the Eucharist,

¹³Ibid.

¹⁴Ibid.

Redemption, and the veneration of the Holy family, the Virgin, and saints in a broadening audience.¹⁵ Han Körner has recently tried to articulate the relationship between aesthetic qualities and religious and social use of the early woodcut. Specifically, he refers to *Vordergrundigkeit*, suggesting that every quality of the new medium nurtured a sense of closeness (in a physical sense), privacy (psychological closeness), and personal interpretation (emotional and intellectual closeness).¹⁶ Körner finds that early woodcuts functioned on the same level as devotional literature, as both being published in a vernacular language that produces an “intimate but flexible bond with the viewer.”¹⁷

The new vernacular language was used not only for religious texts, like Gutenberg’s Bible, but also for secular ones. These included classical literature, histories, bestiaries and late medieval romances that were published in printed editions in Germany, France and Italy. Secular publications often conveyed moralizing messages and blurred the lines between classical tales and histories (not dissimilar from the *Sion Textile*). Some early examples include *Aesop’s Fabulae*, Ovid’s *Metamorphosis*, and Virgil’s *Opera*.¹⁸

¹⁵Ranier and Schoch, eds., *The Origins of European Printmaking*, 29. Körner suggests that the elimination of depth and shadow create a visual aesthetic that maximized the natural qualities of the woodcut in his published treatise, *Der früheste deutsche Einblattholzschnitt*.

¹⁶ Ranier and Schoch, eds., *The Origins of European Printmaking*, 30.

¹⁷ Ranier and Schoch, eds., *The Origins of European Printmaking*, 31.

¹⁸J.L. Schrader and Diane Johnson, *1450-1550 The Golden Age of the Woodcut; The Woodcut Revival of 1800-1925* (The University of Kansas Museum of Art, 1968). 9.

The tradition of manuscript illumination had been particularly strong in France. Paris was home to the leading French school of manuscript illumination and the center of commerce. Until 1480, hand-painted illumination had dominated book illustration; however, the woodcut surpassed it between 1480-1520. Manuscript illumination initially influenced woodcut illustrations of St Augustine's *Rudimentum Nortiorium* and *Civitate Dei*, which were based on Parisian manuscript miniatures.¹⁹ Panel painting also provided an aesthetic resource for early woodcuts, specifically in the linear emphasis through fine outline drawing

By the early sixteenth century, the woodcut's single-sheet relief prints were largely replaced with a metal-cast process and copper-engraving, a development that caused the woodcut to become more focused on book illustration. Basel was one of the leading humanist centers in Europe in the sixteenth century and its book production was centered on classical literature.²⁰ In 1516, Hans Holbein the younger arrived in Basel, where he permanently settled in 1521. Holbein's early woodcuts concentrated on title-page designs for various texts, including Thomas Moore's, *Utopia*. From 1523 to 1526, Holbein worked on woodcut illustrations *Totetanz* (Dance of Death) (fig. 20). Rather

¹⁹Schrader and Johnson, *1450-1550 The Golden Age of the Woodcut; The Woodcut Revival of 1800-1925*, 37. Lyon was the production center for illustrated books in France.

²⁰ Schrader and Johnson, *1450-1550 The Golden Age of the Woodcut; The Woodcut Revival of 1800-1925*, 46.

than a strict adherence to dogmatic faith, these woodcuts exhibit a sense of satire and social commentary.

Sixteenth century artists, such as Holbein and Albrecht Dürer, did not actually carve woodblocks (a job carried out by artisans) and this was one reason why the woodcut did not continue as a creative art form during the next centuries. Holbein and Dürer, however, did push the woodcut to attain a new height in quality and precision. They also encouraged subsequent artists to employ the woodcut for the production of multiple and saleable images. A tension surrounded the woodcut's evolution: the same developments that pushed the artistic ability of the carver to achieve subtlety in detail also forever married the woodcut to non-creative replication.

By the end of the sixteenth century, copper-plate engraving had also replaced the woodcut in book illustration. From early seventeenth century to late nineteenth century, the woodcut was considered a 'cruder' form of printing and was primarily used for secondary roles in book illustration, such as initial letters, vignettes, and head/ tail pieces. Alternatively, the woodcut survived in the form of semi-folk art, as illustrations for popular ballads and broadsheets, which bear relation to the fifteenth-century use of woodcuts in almanacs, on playing cards, and mass-produced devotional propaganda.

In the eighteenth century, French woodcutter, J.M. Papillon, skillfully created page ornaments and vignettes cut in a detailed manner that resembled copper-plate engravings. Papillon strove to revive the fifteenth- and sixteenth-century tradition of

woodcut illustration. However, the woodcut had become a technological medium, little concerned with historical and aesthetic connotations.²¹ Ironically, it was England (which had no grand tradition of woodcutting) that reinvigorated old craft. In 1790, Thomas Bewick published *General History of Quadropeds*, and in 1809, *History of British Birds*, the latter of which has a playful yet moralizing and rustic tenor. One cannot help but think that his choice of the woodcut was based on his awareness of early models, in which the woodcut provided illustration for edifying, yet, humorous tales. Bewick's woodcuts seem to be aware of the earthly, personal, and bucolic nature of the medium's origins and are apparent in a work such as, *Barn Owl* (fig. 21).

Bewick reestablished the woodcut as a significant form. Technically, he used engraving tools on endgrain blocks to make his marks, replacing the traditional knife and gouges that worked a single plank of side grain. This process became known as 'wood-engraving.' The endgrain provided a surface that was less likely to splinter and enabled more elaborate cutting, as did the use of engraving tools. His style focused on the 'white line' rather than black line, to articulate the visual experience. The wood-engraver, with a new-found ability to manipulate various lines and subtle textures, experienced more freedom to interpret the designer's work. In turn, the skill of the engraver became more important.

²¹Jacqueline Baas and Richard Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 14.

Bewick's generation witnessed manufacture of large quantities of smoother paper, followed by development of the all-iron Stanhope printing press.²² These advancements, along with Bewick's new conception of wood engraving, simultaneously broadened the spectrum of images the woodcut could reproduce, thus further relegating the woodcut to the reproductive realm. At the same time Bewick's white-line innovation raised the artistry with which a carver could manipulate and interpret the image.

The industrialization of the printing process pressured the woodcut to find ways in which it could rival more durable types of printing. Frenchman Claude Genoux developed the *stereotype process* in the late 1820s.²³ This entailed making a papier mâché cast of the woodcut, from which several type-metal casts could be made. This eliminated the need to print directly from the original woodcut. Infinite numbers of the original could be made and printed simultaneously to speed up production. About two decades later, an electrotype process was developed and allowed for an even greater preservation of detail. This came alongside the steam printing press and machine-made paper. By the late 1850s the image could be photographically transferred onto the woodblock's surface. All of these factors contributed to the explosion of illustrated literature, journals and periodicals in the nineteenth century.

²² Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 15.

²³ *Ibid.*

Industrial assembly line tactics fully overtook production of woodblock illustrations in the 1860s. A system was developed in which a reporter would make a drawing of the subject to be illustrated. This drawing was then turned over to a draughtsman skilled at rendering an accurate and stimulating design. The design would be transferred to a block, which would be cut into several small blocks and sent to teams of engravers who would carve each section. After each was carved, the block was then reassembled, touched up to appear seamless and sent to the printer. This method was particularly useful for weekly periodicals that reported on current events. Because of the necessity to compete with metal-plate engraving and lithography, the wood engraving became masterful in rendering grey tones. It could accurately imitate all other means of visual reproduction.

By the 1870s, woodblock printing emphasized accuracy and not interpretation or expression. The advancements in other photomechanical processes signed the woodblock's commercial death warrant. By the 1880s, woodblock prints were virtually exiled from the world of reproduction. The technical developments are representative of the primary contradiction in the woodblock's history. They push the woodblock to achieve new standards of image making, yet stifle any of the creative impulse of a medium that has very powerful inherent qualities. The boldness of smooth linear renderings, use of flat decorative space, and the drama between inked and un-inked ground were smothered by the hustle and bustle competition of the reproductive, commercial print

world. This is undoubtedly why the death of the commercial woodblock signaled the revival of the artistic one.

The creative woodblock had never fully disappeared from existence. In the 1820s, William Blake experimented with wood engraving to illustrate literature. By the 1850s, under the influence of William Morris's Arts and Crafts movement in England, the Pre-Raphaelite Brotherhood rejected the increasingly reproductive role of the woodcut. Morris wanted to resurrect the lost medieval craft of woodcut book illustration; however, he did not intend it to simply be nostalgic of a pre-industrial "lost paradise." Rather, he envisioned it as a "utopian anticipation of post-industrial earthly paradise." Morris was looking toward the social effects that craft revival could have on contemporary society.

Simultaneously, but with less social consideration of the medium, Realist painter Jean-François Millet employed the woodcut. Initially Millet used woodcuts to make reproductions of his paintings, these blocks being cut by his sculptor brother, Pierre.²⁴ Years later, Millet cut a series of woodcuts to illustrate an edition of Theocritus; Millet likely found the woodcut an appropriate medium for illustrating the bucolic nature of the text. Though Millet never really embraced the woodcut medium, his experiences with it, however, indicate a growing interest among creative artists. Probably the most important individual to the artistic revival of the woodblock print was engraver-artist, August Lepère.

²⁴ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 17.

Lepère worked for thirty years as an illustrator for popular magazines while simultaneously painting works for the annual Salon. In 1888, Lepère and six other artist friends, who worked in various print media, organized as the *Société l'Estampe Originale*. This group published a biannual album of prints *L'Estampe Originale*; each issue featured 10-12 prints which were produced in editions of 150. Though this journal was not terribly successful in 1888-89, it established an arena for artist-printmakers to share their work. It also was significant because it displayed single-sheet, original woodcut prints alongside the more artistically accepted media of etching and lithography.

In the 1890s Lepère witnessed the craft of illustration be overrun by a more economic technique, photo-relief line cut. In rebellion against this inevitable trend, Lepère began to value the inherent qualities of etching, lithography, wood engraving, and the sidegrain woodcut.²⁵ Lepère founded *Société Artistique du Livre Illustré* in 1890, which promoted artistic superiority of the wood engraving over photomechanical processes for illustrative purposes.²⁶ By 1896 this group was again reorganized under leadership of Tony Beltrand as *Société Corporative des Gravures sur Bois*, which published a monthly art and literature review, *L'Image*. Lepère was one of two artistic directors for this

²⁵ August Lepère, *Auguste Lepère 1849-1918* (New York: Pillsbury Fine Prints, 1990), 13.

²⁶ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 17. *Société Artistique du Livre Illustré* was a reorganization of *Société Cooperative de l'Image*, which was founded one year earlier under the lead of wood engraver Eugène Dété.

publication, which stressed the exclusive right of the woodcut as a method of illustration because of its harmonious existence with typography and the high quality of illustration during the fifteenth and sixteenth centuries. Lepère stressed the traditional role of artisans, yet, he always made sure that avant-garde artists were represented in the pages of *L'Image*. The most important of these avant-garde woodcut artists was Félix Vallotton, who approached the woodcut with total originality and inspired awareness to the expressive possibilities of the medium.

Amidst the woodcut's artistic revival, the Japanese woodcut print was circulating widely throughout France. The flat color planes, novel compositions, and reduction of depth that were characteristics of Japanese woodcuts had already invigorated work of avant-garde painters. The woodcuts of avant-garde artist, Emile Bernard are surely informed by Japanese prints, but not to the exclusion of French woodcut traditions. Popular woodcuts, particularly *Images d'Epinal*, were another source of influence for Bernard and others to follow, as they sought connection to a naïve "folk" aesthetic.²⁷ Bernard seamlessly blended influence from Japanese woodcuts and *Images d'Epinal* in his 1890-91 woodcut, *Christ on the Cross* (fig. 22). The vertical arrangement of the composition, the flatness of the human forms, abstract clouds and oblique hilly landscape all recall Japanese prints. The religious vigor, austere composition, and simplified emotional expressions of the mask-like face referenced *Images d'Epinal* prints.

²⁷ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 18.

Images d'Epinal were often brightly colored woodcuts, usually about pious subjects. They are associated with a folk aesthetic due to their immediate, direct, and honest sensibilities and their low production cost.²⁸ Their name stems from their initial origin in Epinal, the French town in which Jean-François Pellerin established a printing firm in 1782. Though the majority of images were devoted to religious themes, around 1822 secular subjects, particularly the Napoleonic legends began to appear. The style of these prints is that of sixteenth-century French woodcuts with strong contour lines, hatching and stenciled color. The function of these woodcuts is much closer related to fifteenth-century devotional woodcuts that feature events from the lives of the saints to offer the beholder a sense of solace and clarity in a complex world.

The symbolic power of *Images d'Epinal* came to interest Remy de Gourmont and Alfred Jarry, important Symbolist writers who founded the magazine *L'Ymagier* in 1894. The stated goal of the magazine was to “reintroduce *Images d'Epinal* to a jaded society, one concerned with the superficial aspects of life and art.”²⁹ The result of this goal was an interesting amalgam of medievalism and modernism, wherein contemporary artists

²⁸ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 63. Colored *Images d'Epinal* were hand painted after the image was printed, often with aid of a stencil. The manner in which color sometimes rejects its linear boundaries is an aesthetic manipulated by modern artists like Bernard and Gauguin to give the image an authentic feel.

²⁹ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 64.

reproduced various types of religious imagery. Original woodcuts, such as *Christ on the Cross* (c.1830), by François Georquin (fig. 23), appeared regularly in *L'Ymagier*.³⁰

Georquin's print and similar works balanced historical authenticity (having qualities undeniably linked to medieval religiosity in fifteenth-century woodcuts) with personal inventiveness hoping to stimulate spiritual awareness. The caption on *Christ on the Cross* reads *ARRÊTEZ ET CONSIDERÉZ S'IL Y A DOULEUR SEMBLABLE A LA MIENNE. Pécheur, en me regardant, si ton Coeur n'est touché. Pense que si j'expire, en n'est pour tes péchés*. This translates as: "Stop and consider if His pain is similar to mine. Sinner, look to me if your heart is not touched. Think that if I die, it has been for your sins." In this caption, Jesus speaks directly to the owner of the image, a portable memento of faith, reminding its onlooker of spiritual resolve. The simple religious message is reinforced by the honesty of the material; the woodcut makes no illusion to be something that it is not.

These are all qualities that appealed to Bernard, Gauguin, and other Symbolists at the end of the nineteenth century and continued to garner attention of twentieth-century avant-garde artists. Gauguin wrote:

It is just because these prints return to the time of the first, primitive woodcuts that they are interesting; the illustrational wood-engraving, eventually more and more like the photogravure, is nauseating. I am sure that these woodcuts, which are so different from all other prints, will one day find their true value.³¹

³⁰ Ibid.

³¹ Baas and Field, *The Artistic Revival of the Woodcut in France 1850-1900*, 110.

Gauguin began experimenting with the woodcut alongside Bernard during their stay at Pont Aven in Brittany. The style of his woodcut developed from various sources: Breton folk art, Japanese prints, medieval enamels, stained glass; however, it was Gauguin's interest in Tahitian culture that gave him the impetus to exploit what he viewed as the natural expressive qualities of the woodcut.

In 1899 he created *Changement de residence* (fig. 24), a woodcut with new expressive qualities. Gauguin was first to look at non-western cultures for a sense of spiritual purity and supposed primitiveness in art. He conveyed this through a naïve aesthetic, which alluded to a spiritual primitivism in European tradition. The appeal is very similar to earlier works made in Brittany by him and Bernard, but Gauguin relocated traditional and temporal primitivism to a wholly new geographic region. Thus, Gauguin was a forerunner for much of the primitivising aesthetic that swelled in Paris in the early twentieth century as objects from colonial territories began to circulate and exhibit in the western capitol.

Gauguin was chief inspiration to the Nabis, a French Symbolist group that praised the naïve aesthetic of folk and non-western art. The Nabis reacted negatively to materialist values and searched for avenues to free the soul from the exhausting pressure and moral degeneracy of the modern world. Though the Nabis worked in disparate and

idiosyncratic styles, they were united by a preference for simple aesthetic with a primitive aura.

The power of primitive folk imagery was promoted through Symbolist magazine *L'Imagier*. *L'Imagier* equated “the primitive” with original and unspoiled aesthetics; this was, somewhat ironically, characteristically modern, because it challenged the aesthetic qualifications of socially acceptable art, specifically Impressionist work. While reordering established aesthetic value, the Symbolists challenged the traditional hierarchy of the fine and decorative art as “high” and “low.” Within this context a primitive visual aesthetic became a positive and ultimately modern characteristic of the woodcut.

The different movements, which shared an interesting primitiveness, are all symptomatic of *fin-de-siecle* Paris. In the *fin-de-siecle* environment, there was a general impulse to reject the rapid modernization of the city, a need to cherish the vanishing signs of bygone era. Due to its association with the more primitive culture of early Europe, the woodcut quickly rose as an independent and artistically respected mode of expression. The woodcut evoked a sense of purity from a simpler time, yet, invariably was tied to the individual experiences of avant-garde artists.

Authors in the most important recent exhibition catalog about the woodcut’s history have observed:

In the woodcuts of Gauguin and Munch, as well as those of the subsequent generations of Fauves and Expressionists, the immediate, elemental language of the

material so admired in early woodcuts gained an aesthetic autonomy that became a signature of modern printmaking.³²

The woodcut was symbolic of historic tradition and expressed nostalgia for customs of a more naïve civilization, and became visually powerful because of focus on the bold qualities of its wood and ink. Simultaneously, the woodcut was emblematic of modernism, signaling a conflation of the traditional hierarchy in the fine and decorative arts. It was fully embraced by twentieth-century modernists in a multitude of ways, sometimes challenging and crude, and sometimes finding grace in the linear curves and interplay between black ink and white space.

In the twentieth century, artists associated with the Fauve movement grew from two different branches of the modern woodcut. One emerged from Gauguin's interest in distant cultures and is exemplified by Derain's woodcuts that utilize an aesthetic adapted from African and Oceanic wood carvings. This is exemplified in his 1906 woodcut, *Femme nue debout, deux personages agenouillés devant elle* (fig. 25). The other finds its roots in the fifteenth-century European woodcut, the tradition of *Images d'Epinal*, and the western spiritual primitivism idealized by Emile Bernard. Dufy's illustrations and fabric designs stem from the second. Needless to say, these avenues were not mutually exclusive, but do provide a conceptual structure within which one can understand the woodcut's evolution.

³² Parshall and Schoch, *The Origins of European Printmaking*, 10.

The twentieth-century woodcut is an amalgam of qualities that blend traditional functions, like illustrating literature or decorating textiles, with creative personal expression. The challenge it posed to the separation of fine art and craft was readily embraced by the avant-garde and offered yet another avenue for artistic creation and patronage. The woodcut meshed naturally with the Arts and Crafts movement's social aspirations, as well as *fin-de-siecle* need to idealize the past. In the pages of Apollinaire's *Le Bestiaire*, the woodcut becomes a symbol, melding avant-garde, classical references and national pride. Apollinaire's self-conscious revival of the Renaissance bestiary was propelled by his earnest belief that Paris was the site of a new intellectual and artistic Renaissance. A cross-road between classical tradition, neo-humanism, and infinite creative possibilities propelled by the energy of the avant-garde, in which he saw himself, the poet, as the herald of artistic expression, a beacon of light.

CHAPTER III

LE BESTIAIRE OU LE CORTEGE D'ORPHÉE:

THE COLLABORATIVE WORK OF APOLLINAIRE AND DUFY

The inspiration for this collection, very modern in feeling, it is closely related to the works of the highest humanist culture. The same spirit that inspired the poet fired the illustrator Raoul Dufy who is, as well known, one of the most original and capable artistic reformers that France can currently boast.³³

Not long after Dufy had returned from Munich, Guillaume Apollinaire asked the artist to illustrate a book of poems entitled, *Le Bestiaire, ou Le Cortège d'Orphée*.

Eighteen of these four-line poems were originally published (unillustrated) in 1908 in the June 15th issue of *La Phalange* under the title, "La Marchande des Quatre Saisons ou Le Bestiaires Mondain."³⁴ Initially, Apollinaire had wanted Picasso to illustrate his poems, whereupon the artist made two trial woodcuts but soon abandoned the project for other work.³⁵ Two years later, after Apollinaire secured a publisher, he commissioned Dufy to carve the illustrations for *Le Bestiaire*, which was to now consist of thirty poems and illustrations.

³³ Perez-Tibi, *Dufy*, 57.

³⁴ Bryan Robertson and Sarah Wilson, eds., *Raoul Dufy* (London: Arts Council of Great Britain, 1983), 117.

³⁵ Stephen Coppel, "The Fauve Woodcut," *Print Quarterly* 16, no. 1 (1999): 25. Picasso's trial woodcuts were of an eagle and a chick, they were cut from the same block of wood, one stacked above the other.

Dufy worked on these woodcuts for almost a year, beginning in the summer of 1910 while staying at the Villa Médicis Libre in Orangeville, Normandy. He returned to Paris in the winter 1910/1911 and finished the project in the studio room of a small student hostel on the Rue Linné and in Villepreux.³⁶ Dufy's woodcuts were printed by Gauthier-Villar's shop, some being exhibited at the 1910 Salon d'Automne and at the Druet Gallery in Paris, in December 1910; they were finally published in *Le Bestiaire* by Deplanche in March 1911.

Twenty-six of the poems in *Le Bestiaire* were animal-inspired modern bestiaries, including the original eighteen from 1908. Four additional poems and illustrations were given to the iconography of Orpheus, the poet and musician of antiquity known to sing to both man and beast. The images were carved in almost square format, the animal woodcuts occupy the upper two-thirds of the page space and the four-line poem they illustrated (or seemed to) was set in the lower third of the page. This layout emulates fifteenth-century block books, where the image and text were printed from the same wooden surface. Although the text and image for *Le Bestiaire* were printed separately, Dufy made an effort to match the density of blacks in his woodcuts to that of the typography with the intention to suggest the form of the earliest printed books. The layout of the Orpheus poems was slightly different. The images were vertical rectangular and the adjoining poems were printed on the opposite page. The first poem devoted to Orpheus (fig. 26) opens the book and sets the tone for the whole publication; the

³⁶ Perez-Tibi, *Dufy*, 54.

remaining three rhythmically punctuate the book in a way that echoes the lyrical quality of the individual quatrains.

Prior to *Le Bestiaire*, Dufy had carved woodcuts to accompany poetry:

“In 1907 I had engraved a few little vignettes for my friend Fernand Fleuret’s *Fripperies*; but at the time no publisher was willing to bear the modest cost of this little work, which would have to wait fifteen years before appearing in the *Nouvelle Revue française*.”³⁷

Dufy describes his collaboration with Fleuret as the experience through which he learned how the poet and illustrator could form a bond and strive for the same expressive goals. Additionally, Fleuret was interested in the nationalistic heritage of the woodcut, based on a European medieval tradition. In France, the popular *L’image d’Epinal* of the early nineteenth century was heir to the medieval woodcut. Fleuret’s (and Dufy’s) interest in the woodcut grew from their belief that this medium was traditionally French. This was different from other avant-garde contemporaries, such as André Derain, who used the woodcut to evoke a sort of spiritual primitivism through its crude aesthetic.

The poems of Fleuret’s *Fripperies* revisited seventeenth and eighteenth-century customs on which Dufy elaborated with his carved vignettes, which contained a humor and charm that matched the fanciful nature of the poems. Looking back on his experience with Fleuret, Dufy commented, “I have always had an instinctive liking for books, but it was the companionship and friendship of Fernand Fleuret that showed me the reasons for

³⁷ “Comment j’ai illustré mon premier livre,” *Plaisir du bibliophile*, no. 7 (1926): 7. Cited in Perez-Tibi, *Dufy*, 53. At this early point in the careers of both Dufy and Fleuret, both were fairly unknown and with little funds of their own and were thus unable to find a willing publisher.

this love, and how important it could be in my work and for myself.”³⁸ Apollinaire, who was also friend and collaborator of Fleuret, was certainly aware of and impressed by Dufy’s work for the poet.

Le Bestiaire is modeled after medieval and Renaissance bestiaries wherein the subject of the poem focused on a physical or moral trait of the animal that is allegorized into a human virtue and/or universal truth. However, medieval bestiaries usually are longer than four-line quatrains. Apollinaire, in contrast, reduced the older structure to a short, provocative, and playful modernist rendition. Regarding the format of medieval bestiaries, a literary historian writes:

In the first paragraph one or several characteristics of the animal are presented (big head, long tail, all white, etc.) and in the second paragraph these characteristics are exploited. The author presents the allegorical meaning of the characteristics given in the first part and ends on a moral lesson often accompanied with references or quotations from the Bible.³⁹

Apollinaire freely interpreted the formal qualities of historical bestiaries, while using a lyrical consciousness to evoke a similar reflective quality. More often than not, the subject matter in the quatrain refers to Apollinaire’s own plight as a poet, a modern herald, and a lover, which differs from the spiritually didactic aims of bestiaries from previous centuries. One playful yet vaguely cryptic example found in *Le Bestiaire* is his poem entitled *The Mouse (Le souris)* (fig 27):

Beautiful days, mice of time,

³⁸ Pierre Camo, ‘L’ Atelier de Dufy,’ *Le Portique*, no. 4 (1946): 11. Cited from Perez-Tibi, *Dufy*, 53.

³⁹ Pierre du Beauvais, *A Medieval Bestiary*, trans. Guy R. Mermier, (Wales, UK: Edwin Mellen Press, Ltd., 1992), xiv.

Bit by bit you gnaw my life away.
 God! Soon I will have lived
 Twenty-eight years, and badly

Belles journées, souris du temps,
 Vous rongez peu á peu ma vie.
 Dieu! Je vais avoir vingt-huit ans,
 Et mal vécus, á mon envie.

This poem expresses with levity the lament of years past, the gnawing characteristic of the mouse being a metaphor for the years of a (perhaps) misspent youth. Dufy's illustration shows the bounty of a seasonal harvest: a pumpkin, a sheath of wheat, grapes, pears and strawberries, among which the mouse is almost hidden. The regeneration of life is portrayed with an uplifting sense in Dufy's woodcut through the vibrancy of his lines. The composition has a sense of rotation, which is reinforced by the two exuberant birds at the upper corners. The harvest has been reaped and winter is on the way; yet we are reminded of the promise of new life to come through the blossoms and fruits in front of us. Dufy's illustration is a celebration of the passing of time that picks up on and playfully engages the melodramatic tone of Apollinaire's prose.

Similar in spirit to its medieval counterpart, the illustrations act as visual stimuli meant to suggest ideas within the text. It is not a direct illustration of the poem; rather, it is an assemblage of visual clues that contribute to the meaning of the text. Apollinaire wrote these poems with a sense of aloofness and ambiguity, which leaves room for interpretation. Dufy's woodcuts provoke an active reading and viewing that aids in their interpretation. As already mentioned, *Le Bestiaire* opens with an image and poem dedicated to Orpheus:

Admire the awful strength!
 The noble lines:
 His the speaking voice of light
 As Hermes Trismegistus said in his *Pimander*.

Admirez le pouvoir insigne:
 Et la noblesses de la ligne:
 Elle est la voix que la lumière fit entendre
 Et don't parle Hermes Trismégist et son Pimander.

Apollinaire introduces important themes and expressive goals found throughout this book of poetry. *Le Bestiaire* combines the medieval form of the bestiary with classical iconography. Specifically, Apollinaire referenced themes from classical Greece and ancient Egypt. Apollinaire's conception of *Le Bestiaire* is an amalgamation of ancient (Egyptian, Greek and Roman), medieval and Renaissance literature, mythological and religious references. His freedom in mixing myths from different cultures is unified by the form of the verse and a belief that mysterious or ambiguous text was the most effective way to put forth universal truths of the human experience. Although these poems are laden with historical references, they maintain an equally modern sensibility.

Apollinaire was particularly drawn to writings of the first and second century A.D., works such as those by Greek historian Plutarch, who attempted to translate and record Egyptian myth during the first century A.D. Translations of Egyptian hieroglyphs into Greek and Latin usually had been inaccurate, because they relied on pre-existing Western notions of animal symbolism. Nevertheless, to ancient Greeks, Egyptian myths were understood as primary documents, originally revealed by the gods themselves.⁴⁰

⁴⁰ Lisolette Dieckmann, "Renaissance Hieroglyphs," *Comparative Literature* 9, no. 4 (Autumn 1957), 308.

Renaissance scholars enthusiastically revived Plutarch's essays that attempted to make sense of Egyptian carved symbols. Despite the errors in translations, Plutarch (and others) rightly conceived that these symbols represented ideas rather than letters or sounds and that these ideas were the keys to unlock ancient wisdom.⁴¹ Apollinaire's bestiary was a conscious continuation of Roman cosmic-religious neoplatonic spirituality that developed during the Renaissance, but was rooted in an ancient Greece philosophy that interpreted ancient Egyptian wisdom.

In the opening poem, Hermes Trismegistus refers to the god-like character who developed from the Greek god, Hermes, and Thot (also called Theut), the ancient Egyptian god who invented writing and several crafts.⁴² *Pimander* refers to a chapter in *Corpus Hermeticum*, a Greek text dated between the first and third centuries A.D., which supposedly contains ancient, secret wisdom and is generally attributed to Hermes Trismegistus. Hermes, as well as the Roman Mercury, was thought to be adept at deciphering enigmatic writing, astrology, and alchemy, particularly as they involved animal imagery. Classical wisdom involving animal personifications carried over and was absorbed, to some extent, by Christian lore in the Middle Ages. However, it was the

⁴¹ Ibid.

⁴² Erik Iversen, "Hieroglyphic Studies of the Renaissance," *The Burlington Magazine* 100, no. 658 (1958), 15. Hermes Trismegistus or Mercurius was considered a contemporary of Moses; furthermore, philosophic cosmology and a conception of fundamental religious problems were closely related to their own neo-platonic tendencies, and an inclination towards mystic and cabbalistic speculations.

classical revival of the Renaissance that reintroduced animal symbolism that had connotations of ancient Egypt, Greece and the origins of human wisdom.

Alchemy and its relationship to creativity became even more important to Renaissance scholars as Latin versions of ancient texts became more available. One scholar has written the following about links between ideas, symbols and gods derived from these ancient texts:

They occur in the so-called *Hermetic Books*, a collection of oracular writings, which were written down probably in the second century A.D. and were named after Hermes, whose wisdom they were assumed to profess. They also appear as alchemical symbols for the various processes by which baser metals were turned into gold. Alchemy, in turn, was believed closely connected to have a mysterious but very real correspondence or sympathy to one of the planets. Thus Mercury is not only the name but also the enigmatic hieroglyphic for the planet as well as the metal.⁴³

This passage shows how the god Hermes/ Mercury became associated with a mystical transformative process, and contributed to both scientific and mythological reasoning.

The mysterious processes behind alchemy were closely associated with the equally mysterious process of artistic creativity. Apollinaire was associated with a circle of artists in the early twentieth century who wanted to draw upon a similar linkage of ideas, particularly as they involved light and color.

The alchemical process, for Apollinaire as a writer, was a metaphor about the mixture of words (as one might mix metals or pigments), which resulted in meanings that were wholly transformed from the original components. Hermes Trismegistus, the god who became closely associated with alchemy and also invented writing, had an important

⁴³ Dieckmann, "Renaissance Hieroglyphs," *Comparative Literature* 9, no. 4 (Autumn 1957), 309.

significance for Apollinaire, particularly because of his identification with the Greek god, Orpheus. Orpheus was believed to be one of the chief poets and musicians of antiquity, and was said to have perfected the lyre, producing music that could charm both men and wild beasts. Furthermore, Orpheus' magical powers were rooted in the physical and natural world. These characteristics, as well as his association with the cult of Apollo, made him the perfect champion of Apollinaire's modern bestiary and led Apollinaire to coin the term *Orphism* to describe an artistic movement based on the transformative power of light that would become an important focus of Apollinaire's art criticism. Orpheus, Hermes Trismegistus and Apollo represent various manifestations of the poet's romanticized persona.

Apollinaire had much love for antique books. Of particular importance to *Le Bestiaire* was Horapollo's *Hieroglyphica* (either second or fourth century A.D.), which was dedicated to the translation of hieroglyphics from Egyptian to Greek. The book consisted of around 200 short descriptions of Egyptian hieroglyphs (largely animal), along with an explanation of the symbolism behind the animal's attribute.⁴⁴ Again, the 15th century translations were often misinformed:

All other signs are explained in accordance with the same allegorical principles, well known from the Physiologus and the bestiaries of the Middle Ages. It was a disservice to Egyptology, but greatly furthered European symbolism that the allegorical explanations were universally accepted, and in rediscovering the true

⁴⁴ Dieckmann, "Renaissance Hieroglyphs," *Comparative Literature* 9, no. 4 (Autumn 1957), p. 310. Horapollo's *Hieroglyphica* was unknown to the Middle Ages and was found in 1410 by a Florentine monk on the Isle of Andros from which he returned to Florence. Until the nineteenth century, this book was considered the key in deciphering the symbols on Egyptian obelisks in Rome.

nature of the hieroglyphs the Humanists thought in fact that they had discovered the elements of nothing less than a universal language of symbols, by which any idea and any metaphysical concept could be directly expressed and understood, if only by an exclusive circle of adepts and initiates.⁴⁵

Apollinaire owned or had access to a sixteenth-century version of *Hieroglyphica*, which helped shaped his understanding of the symbolic characteristics of animals.⁴⁶ Apollinaire was committed to evoking modern mythologies, so he was continually searching for ways in which his metaphors for contemporary creativity could be enhanced through knowledge of the classics.

Apollinaire benefited from his relationships with other intellectuals who were interested in the long tradition of bestiaries, two of which were the founders of *L'Ymagier*, Remy de Gourment and Alfred Jarry. De Gourment and Jarry's journal was filled with exact reproductions of woodcuts and engravings found in older texts. The materials in *l'Ymagier* have been described as "zodiacal, astrologique, magique, calabastique, artistique, litteraire et prophetique," and constituted a range of imagery that contributed to and was representative of the late nineteenth-century revival of the woodcut in France as an art form.⁴⁷ While the woodcuts in *Le Bestiaire* are illustrative, they are also independent pieces of artwork that equally contribute to the meaning of the

⁴⁵ Iverson, "Hieroglyphic Studies of the Renaissance," *The Burlington Magazine* 100, no. 658 (1958), 16.

⁴⁶ Adrian Hicken, *Apollinaire, Cubism and Orphism* (Burlington, Vermont: Ashgate Publishing Company, 2002), 44. Hicken comments further, "Fleuret remembered how much he and Apollinaire enjoyed leafing through the volume (*Hieroglyphica*) together."

⁴⁷ Hicken, *Apollinaire, Cubism and Orphism*, 43.

book. This is notably different from the purely illustrative role that wood engraving had played in commercial art and book illustration prior to the woodcut's artistic revival in the late nineteenth-century.

Just as Apollinaire was interested in the revival of an artistic and mythological tradition from bygone centuries, so did his interests parallel those of historians who looked back to a group of sixteenth century poets known as *La Pléiade*. This earlier group of writers was celebrated by Fernand Gregh in a manifesto, "Humanisme," published in *Le Figaro*, December 12, 1902.⁴⁸ While Apollinaire admired the fusion of nationalist identity, classicism and the Latin world found in *La Pléiade*, he did not share all of Gregh's neo-classical enthusiasms. Apollinaire, like other French intellectuals, saw Paris as the heir to classical life as interpreted by Renaissance scholars. This is notably different from contemporary modern movements in Italy and Russia that were determined to build a future unrelated to their history. Regarding Apollinaire's role as a historian and his personal artistic goals, a historian has written:

Yet just as he rejected bigoted historicism identified with the worst excesses of symbolism, Apollinaire found the claims to reject ones past affected by Futurists equally uncongenial. Instead he embraces a mystical neo-Platonism central to symbolism, assumed a historicism, understood as the search for the first principles from the past and cultivated a personal susceptibility to French Arts of the sixteenth and seventeenth centuries which led to a narrower conception of artistic revival and iconographic choices.⁴⁹

⁴⁸ Hicken, *Apollinaire, Cubism and Orphism*, 41. Apollinaire was 'clearly antagonistic to the incipient neo-classicism of Gregh's conservatism,' but drawn to his ideas of linking modern nationalism with historic and classic references.

⁴⁹ Hicken, *Apollinaire, Cubism and Orphism*, 3.

Apollinaire's uses of historic iconography were very selective and retained the freedom to appropriate symbols and use them in completely modern ways. Apollinaire's simultaneous desire to embrace French cultural history and remain apart from a bourgeois acceptance of the past, is part of the tension contributes to the playful and dramatic tone of *Le Bestiaire*.

It has been suggested that reinterpretation of historic meanings was connected to the Parisian landscape after Haussmanization in the third quarter of the nineteenth-century. During this major urban renewal project several ancient, medieval and Renaissance ruins were literally exposed, several of which occupied space adjacent to new buildings as well as novelties of modern life such as gas lights and electric signage. Furthermore, when excavations were undertaken for the subway, other archeological finds were made, not the least of which was the unearthing of an ancient Roman amphitheater.⁵⁰ Such discoveries were concrete examples of the juxtaposition of historical and modern France that interested modern artists and poets. The dual presence of ancient ruins and modern architecture was a source of delight and inspiration for creative pursuits.

Apollinaire's synthesis of classicism and modernism was apparent in his definition and support for the artistic movement, Orphism. Apollinaire remarked in his notes about the first poem in *Le Bestiaire* that his reference to light grew from the way light was treated by Hermes Trismegistus in *Pimander's* revelation about creation, in which light was a primordial force that took form in the material world through the

⁵⁰ Hicken, *Apollinaire, Cubism and Orphism*, 5.

interaction of shadow and light.⁵¹ ‘His speaking voice of light,’ refers to the poet and suggests he has the power to articulate the truths that span the centuries. In Apollinaire’s description, the artistic movement Orphism held the creative power of light of central importance. Robert Delauney was perhaps the most significant contributor to Orphic painting after 1913; others included Marc Chagall and Czech painter, Françoise Kupka,⁵²

In Adrian Hicken’s book, *Apollinaire, Orphism and Cubism* (2002), the author firmly establishes Apollinaire’s personal identification with Orpheus and his interest in linking modern thought and art to the poetic power of the classical heritage. This can be seen in his library, his interest in historic movements, and the way in which he wrote about his fellow artists.⁵³

Apollinaire’s identification of Orphism with the sacral, mysterious, transformative power of art had an immediate precedence in late symbolist transcendent metaphysics and neoplatonic emblematic of light. However, his poetic values were informed significantly by his familiarity with late Renaissance commentaries on the mystical oratic and hermetic textual fragments of classical antiquity of which alchemical allegory may be understood as something as the *caput mortuum*.⁵⁴

⁵¹ Virginia Spate, *Orphism The evolution of non-figurative painting in Paris 1910-1914* (Oxford: Clarendon Press, 1979), 65.

⁵² For more on this see Adrian Hicken’s *Apollinaire, Orphism and Cubism*, specifically chapters three (“Towards an Orphic Programme for the arts (1913-14)”) and four (The expansion of Orphic Themes).

⁵³ Hicken, *Apollinaire, Orphism and Cubism*, 45-49.

⁵⁴ Hicken, *Apollinaire, Orphism and Cubism*, xviii. *Caput mortuum* is Latin for ‘Deaths Head’ and according to on-line information center, Wikipedia; in alchemy it signifies the useless substance leftover from a chemical operation such as sublimation. Alchemists often represented this residue literally as a stylized human skull. Additionally, *caput mortuum* is a seventeenth century variety of iron oxide pigment used in oil paints and

The melding of classical and modern references in Dufy's illustration is most pronounced in the four illustrated poems dedicated to Orpheus. In the opening image, Orpheus is clearly set in modern day Paris with the Eiffel Tower appearing to the left of the mystic poet in the distance. Dufy has depicted Orpheus as a classical nude, standing frontally in contrapasto, with lyre in hand and billowing folds of his cape triumphantly blowing in the wind. An Egyptian obelisk appears in the right foreground. By placing Orpheus between the quintessential symbol of the modern Parisian landscape and one of ancient Egypt, Dufy clearly suggests a commonality between classical times and the present. Dufy also appears to have been aware of seventeenth-century engravings such as *Les Momies* (1696) (fig. 28), and Ripa's *Poesia*, from *Iconologia* (1698) (fig. 29);⁵⁵ a source which appear to have provided a traditional compositional structure for several but not all of his woodcuts.

Dufy's method of wood engraving produced a unique style. Traditionally, depth and volume were conveyed through parallel lines of varying gradation. Comparison of Dufy's *Orpheus* to Ripa's *Poesia* reveals the differences and similarities of Dufy's style to a traditional form of hatching. In *Poesia*, the carver used evenly spaced parallel hatchings that are almost mathematically distributed to create two, perhaps three tonal variations. The lines are controlled and subservient to the form and modeling of the depicted figure. The use of hatching is much freer and more expressive in Dufy's

paper dyes that was originally made from the wrappings of mummies.
[www.http://en.wikipedia.org/wiki/Caput_Mortuum](http://en.wikipedia.org/wiki/Caput_Mortuum). November 26, 2007.

⁵⁵ Hicken, *Apollinaire, Orphism and Cubism*, 50.

Orpheus. However, the lines are still used to express volume and, to a lesser extent, tonal values. The main difference is that Dufy's line orchestrates the character of the image. The halo of light around Orpheus is emphasized by the horizontal hatchings of the sky. The rolling and billowing folds of drapery bring lightness to the poet's starkly white body. The simple black lines that articulate Orpheus' body are more painterly and expressive. Dufy's decorative sensibility balances the white and black space equally, whereas *Poesia* is essentially a black line drawing on a white ground. The communicative value of line and light in Dufy's carving correspond to Apollinaire's belief in the 'transformative power of light.'

Apollinaire described Dufy's woodcuts for *Le Bestiaire* as "a truly luminous language." Quite literally, Apollinaire was commenting on Dufy's use of light to articulate form and imbues the image with a sense of power. Throughout his illustrations, Dufy exhibits an awareness for the way black and white create illusion in the relief cut and how this interplay suggests gradations of color and shadow.⁵⁶ Dufy has an instinctive sense of how to balance black and white space in his woodcuts, however, it is the white space that suggests light and therefore is given the predominate role in animating the image. Returning to the image of Orpheus, the bold whiteness of the poet's front facing body is emphasized by the black outlining of his legs and arms. The contrast of his dark cloak is given volume with short parallel hatchings of white. It is a

⁵⁶Robertson and Wilson eds., *Raoul Dufy* (London: Arts Council of Great Britain, 1983), 117.

subtle interplay of black and white, the expressive quality of light is metaphoric and literal and consciously manipulated to be the life force behind Dufy's illustrations.

Dufy's early woodcuts such as *Love* (fig. 8), do not exhibit the sophisticated use of light space that is found in his *Le Bestiaire* images. There is still a dynamic and expressive use of hatching and a balance of black and white and compositional organization, but the role of white does not trump that of black, as it does in his later works. *L'Amour* used white lines to describe most of the shapes, but it has a much flatter sense rather than the bursting exuberance in many of Dufy's works in *Le Bestiaire*. This difference is illustrated by comparing *Love* to *The Snake* (fig. 30). White line is the dominant descriptive tool in both; however, in the latter composition, white/light is used to bring focus to the two figures on either side of the serpent (Adam and Eve). These halos make the image more visually effective, as well as suggest the power of light. In Dufy's own explanation:

The hatchings must be arranged along the edges of the object, so that the object receives of the light at its center, and its construction, the balancing of all luminous centers of all objects, expressed by volumes of *white* that give the plate its balance and style. There must be only particular and independent sources of illumination, rather than a general light like that of Nature.⁵⁷

Dufy approached the two-dimensional surface with an analytical sensibility that corresponds to various artistic movements in the early twentieth-century. From around 1908 Dufy (like so many other artists) started to look for ways to represent volume that departed from Renaissance notions of illusionistic space. Although these woodcuts are very different visually from works by Cézanne as well as analytic Cubism, the conscious

⁵⁷ Perez-Tibi, *Dufy*, 57.

attempt to find new ways to realize volumes on the two-dimensional ground bears some similarity. Dufy, however, lacked a certain sobriety that one finds in the work that follows a strict analytical code of painting or carving. He never separated his work from the expressiveness and *joie de vivre* that fill his Fauve paintings.

The natural positivism of Dufy's work suggests a naïveté that appears deceptively simple. His imaginativeness, creativity, and competence with the materials and tools of the wood engraver contribute to the successful collaboration that is *Le Bestiaire*. These woodcuts draw from many personal interests in Dufy's earlier work and point to the immediate future. Haute couture designer, Paul Poiret, recognized brilliance in Dufy's woodcuts, a lucid blend of modernism and classicism. Poiret provided Dufy with an opportunity that grew into a long-term affair with the decorative arts, particularly fabric design. Dufy's initial designs for Poiret were made while the artist was still working on his final wood engravings for *Le Bestiaire* and it is no surprise that his motifs and style greatly relied on his poetic illustrations. Furthermore, he continued to return to these early woodcuts throughout his career as a decorative artist.

CHAPTER IV
HAUTE GRAVURE SUR BOIS:
THE ROLE OF CONTEMPORARY ART IN THE FASHION OF PAUL POIRET

By all accounts Dufy was a man known for his enthusiasm for life and art. This joy was continually expressed in his work, which is devoid of any irony about the luxuriant scenes he often depicts. Dufy had a special propensity to see gaiety in his surroundings and a talent to express feelings of comfort and pleasure through various visual media. As discussed in the previous chapters, Dufy experimented with and developed a unique style of wood engraving early in his career. His creative ability was recognized and harnessed by the haute couture denizen, Paul Poiret, who was the first to provide Dufy the opportunity to design textiles, which contributed greatly to the conflation of decorative and fine arts in the early twentieth century. The collaborative spirit that existed between Dufy and Poiret recalled that of Dufy with Apollinaire and Fleuret, as well as a more general spirit of collaboration across modernism in Paris during the pre-WWI years.

The following chapter will examine Poiret's role in changing the face of French fashion. It will first address his emergence into haute couture, his innovative styles, his modern marketing strategy, and his relationship with contemporary art (and artists) and theater. It will also look at the first wood engravings that Poiret commissioned from

Dufy for his *maison de couture*, followed by a description of Dufy's role in the transfer of the woodcut designs onto fabrics that were used in Poiret's fashion creations. Dufy's work with Poiret led to his contract with the highly successful silk weavers from Lyon, Bianchini-Ferrier, which secured Dufy's commitment to the decorative arts, while he continued to pursue his painting career. It should not be forgotten that Dufy's developments in painting and decorative creations provided solutions that were applied to various surfaces; problems he solved in one medium invariably affected his treatment of others. Dufy's career as a decorative artist helped shape the way he approached painting. Furthermore, throughout his career as a designer of fabrics, ceramics, tapestries and murals, Dufy strongly felt that in order for his designs to be successful the craftsman executing the design must take creative liberties in their translation. He did not want blind reproduction of his designs. This spirit is rooted in Dufy's earnest belief in the equality between traditional fine artists and craftspeople, his collaborative spirit with Apollinaire and other artists, and is symptomatic of the challenges that the avant-garde brought to the traditional hierarchical system of art in France.

Poiret's career as a couturier was in part, an extension of lessons learned from his two fashion mentors, Charles Worth and Jacques Doucet. Being the son of a fabric shop owner Poiret entered the world of fashion from a middle class background. In 1896, Poiret was introduced to the couture world and by 1900 he was hired to make fashion sketches for the *maison de Worth*, where he later gained his first professional experience as a dress designer. Through these apprenticeships, Poiret learned a new business practice that has been described as follows:

Worth and Doucet pioneered the accumulation and display of fine and decorative arts not simply in the interest of aesthetic contemplation, but, also and perhaps more importantly, for the purpose of reconstructing their individual personas as artists rather than dressmakers, connoisseurs rather than businessmen.”⁵⁸

Poiret observed tactics employed by Doucet and Worth that were aimed to secure a place for fashion among elite culture by identifying themselves and their goods with high art. Fashion historian, Nancy Troy, suggests that Poiret owed much of his success and fame to his exploitation of “self-promoting tactics through multifarious business innovations, especially with modern art.”⁵⁹

Under Doucet, Poiret learned the value of making aesthetic judgments and the practice of restraint when selecting works of art and decorative pieces.⁶⁰ Like Worth, Doucet and Poiret identified art patronage as a means to deflect attention away from the industrial, entrepreneurial and commercial aspects of dressmaking that were developing alongside a growing consumer-based culture.⁶¹ Artists and couturiers in late nineteenth-century and early twentieth-century Paris found themselves under similar pressure as they identified the simultaneous need for public recognition and exclusivity. Troy adds that

⁵⁸ Nancy Troy, *Couture Culture* (Massachusetts: Massachusetts Institute of Technology, 2003), 36.

⁵⁹ *Ibid.*

⁶⁰ Troy, *Couture Culture*, 31. This is in contrast to the Victorian “hoarding” sensibility in collecting objects and art.

⁶¹ *Ibid.*

the significance of the brand-name label of the couturier played a role for the fashion enthusiast that was similar to the signature of a particular artist for collectors.⁶²

Both the artist and the couturier felt the paradoxical pressure to appear aloof from the commercial market and try to position themselves as valuable commodities within that market. Having learned important lessons firsthand from Worth and Doucet, Poiret whole heartedly aligned himself with avant-garde circles in Paris by surrounding himself with artists, maintaining a gallery at his fashion house, commissioning artists in his business and by presenting himself as an artist/ impresario of originality and astute taste.

Not only did Poiret embrace the vivacity of Parisian avant-garde painters, he made sensational splashes in the couture industry. His innovations departed significantly from a more reserved Victorian manner of dressing, as exemplified by an afternoon dress by Worth (fig. 31), c.1879. Its modest neckline, highly structured layering, pleating and darting are shaped according to the cinched-in and corseted waistline. Poiret quickly left this style behind and began to designing using two distinct sources; a neoclassical style derived from the Directoire period and an Orientalist style that also relates to the Napoleonic campaigns of that same period. His sheath dresses (fig. 32) and flowing fabrics freed the body from the cage-like corset found in the fashions of his predecessors.

One should not, however, confuse Poiret's fashion designs with the previous call for dress reform:

Poiret's stylistic originality had stemmed from his rejection in 1906 of the corset in favor of the chemise. The much-heralded result, a simple pared silhouette that freed the female body from nineteenth-century strictures, was however grounded

⁶² Ibid.

more in aesthetics than ideology, as was evident by his introduction, shortly thereafter, of the hobble skirt, which greatly confined its wearer to a mincing gait.⁶³

The hobble skirt (fig. 33) is evocative of harem dress that one might find in a painting by Ingres, Gerome or Delacroix. It is a fanciful allusion to the exotic (and erotic) fascination that the West had for the East and is very different than anything that had been seen in haute couture prior to this. Additionally, the fact that the hobble skirt inhibited its wearer's ability to walk suggested that such clothing was not designed for an active professional life, but rather for the interiors of lavish homes. He introduced brave and bright fashions that excited his clientele; his designs were innovative and bold and used fauve-like colors and prints that were clearly aware of contemporary art aesthetics.

It was after he returned from trips in 1910 to the other European capitals of decorative arts, Munich and Vienna that Poiret began to conceive of his fashion house as a life-style design firm that encompassed interior design, wallpaper and women's accessories. Poiret was interested in the concept of *Gesamtkunstwerk*, an idea that positioned fashion within the larger context of interior design. However, his ambition in this regard differed from the architect-reformers associated with the Wiener Werkstätte.

But while those architects saw the *Gesamtkunstwerk* as a comprehensive approach to design as a means of social engineering and tended to impose their own aesthetic preferences on their clients, Poiret took a more liberal view... For him, the *Gesamtkunstwerk*, or total work of art, was less of a utopian design ideal than the physical expression of a personal business empire applied to the feminine spheres of haute couture, perfumes, and the decorative arts ranging from textiles to furniture. Poiret's mutually reinforcing spheres of activity also included his art

⁶³ Lynne Cooke, "Poiret: King of Fashion," *The Burlington Magazine* 145 (August 2007), 584.

collecting, which functioned as part and parcel of an over-arching entrepreneurial strategy directed at obfuscating its own commercial nature.⁶⁴

These ideals manifested themselves in Paris with the establishment of the *École Martine*, where young girls were trained to make designs that would be applied to furniture and wallpaper decoration and sold at the *Maison Martine*, a retail establishment named after one of Poiret's daughters. Shortly thereafter (in 1911), Poiret launched a range of perfumes that were sold at his boutique of ladies accessories, *Rosine*, named after his second daughter. And then shortly after that, Poiret with Dufy set up *Petite Usine*, which aimed to print wood engravings onto fabric that Poiret could incorporate into his dress designs for *Maison Poiret*. From this point Poiret recognized no boundaries between business, fashion, art, and theater within his life. He assumed a position of master director of these mutually reinforcing arenas and invited publicity through his personal dress, extravagant themed parties, and daring dress designs.

Dufy was first commissioned by Poiret in 1909 to make woodcut vignettes for his couture house stationary. Dufy made a design for each day of the week showing daily activities in which the couturier was engaged. His design for Sunday (fig. 34) shows a model dressed in a sleek-flowing dress at the racetrack. The style of the woodcut recalls those made for Fleuret's *Fripperies* as well as suggests some of the hatching techniques employed in *Le Bestiaire*. Dufy used typography as a decorative element in the image, balancing his composition confidently. In the vignette for Monday (fig. 35), Dufy actually shows a fashionable women being dropped off at Poiret's couture house by a

⁶⁴ Troy, *Couture Culture*, 46.

horse-drawn carriage. This wood engraving is hand-painted, a technique that Dufy will continue to explore throughout his work with Poiret as well as in future decorative projects.

Dufy designed headings for invoices for Maison Martine (fig. 36), in which a basket of flowers is splayed flatly over the ground. Again, the bold interplay with white space gives a simple design a sense of life and joy. In a design for *Tout le Forêt* (fig. 37), one of the perfumes put out by Rosine (later printed in the *Almanach des arts et des lettres*, 1917),⁶⁵ Dufy more obviously integrates some of the techniques and imagery used in *Le Bestiaire*, particularly seen in the way he highlights the two soaring birds with a white ground and alternates white and black grounds to give the image a sense of depth without illusion. The flying birds and flowers are very similar to those in *The Mouse* (fig. 27) woodcut for *Le Bestiaire*. It is difficult to say which one Dufy carved first, but perhaps this is not an important issue. What is more significant is Dufy's ability to translate these motifs onto various media. Printing on textile necessitates different considerations than paper. His resourcefulness in reusing his motifs in new ways is notable and shows a pragmatic side to his design methods.

Poiret asked Dufy to print his wood engravings onto fabric at the end of 1910. Poiret recounts, "We dreamed of sumptuous curtains and dresses decorated in the taste of Botticelli. With no regret for personal sacrifice, I gave Dufy, who was just starting out in

⁶⁵ Perez-Tibi, *Dufy*, 67.

life, the means to realize some of his dreams.”⁶⁶ This resulted in the establishment of Petite Usine, at 141 Boulevard Clichy. The endeavor was completely funded by Poiret. Dufy worked with an Alsatian chemist, Zifferrin, an expert in colorants, aniline, dyes, batik techniques and mordents, to find adequate ways to print onto fabrics suitable for Poiret’s couture designs. Dufy was in charge of manufacturing operations; he designed, engraved and planned the colors that would be hand painted after the prints were applied.⁶⁷ Dufy’s first textile designs were used in furniture decoration and one-off wall hangings. Fabric printed at Petite Usine was used to make one of Poiret’s most famous coat’s, *La Perse* (The Persian) (fig. 38). The design was printed onto velvet; the coat, inspired by the Orient in its form, had floral motifs directly borrowed from *Le Bestiaire*.⁶⁸ This particular fabric was a favorite of Poiret’s and was used to cover pieces of furniture as well as the walls of his fashion house.⁶⁹

Shortly after his initial success under Poiret, Dufy was approached by Charles Bianchini, of Bianchini-Ferrier, the notable silk weaving factory in Lyon. He was offered

⁶⁶ Paul Poiret, *En Habbillant l’Epoque*. (Paris, Grasset, 1930). Cited in Perez-Tibi, *Dufy*, 67.

⁶⁷ Perez-Tibi, *Dufy*, 68.

⁶⁸ Perez-Tibi, *Dufy*, 69.

⁶⁹ Ibid. *La Perse* was recently at the forefront of a special exhibition at the Metropolitan Museum of Art in New York, “Poiret: King of Fashion,” which ran from May 9, 2007-August 5, 2007. It is perhaps the most memorable of Dufy’s designs for Poiret.

a contract that gave him large-scale industrial means to print his designs onto fabric.⁷⁰ Furthermore, Dufy would be responsible only for the designs, not the execution, which gave him time to pursue his other creative endeavors as well as provided him a steady source of income. With Poiret's blessing, Dufy accepted this contract and Petite Usine closed production in 1911. Dufy continued to take commissions from Poiret and do secondary textile designs for his fashion house into the 1920s.

One of the more significant commissions Dufy took, following the dissolution of Petite Usine, was his invitation design (fig. 39) and decoration for one of Poiret's most famous parties, the *Thousand and Second Night*. As previously mentioned, Poiret was a great champion of the Oriental trend that swelled in Paris during the years just before World War I. The polychromatic and stylized floral motifs in Dufy's invitation designs were inspired by Persian miniatures in the; however, the designs also maintained aesthetic similarity to his earlier works. These motifs illustrated a text taken from Dr. J.C. Mardus' late nineteenth-century translation of *Arabian Nights*.⁷¹ Dufy also designed an enormous blue canopy that stretched over the courtyard on the grounds of Poiret's fashion house. Dufy painted a portrait of the couturier as a gilded, pot-bellied Buddha on this canopy.

⁷⁰ Perez-Tibi, *Dufy*, 70. Perez-Tibi also suggests that during 1910/11, Dufy was commissioned to make designs or other couturiers, such as, Doeuillet in the Place Vendome. By all accounts the amicable relationship between Poiret and Dufy and their mutual support of one another's career, the prospect of Dufy taking commissions from other couturiers seems entirely plausible.

⁷¹ Ibid.

The tone of the *Thousand and Second Night* fete was in keeping with trends in contemporary theater. The famous tragedian, Eduourd de Max, told stories from the *Thousand and One Nights* and Natacha Trouhanova, a well-known dancer, was in attendance as an exotic dancer. The cast of performers also included acrobats, a pythoness and a monkey merchant.⁷² The fantasy portrait of the Orient described in Dr. Mardus' translation was one of opium smoking and bejeweled opulence encumbered with melancholic despots and caged odalisques.⁷³ Such stereotypes fueled the 'hot-house' interpretation of the East. In the pre-WWI years Serge Diaghilev's Ballet Russes had taken the lead in dramatizing the allure and provocation of the East.⁷⁴

Poiret claimed that his *Thousand and Second Night* party was inspired by the 1911 Babylonian themed Bal des Quat'z Artz, an annual affair organized by École des Beaux-Arts. Poiret attended wearing a theatrical costume that he originally designed to be worn by the main character in the one act play, *Nabuchodonosor*, a one act play, which was typical of nineteenth-century "clichéd and ultimately racist representations of Oriental splendor."⁷⁵ Poiret embraced his the role of Nabuchodonosor, "his chariot pulled

⁷² Troy, *Couture Culture*, 116.

⁷³ Troy, *Couture Culture*, 109.

⁷⁴ Ibid.

⁷⁵ Troy, *Couture Culture*, 111. The political dimension of the overtly sexualized, violent and racist interpretations of the East by the West in the late nineteenth and early twentieth century are important in understanding the various connotations of Parisian theater and art of this sort from the time. It is ultimately beyond the scope of this essay and the description of Poiret's role in the changing face of fashion and art marketing. Please

by slaves costumed in green and blue... his head covered by a magnificent tiara of gold, stones and jewels, and behind him came gamboling his entire cavalry of soldiers armed with lances, chariots of war and triumph.”⁷⁶ This exhibitionist behavior was characteristic of Poiret; he recognized the benefits of attention to himself through his personal fashion, lifestyle and art patronage. All of these things worked together to fold his fashion business into the spheres of avant-garde theater and art and separated it from the clothing industry.

In addition, Poiret’s *Thousand and Second Night* party enabled fashionistas, social notables and members of the avant-garde to mingle and indulge themselves in the fantasies of Eastern sexuality and despotism. Poiret provided the costumes and the venue wherein such sexual and ‘undemocratic’ references were coded in the current trends of theater, literature and art. In this photograph of Poiret and his wife (fig. 40), Denise, is shown in her golden cage that was constructed specifically for her in her role as Shérérazade, the heroine of the *Thousand and Second Night*. Denise wears the *jupe-collette* pants and harem dress that were part of Poiret’s fashion line at the time. Poiret staked the commercial success of his business on the promotion of Orientalizing styles to his elite clientele in 1911.⁷⁷ In this illustration from 1911 (fig. 41) one can see some of the ways Poiret adapted the *jupe-cullette* into more wearable clothing, even some that were

refer Chapter Two, “Theater and the Spectacle of Fashion,” in Troy’s *Couture Culture* as a great resource for a more in depth discussion of French Orientalism and theater.

⁷⁶ André Warnod, “Le Bal des Quat’z Artz,” *La Renaissance Politique, Littéraire, Artistique* (11 June 1921): 17-20. Clipping, Bibliothèque de l’Arsenal, Paris, Ro 13007. Cited in Troy, *Couture Culture*, 113.

⁷⁷ Troy, *Couture Culture*, 128.

adapted to be worn on the street. In more ways than one Poiret's *Thousand and Second Night* is the point of origin for the extreme fashions of the top-model runway industry, in which the spectacle and fantasy is produced for an elite few at incredible expense and then a variety of diluted copies are made and marketed to different consumer classes.

Nancy Troy has argued that Poiret's tactic in linking his fashion to avant-garde art bears some similarity to another major player in the cultivation of the Parisian avant-garde, Daniel Kahnweiler.⁷⁸ Kahnweiler was arguably one of the most important art dealers of the early twentieth century and played an extremely significant role in the promotion of the Cubist works of Picasso and Braque. Like Poiret, Kahnweiler set up his gallery away from other established dealers, was interested in many of the same artists as Poiret (Matisse, van Dongen and Derain), and took an aloof attitude towards the entrepreneurial side of his business.⁷⁹

Poiret and Kahnweiler were aware of their elite clientele's tastes and needs, which dictated that they maintain a sense that their products were rare, esoteric, and thus beyond the taste of common culture. Kahnweiler did this by encouraging his artists not to submit to salons, the tradition venue in which art was judged. Poiret stated that his designs to be worn in the interiors of luxury homes and not intended for middle-class

⁷⁸ Troy, *Couture Culture*, 58-63.

⁷⁹ Troy, *Couture Culture*, 59.

consumption.⁸⁰ The domestic practices of both men were contradicted by a very different marketing approach employed outside of France. While Kahnweiler shunned popularity inside France, he cultivated it abroad by shipping Cubist works to exhibit in major European cities from 1912-1913.⁸¹ Troy claims that Kahnweiler created a sort of *haute cubism* that was made for private contemplation in France and thus contrasted strongly with the uproar that the cubist circle of Gleizes and Metzinger created in the popular Salons.⁸² Kahnweiler and Poiret both understood that they walked a thin line between remaining avant-garde and accessible to potential clients and that their narrow reputation in Paris could be exploited profitably in foreign markets.

Kahnweiler's relationship with the avant-garde woodcut was manifested in the first artistic book he published, *L'Enchanteur pourrissant*, written by Apollinaire and illustrated with André Derain's woodcuts by in 1910. Derain's illustrations influenced Dufy's first woodcuts, specifically in *La Peche*, which print expert Stephen Coppel points out is directly related to one of the illustrations from *L'Enchanteur pourrissant*.

As discussed in the second chapter of this thesis, these illustrations by Derain and Dufy suggest a shift in the woodcut's role around 1910. The woodcut began to resuscitate in the fourth quarter of the nineteenth century. Avant-garde culture in Paris challenged preconceived notions about high versus low art, and elite versus popular taste.

⁸⁰ Part of Troy's thesis draws out the contradictions in both Poiret's practice. For instance, he marketed ready-made fashions in America that were popular at least in part because the clothing bore his name on the label.

⁸¹ Troy, *Couture Culture*, 62.

⁸² Troy, *Couture Culture*, 63.

In Dufy's hands, the woodcut moved from its role as a mainly reproductive medium in the nineteenth century to one that exploited issues of modernism, nationalism and historicism all under the umbrella of the avant-garde. It is important to recognize that the avant-garde was not an idea that was exclusive of one part of society; rather, it was a continually shifting force outside of and within mainstream society that represented a desire to move away from the dominant or conservative paradigm.

The process through which an artistic trend travels from the fringes of society into the mainstream is one worth study and is relevant in mapping the modern woodcut as employed by Dufy; however in consideration of the issue is not the objective of the present body of research. This thesis seeks to establish that through Dufy's personal conviction, collaborative spirit and artistic ability he was able to promote equality between the fine and decorative arts. The strongest argument supporting this claim is found in the approach that Dufy's decorative efforts influenced his aesthetic decisions as a painter. In addition, it seems possible that Dufy's approach to decorative surfaces contributed to the positive reception of his painterly work. Thus, the *haute gravure sur bois* reflected a growing conflation not only of the fine and decorative arts, but also embodied changing societal attitudes as the cultural environment is increasingly challenged and formed by industrial and commercial pressures.

CHAPTER V

CONCLUSION:

THE IMPACT OF THE WOODCUT IN DUFY'S OUEVRE

By charting the history of the woodcut and its artistic revival in France in the nineteenth century, this thesis has attempted to better understand the significance of the woodcut under Dufy's employ. The peak of Dufy's woodcut use is from 1910-1911 and is represented by his illustrations for *Le Bestiaire* as well as his fabric designs for Poiret. Though Dufy occasionally returned to the woodcut throughout his career, these formative years are his most prolific with the medium. Throughout Dufy's life he repeatedly returned to motifs that he produced in his early woodcut engravings. Dufy applied lessons learned from painting to his woodcuts and various other decorative pursuits, but it is also true that lessons learned from his woodcuts for Apollinaire and Poiret had long-standing effects on the way he approached painting.

Dufy's woodcuts for *Le Bestiaire* pushed him to refine his expression of non-illusionistic depth on a two-dimensional surface. The illusion of depth and volume had traditionally been expressed in the woodcut by parallel hatchings created gray tonal values that could be used for shadow and modeling, as observed in an early seventeenth century woodcut, *Amorum Emblemata* (fig. 42). Dufy's first trials with the woodcut

came at a time when he had also been studying the work of Cézanne and puzzling over the treatment of space on the canvas. Regarding Euclidian perspective Dufy remarked:

It is mathematical; it has no flexibility, it allows no modification. It takes the viewer's eye as its starting-point; and its lines converge towards a point on the horizon where they are lost in infinity, according to one combination alone. But even there everything is based on a purely physical observation. Might it not be interesting to return, in order to take it a step further, to study perspective as conditioned by the specific demands of the painting, which I would call the *moral perspective* in contrast with the other one?⁸³

Dufy believed that perspective could be expressed in a more cerebral manner that was directly related to the physical, emotional and moral quality of the painting. One can observe Dufy's rationale in his illustrative and decorative woodcuts.

In *Le Bestiaire*, Dufy follows the tradition of the French historical woodcut, but he also found a way to arrange his black marks and white space so that they visually suggested recession of space and perspective. In so doing, he remained completely truthful to the two-dimensional wooden surface on which images were engraved. In his illustration, *The Sirens (Les sirens)* (fig. 43), it is easy to identify some of the visual methods on which Dufy relied in order to express depth on a decorative surface. The most pronounced effect is caused by the interplay of white and black ground. The body of the central Siren is starkly white with breasts and belly button articulated in simple black relief. Her body is the shallowest space in the composition and this is enhanced by the texture of her front legs as well as the wings, which frame her bold body. Similarly, depth is suggested by the way the white cuts of the central Siren's white hair are set upon

⁸³ Pierre Courthion, *Raoul Dufy* (Geneva: Cailler, 1951), 23. Cited in Perez-Tibi, *Dufy*, 36.

a black ground. To the left, a smaller Siren is slightly recessed because of her smaller size. The halo of white around her form suggests the space surrounding her. The constant and deliberate exchange between black and white grounds creates a feeling of space, which, however, never violates the paper's surface.

Another tool that Dufy used to create depth in black and white compositions is in his dual use of frontal and profile elements. This is observed in the frontal positions of the bodies and wings of both Sirens, which is combined with the profile view of their serpentine bodies. Elements of their faces are also simultaneously frontal and in profile. In all of the woodcuts from *Le Bestiaire*, Dufy used the interplay of white and black ground, frontal and profile positions, and variations in scale as the tools to suggest depth without using the laws of mathematical perspective.

Dufy employed contrasting light and dark colors to a similar effect in his fabric designs as well. His commitment to his decorative projects and his continued intense study of light and color are evidenced in the following statement regarding his use of mordant dyes:⁸⁴

This is how I was led to use my principle for my compositions made in mordant colours in the Bianchini dyeing works, for Paul Poirer: for a long time I had been planning to use these mordant colours on cotton to make large compositions

⁸⁴ Perez-Tibi, *Dufy*, 312. Perez-Tibi further explains in a footnote that mordant dyes were introduced from Turkey to Europe around 1790 but had previously only been used on silk. Pierre Courthion credits Dufy for being the first to use mordant dyes on cotton. When mordant dyes were applied to a fabric they obliterated whatever color was already in the fabric without adding any thickness, this was even the case if the latter color was darker. This allowed Dufy to apply white dye on top of a dark brown ground and achieve a white that was solid and translucent under light. To apply mordant dyes in a line, Dufy used a spouted cupel, formerly used in Java to apply liquid wax to the fabrics for batik. If the surface was larger, Dufy would spread the dye with a brush or wooden blade.

which had the advantage that they could be folded like drapes and hung on walls for parties. The problem we had to overcome consisted in transforming this nearly impossible method of creating designs, at that time on a background of solid colour, of flat, mounted or ornamented forms- but if I had done that I would have made a poster, and that wasn't what it was all about, I wanted to be *decorative, that is pictorial*. So I made my background out of three strips, three widths of dyed cotton, each of a different colour selected so as to produce a suitable horizontal modulation. Over these, in mordant colours, I drew and then painted landscapes, human figures, animals, objects and various other things, choosing that low side-lighting that divides forms vertically into areas of light and shade. All the forms on the right-hand part of the composition, with the colour on the right-hand side of the form, and the left-hand part of the object, facing centre, were drawn only by white or black line, occasionally with a part reflected. The left-hand part of the composition was treated the other way around. This vertical modulation of light and shade crossed with the broad horizontal modulation of the solid background thus united provided a sense of space, with my white and black perfectly conveying shade and our left- and right- hand parts which bore the colour supplying the light- thus I became pictorial. The principle was in operation. I have often used this play of light and shade in my painting since then: but using the infinite resources of the brush, it looks neither mechanical nor artificial.⁸⁵

Many things can be extracted from this insightful statement about Dufy's working and thinking process. I interpret Dufy's use of the word *pictorial* as manifesting his intent to convey spatial depth, among other things. Dufy uses the interrelations of the horizontal and vertical bands of black and white or color to create a sense of space in hangings such as, *The Reception of the Admiralty* (fig. 44), 1925.⁸⁶ The faces of the reception guests are all either frontal, in profile, or a combination of both, and are given a sense of modulation from their uniform treatment with regard to which light and shade fall upon their faces from the side. Furthermore, Dufy creates relationships in space through the ebb and flow

⁸⁵ Perez-Tibi, *Dufy*, 71-72. In her footnote, Perez-Tibi comments, "This manuscript was from a private collection. In its margins fairly detailed the 1927 sketch of Mme Wakefield-Mori, and may be dated from the same year."

⁸⁶ Perez-Tibi, *Dufy*, 72.

of light and dark areas on the fabric, his arrangements of light and dark space seem to be an outgrowth of his understanding of black and white ground that he developed with working on *Le Bestiaire*.

The interplay of black and white ground to establish spatial relationships on a flat and decorative ground led Dufy to discover how panels or swatches of color could be used to a similar effect. This non-illusionistic method of suggesting space became one of the most frequently used tactics in Dufy's subsequent painting. In oil on canvas work from 1930, *The Races at Ascot, the Royal Enclosure* (fig. 45), this technique is observed not only in the patches of blue and purple that make up the backdrop, but the entire scene is composed according to a rhythm of light and dark colors that highlight objects and people. Several of the figures are literally halved by light and dark color, which seems to reference the figures from textile hangings like *The Reception of the Admiralty*.

Dufy's woodcuts for *Le Bestiaire* represent a pivotal moment in his artistic career because of his treatment of space on the woodcut as well as the collaborative success he had with Apollinaire. The timeliness of these woodcuts and Poiret's pioneering attitude towards haute couture enabled Dufy to experiment with totally new materials and dyes in printmaking. The challenges gave Dufy a myriad a problems to solve. Each resolved problem contributed to Dufy's ability to manipulate surfaces, painterly or otherwise.

Throughout his life, Dufy continued to illustrate books and produce decorative designs for fabric, ceramics, tapestries and large murals. It is counter-intuitive to suggest that his painting style and his decorative creations did not have effect on one another. It is, however, fascinating to recognize how the analysis of black and white ground in

Dufy's early woodcuts led the artist to use color in a free and deliberate fashion that has become paradigmatic of his work.

APPENDIX:

FIGURES

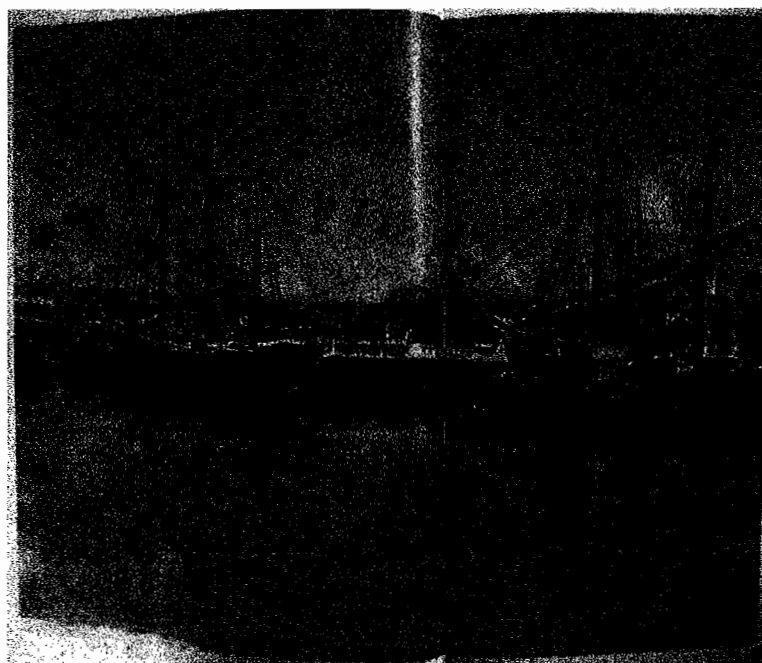


Figure 1. Raoul Dufy, *Le Havre, The Docks*, 1898. Oil on canvas.

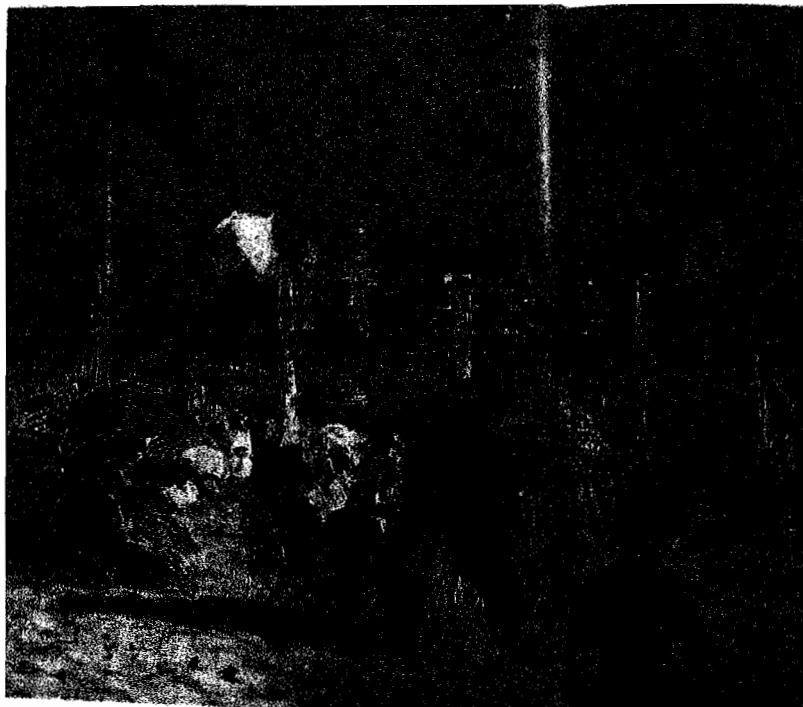


Figure 2. Raoul Dufy, *The Beach at Sainte-Adresse*, 1902. Oil on canvas.



Figure 3. Henri Matisse, *Luce, Calme, et Volupte*, 1904. Oil on canvas.

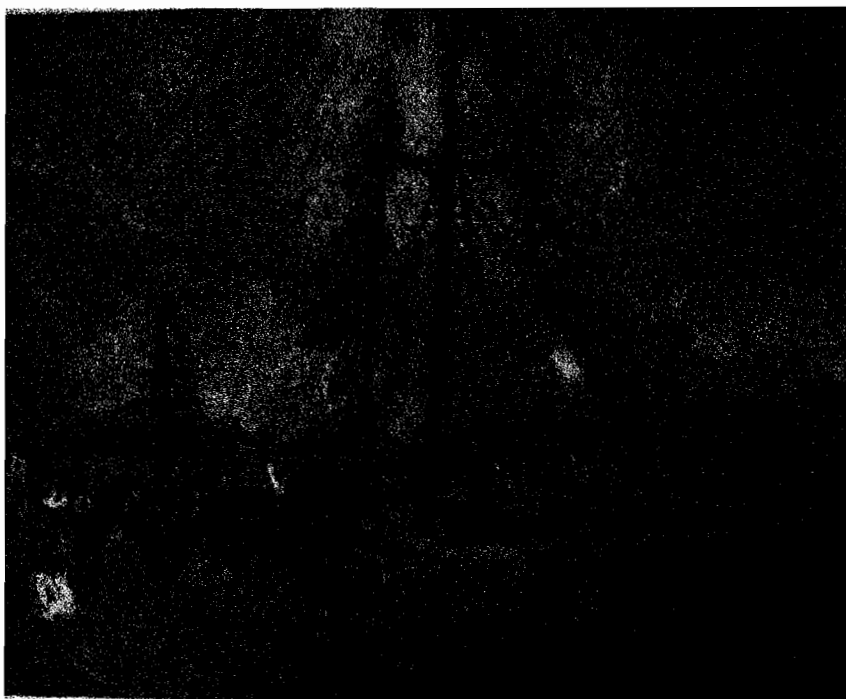


Figure 4. Raoul Dufy, *Yacht Decked Out With Flags*, 1904. Oil on canvas.



Figure 5. Raoul Dufy, *Boat Decked With Flags*, 1905. Oil on canvas.

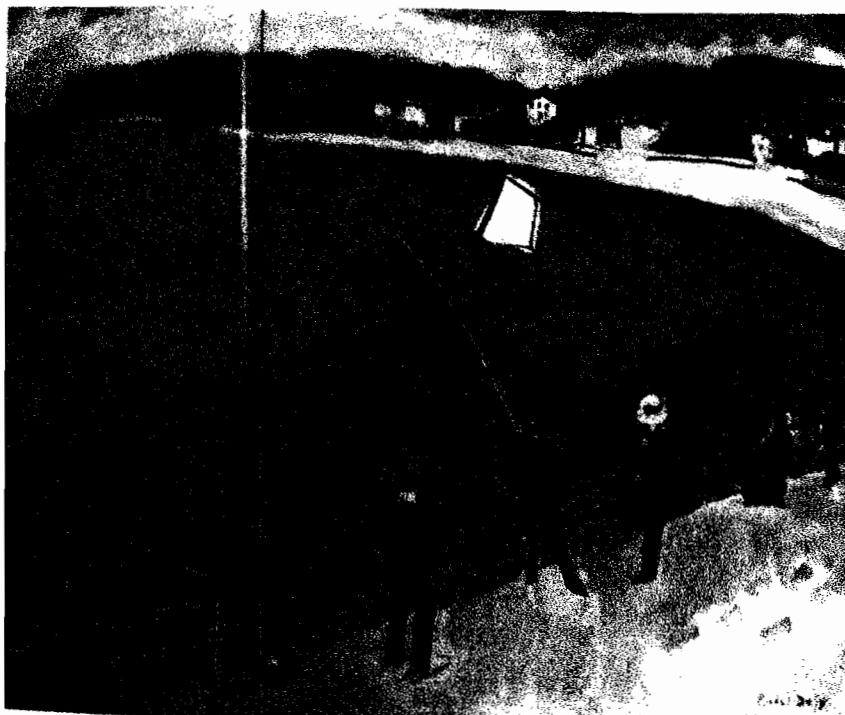


Figure 6. Raoul Dufy, *Fishermen with Red Parasol near Sainte-Adresse*, 1907. Oil on canvas.

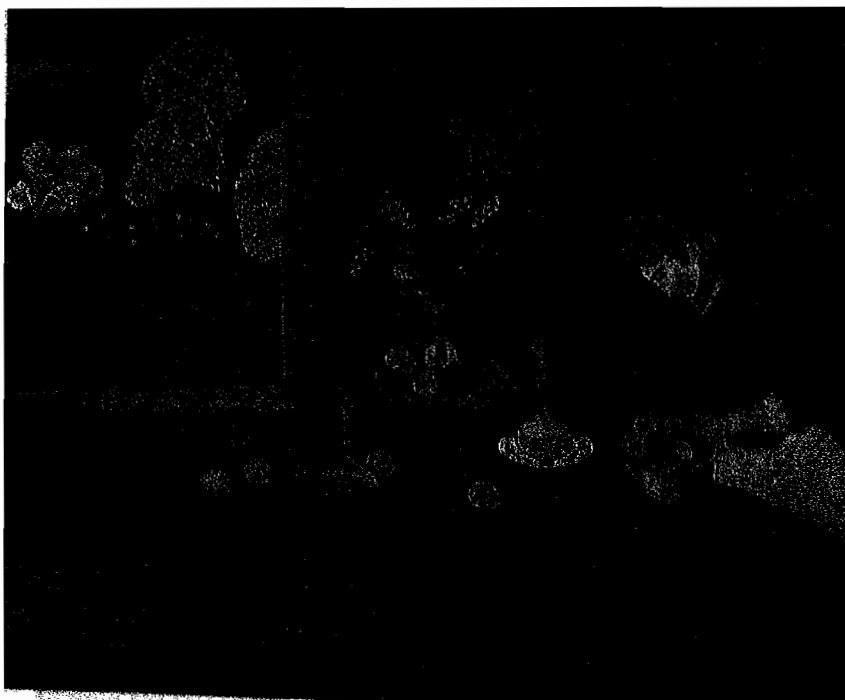


Figure 7. Henri Matisse, *Harmony in Red*, 1908. Oil on canvas.



Figure 8. Raoul Dufy, *Love*, 1910. Woodcut engraving.



Figure 9. Raoul Dufy, *Dance*, 1910. Woodcut engraving.



Figure 10. Raoul Dufy, *Fishing*, 1910. Woodcut engraving.



Figure 11. Raoul Dufy, *Hunting*, 1910. Woodcut engraving.

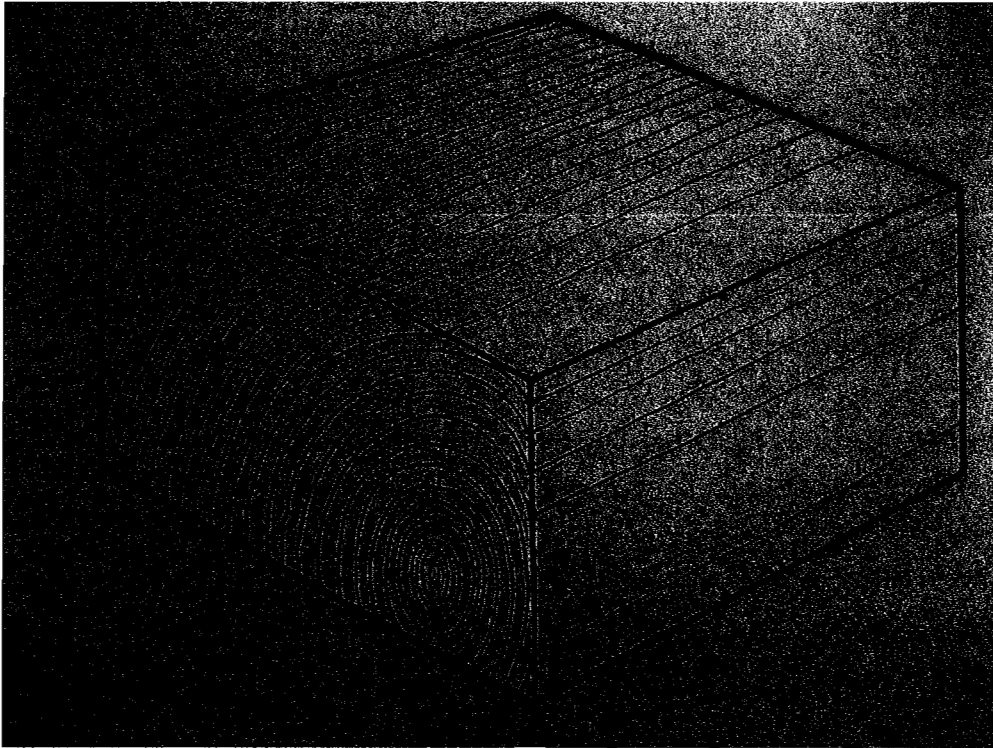


Figure 12. Example of a sidegrain surface

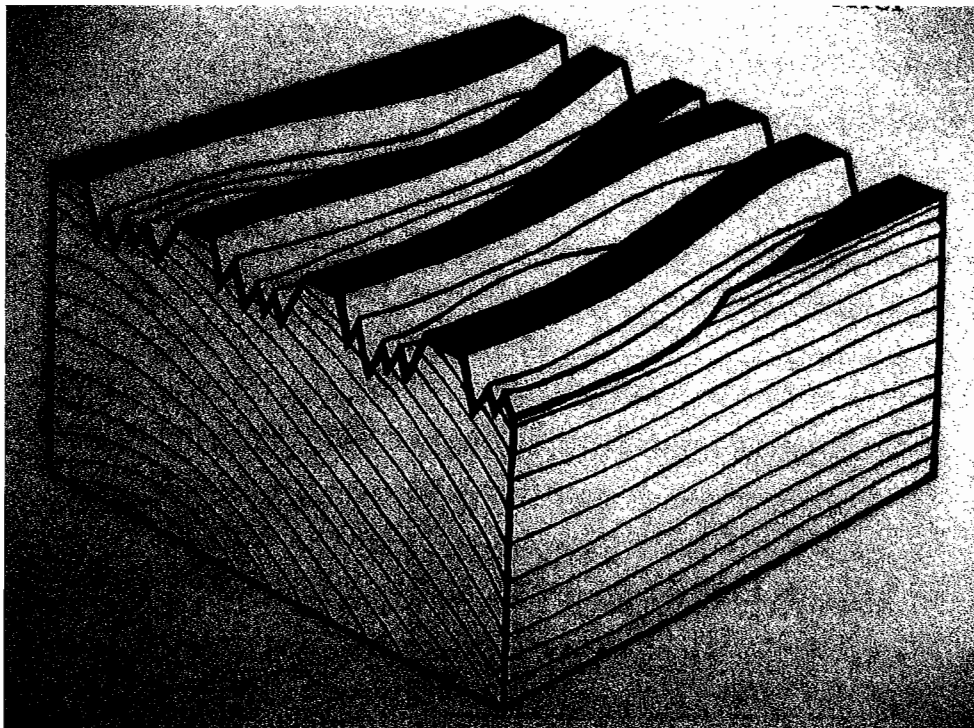


Figure 13. A Sidegrain block with lines carved in relief.

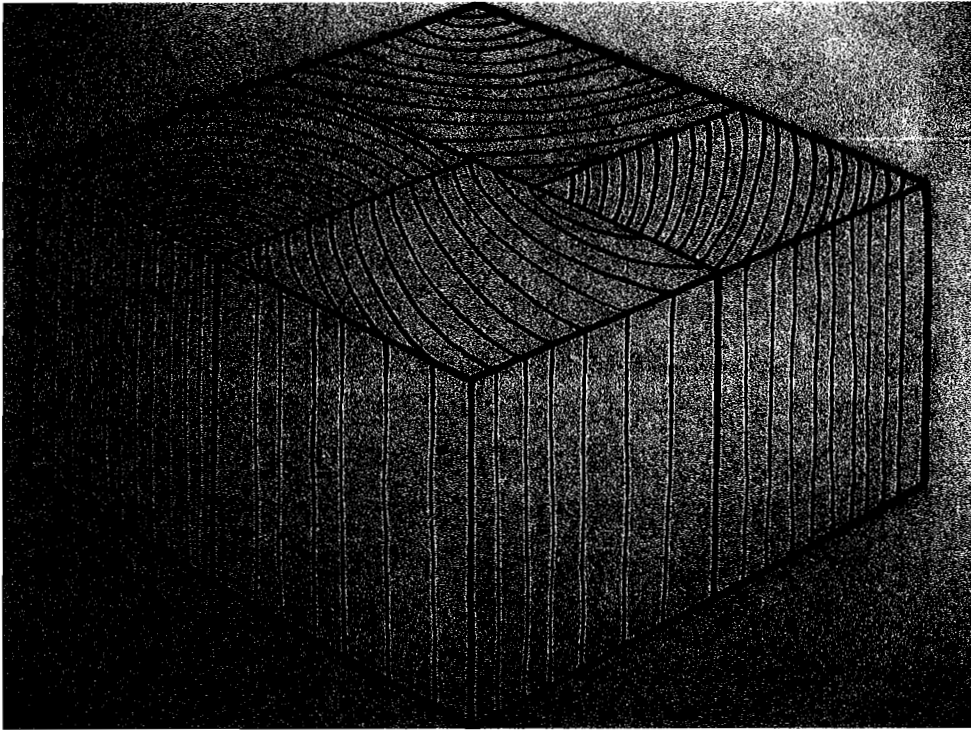


Figure 14. A Block composed of endgrain sections.

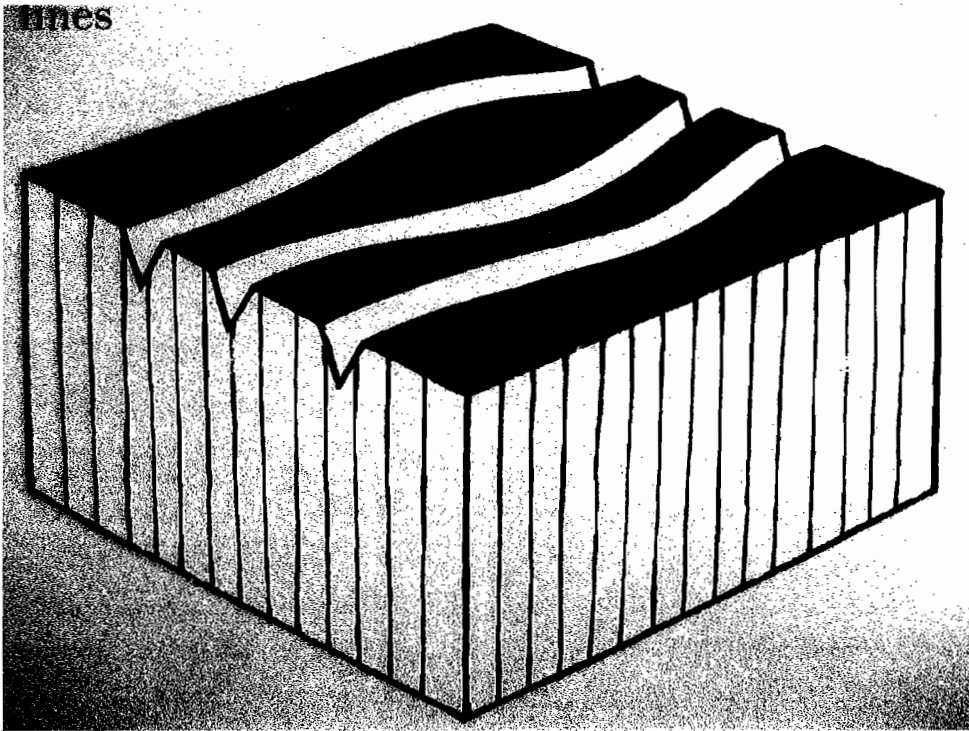


Figure 15. An endgrain with engraved "white" lines.



Figure 16. *Journey to the Islands*, 1915. Textile design by Bianchini-Ferrier on cotton fabric, using Dufy's *The Dance*.



Figure 17. Adolph Bougereau, *Chansons de Printemps*, 1889. Oil on canvas.

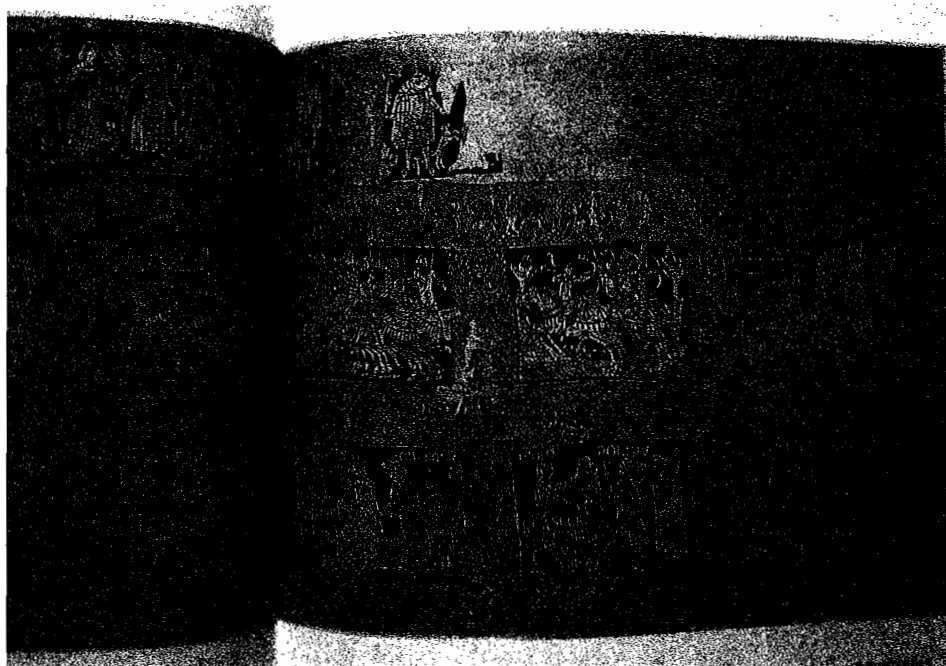
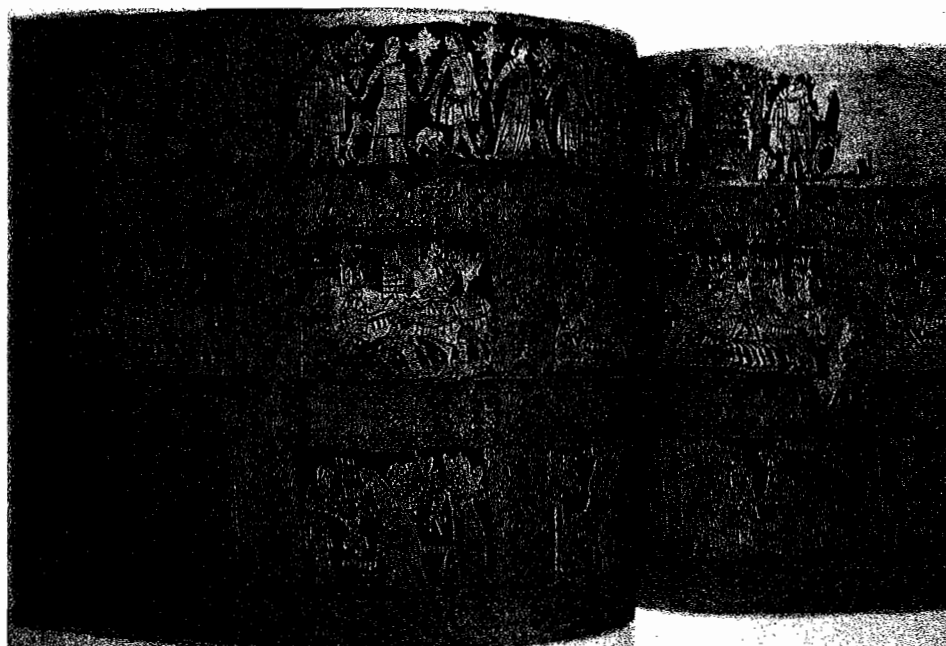


Figure 18. Northern Italian, *The Sion Textile*, late fourteenth-century. Seventeen woodblocks printed in lamp black and red vermillion on linen.

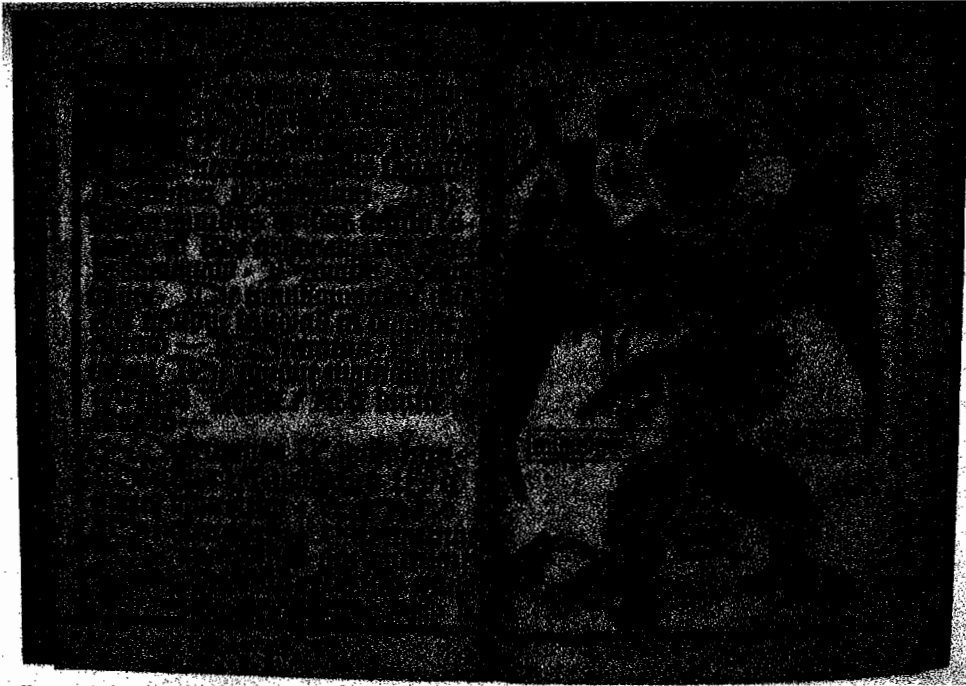


Figure 19. *Ars Memoriendi*, early fifteenth century. Woodcut blockbook.



Figure 20. Hans Holbein, *Totentanz (The Dance of Death)*, c. 1525. Woodcut illustration.



Figure 21. Thomas Bewick, *Barn Owl*, 1809. Woodcut engraving.

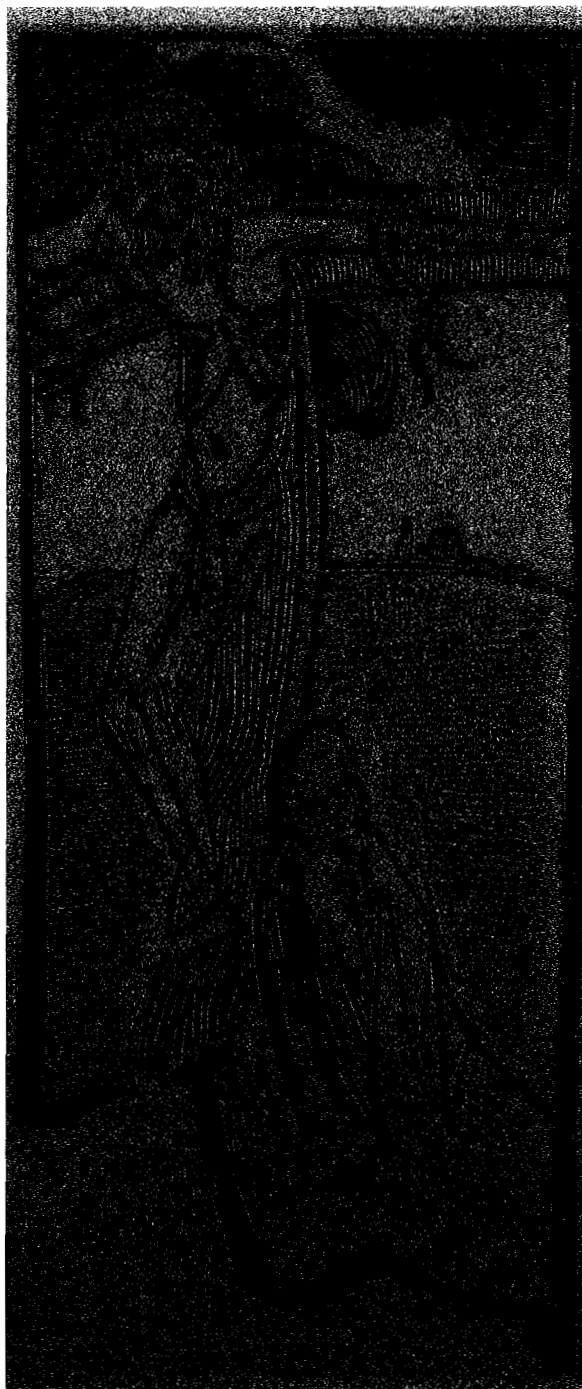


Figure 22. Emile Bernard, *Christ on the Cross*, 1890-91. Woodcut printed on heavy, laid paper. Printed in 1894 *L'Estampe Originale*, second series, no. 5.

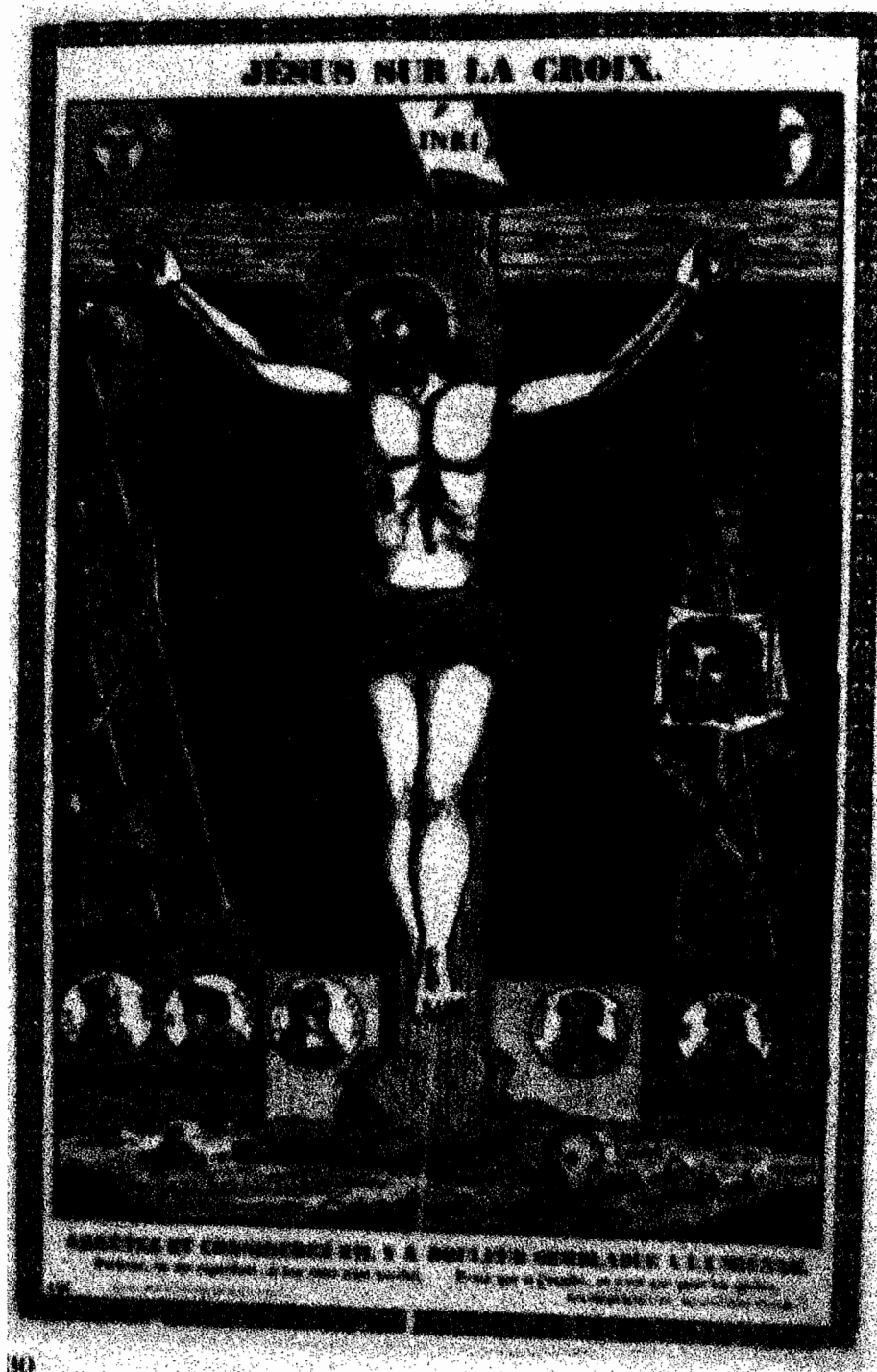


Figure 23. Françoise Georjin, *Christ on the Cross*, c. 1830. Woodcut printed in black and colored by stencils on paper. Printed in *L'Ymagier*, no.1 1894.



Figure 24. Paul Gauguin, *Changement de residence*, 1899. Woodcut on paper.



Figure 25. André Derain, *Femme nue debout, deux personages*, 1906. Woodcut on paper.



Figure 26. Raoul Dufy, *Orpheus*, 1910. Woodcut engraving for *Le Bestiaire, ou Le Cortège d'Orphée*, by G. Apollinaire.



Figure 27. Raoul Dufy, *The Mouse*, 1910. Woodcut engraving for *Le Bestiaire, ou Le Cortège d'Orphée*, by G. Apollinaire.



Figure 28. Anonymous, *Les Momies*, 1696. Engraving on paper.



Figure 29. Ripa, 'Poesia,' in *Iconologia*, 1618. Woodcut on paper.



60 *The Snake* 1910-11.

Figure 30. Raoul Dufy, *The Snake*, 1910. Woodcut engraving for *Le Bestiaire, ou Le Cortège d'Orphée*, by G. Apollinaire.



Figure 31. Charles F. Worth, princess afternoon dress, c. 1879.



Figure 32. Paul Iribe, *Les robes de Paul Poiret par Paul Iribe*, plate 3, 1908.



Figure 33. Paul Iribe, fashion illustration for Paul Poiret, 1912. Showing evening gown and “hobble skirt.”



Figure 34. Raoul Dufy, "Sunday" vignette for Poiret, 1910. Woodcut engraving.

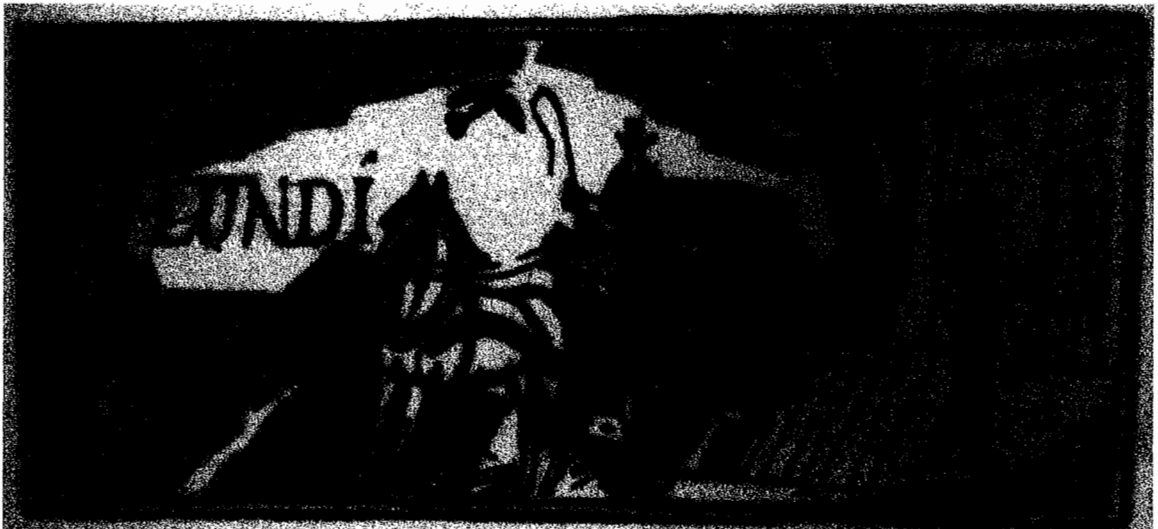


Figure 35. Raoul Dufy, "Monday," vignette for Poiret, 1910. Woodcut engraving.

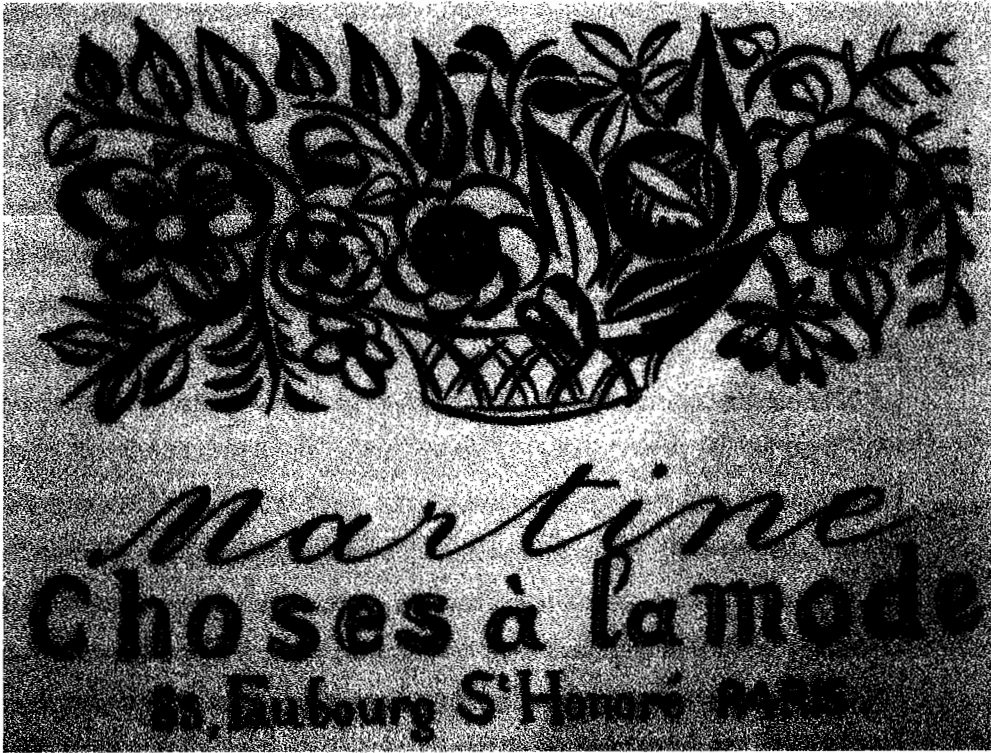


Figure 36. Raoul Dufy, stationary designed for Maison Martine, 1911. Woodcut engraving.



Figure 37. Raoul Dufy, label design for, "Tout le forest," perfume, 1917. Woodcut engraving.



Figure 38. Paul Poiret, *Le Perse*, coat with fabric design by Raoul Dufy, 1911. Woodblock Printed velvet.



Figure 39. Raoul Dufy, invitation 1002nd Night party, 1911. Woodcut engraving with gouache on paper.



Figure 40. H. Manuel, Paul and Denise Poiret at the 1002nd Night party, June 24, 1911. Photograph.



Figure 41. *L'Illustration* page showing models wearing *jupe-sultanes* designed by Paul Poiret (top and left) and *jupe-culottes* adapted for the street by Bechoff-David (right and bottom right and left), from 1911.



Der Tod als Freund.

Druckort: ...

Druckort: ...

Figure 42. *Amorum Emblemata*, c. 1608. Woodcut engraving on paper.



Figure 43. Raoul Dufy, *Sirens*, 1910. Woodcut engraving for *Le Bestiaire, ou le Cortège d'Orphée* by G. Apollinaire.

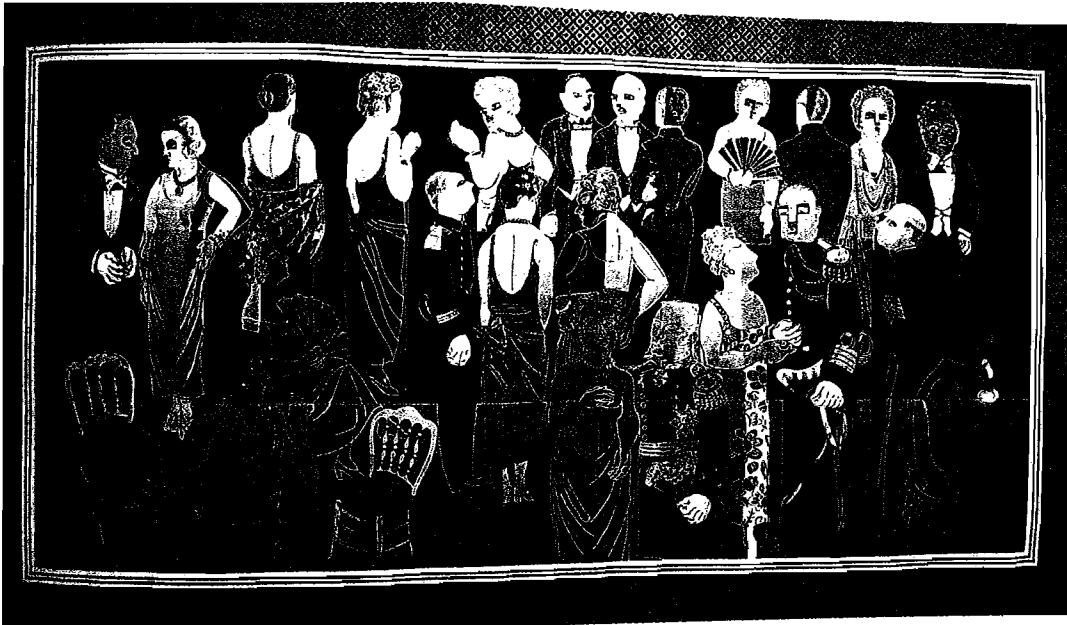


Figure 44. Raoul Dufy, *The Reception of the Admiralty*. 1925. Textile hanging.



Figure 45. Raoul Dufy, *The Royal Races at Ascot, The Royal Enclosure*, 1930. Oil on canvas.

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