

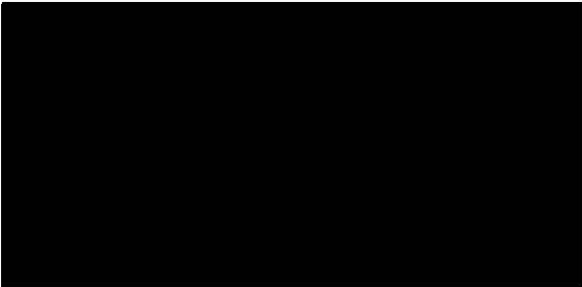
FELIX VALLOTTON'S WOODCUTS AND THE JAPANESE PRINT

by

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ABSTRACT

The artist Felix Vallotton (1865-1925) produced some of his most exciting work in the woodcut medium in Paris during the last decade of the 19th century. Characterized by their clean lines, stark black and white contrasts, and radically simplified form, these woodcuts were unlike anything produced in that medium before. They also marked a significant move for the artist from a precise, naturalistic style to one that reflected Symbolist tendencies. Vallotton's new approach soon won the artist wide recognition as a leader in the movement to revitalize the woodcut, and allied him with the artistic avant-garde in Paris.

At the time Vallotton's first woodcuts appeared in 1891, wood engraving, which had largely superseded the ancient technique of woodcutting, was considered primarily a means of reproducing other works of art. While an effort to improve the status of wood engraving and revive the woodcut had been underway since mid-century, it was not until the late 1880s that a renewal of interest in these techniques occurred. The Japanese woodblock print may have been a decisive factor in the re-establishment of woodcutting and wood engraving as a viable means for producing original works of art.

Japonisme, which had profoundly influenced European art since the introduction of Japanese prints in the 1850s, was also significant in Vallotton's stylistic development and provides a natural focus for an investigation of his graphic production. While Vallotton's style has parallels in the work of his contemporaries, the Nabis and Toulouse-Lautrec, his choice of subject matter and his preference for the woodcut over a more popular medium such as lithography set him apart. An examination of the work of contemporary wood engravers also reveals important differences. Japanese woodblock prints, because of their enormous popularity and their high visibility in Paris at this time through numerous publications and exhibitions, seem to be a logical precedent for Vallotton's work. They may have been the primary inspiration for the artist in his decision to take up woodcutting and were undoubtedly critical in the formulation of his new style.

Vallotton had many opportunities to become acquainted with Japanese prints. These include a book by Louis Gonse published in 1883, the comprehensive exhibition of Japanese prints at the Ecole des Beaux Arts which took place in 1890, and the periodical Le Japon Artistique which appeared monthly from 1888 through 1891. It is possible that Vallotton got the idea of using large areas of pure black and white in his woodcuts from the black and white reproductions of Japanese prints which appeared in these publications.

Vallotton may also have drawn certain motifs from Japanese prints and often used typically "Japanese" compositional devices.

Vallotton, like his contemporaries, was probably attracted to Japanese prints because they were thought to be free from the influences which had "corrupted" European art. Vallotton also appreciated Japanese prints for their decorative and expressive possibilities. However, despite the many instances in which these prints appear to have served as inspiration to the artist, his woodcuts do not seem Japanese. Vallotton's unique ability to absorb these elements and translate them into his own terms demonstrates his deep understanding of the principles behind Japanese art, and his complete mastery of the woodcut medium.

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CHAPTER I Introduction

In the early 1890s a revival of interest in the graphic arts occurred, stimulating lively experimentation in all forms of printmaking. It was in this fertile atmosphere that the artist Felix Vallotton (1865-1925) began to work in the woodcut medium. Carving in the side grain of soft wood rather than in the end grain, as European wood engravers had been doing for over a century, Vallotton developed a distinctive new woodcut style. These woodcuts, of which the earliest known examples date from late 1891, also marked a radical departure from the traditional approach typical of Vallotton's earlier work and allied him with the avant-garde artists active in Paris at that time.

Although Vallotton did not initiate the revival of the ancient technique of woodcutting, he was among the first to recognize the potential of this method. Woodcutting had certain limitations according to the prevailing aesthetic since the amount of detail and the possibility of producing impressionistic effects were reduced. Vallotton, sensitive to the inherent character of the technique, developed a highly personal approach. By simplifying the form to a flattened pattern of black and white and eliminating shading and shadows, Vallotton made a clean break with the past.

Vallotton soon won recognition as a key figure in the movement to revitalize wood engraving, and as the originator of a truly modern woodcut style. As early as 1892, less than

a year after Vallotton produced his first woodcuts, an article by Octave Uzanne which appeared in L'Art et l'idée "La Renaissance de la gravure sur bois. Un Neo-xylographe. M. Felix Vallotton," identified Vallotton as a leader in the woodcut revival.¹ Many favorable articles followed, including reviews by such eminent critics as Thadee Nathanson, Felix Feneon, and Roger Marx.² In 1898 Vallotton's oeuvre was the subject of a monograph, the first to be published on the work of an artist associated with the Nabis.³ The author, German art historian and critic Julius Meier-Graefe, praised Vallotton's ability to blend a certain realism with a decorative style, saying "Il peut être considéré comme le premier qui ait tenté cette utilisation moderne du bois."⁴

Subsequent analysis of Vallotton's work has been somewhat uneven. After a brief flurry of publications in the decade following the artist's death, which include Hedy Hahnloser-Buhler's Felix Vallotton et ses amis of 1936, very little of any depth has been published until the 1970s. Studies, such as Francois Jourdain's Felix Vallotton of 1952, while providing interesting insights into the character of the artist, do not improve substantially on Meier-Graefe's monograph when it comes to evaluating Vallotton's graphic production. Catalogues accompanying the exhibitions of the artist's work add little in terms of critical analysis. One exception is the catalogue for a 1966 exhibition at the Musée National d'Art Moderne in Paris, which includes an

introduction by Bernard Dorival, a chronology of the artist's life and an analysis of selected works in the catalogue section.

In the last fifteen years, a renewed interest in Vallotton's work has resulted in some excellent studies on the artist. Of particular note are the exhibition catalogues by Mary Anne Stevens, The Graphic Art of Felix Vallotton 1865-1925 of 1976, and Rudolph Koella, Felix Vallotton: Bilder, Zeichnungen, Graphik of 1979. They both provide an interesting introduction to the artist and his period. Of Ashley St. James' three publications, Vallotton: Graphics of 1978 is the best source of introductory material on Vallotton's graphic art. However, her recently completed dissertation for the Courthauld Institute, "Felix Vallotton: The Nabi Years," which revises and expands on much that appeared in these earlier publications, is far more useful, as it is fully documented and much more detailed. Another interesting study is Lise Holst's thesis for Oberlin College, "Felix Vallotton's Intimités. 'Le Cauchemar d'un Érudit,'" which focuses on a series of Vallotton's woodcuts produced in 1897.

The relationship between Vallotton's graphic art and the Japanese print is one aspect of Vallotton's work that invites closer investigation. Because of Japan's self-imposed isolation of nearly three hundred years, Japanese art was virtually unknown to Europeans prior to its intro-

duction mid-century. Japonisme, the deliberate use of Japanese design elements in Western art, can be traced to the early 1860s, when Felix Bracquemond introduced Japanese motifs into his ceramic decoration. Many artists, thinking it to be free from the influences that had "corrupted" European art, saw Japanese art as a refreshing alternative to the academic tradition. The Japanese woodblock print, part of the Ukiyo-e tradition as it was known in Japan, was, from the outset, the most widely appreciated of Japanese art forms available in Europe and was undoubtedly also the most influential in artistic terms. It helped free European artists from traditional modes of representation and served to familiarize artists and public alike with the idea that original prints were a viable art form. As a result, Japonisme not only helped revolutionize painting in the late 19th century but also played a significant role in the renaissance of the graphic arts that occurred in the 1890s.

In Vallotton's woodcuts the features most suggestive of Japanese influence are the emphasis on contour and line, the extreme simplification and flattening of form, and the use of large areas of pure color. Also, Vallotton's technique of cutting with the grain of the wood, if not copied from the Japanese, produced similar results. Vallotton's choice of certain subjects and his occasional elaboration of a single theme into a series of prints may have been inspired by Japanese art as well.⁵ While Vallotton's woodcuts are not as

strongly reminiscent of Ukiyo-e prints as the work of some of his contemporaries, such as that of Toulouse-Lautrec or Bonnard, Japonisme seems to have been a critical factor in the formulation of his new style.

Both Rudolf Koella in Felix Vallotton: Bilder, Zeichnungen, Graphik and Siegfried Wichmann in his book Japonisme. The Japanese Influence on Western Art in the 19th and 20th Centuries, emphasized that the role of Japonisme in Vallotton's work deserves further study, but, despite the obvious parallels between Vallotton's woodcuts and the Japanese woodblock print, no detailed examination of Vallotton's graphic work in this context has yet been undertaken. According to Hedy Hahnloser-Buhler, who knew the artist for a number of years before his death in 1925, Vallotton himself acknowledged the influence of Japanese prints on his woodcuts.⁶ However, it was not until the 1970s that the possible significance of this relationship was recognized. Maxime Vallotton, the artist's nephew, was the first to suggest that Japanese prints actually may have inspired Vallotton to take up woodcutting. He also drew attention to the fact that Vallotton owned a collection of Ukiyo-e at the time.⁷ Since then, several general studies on Japonisme have appeared which deal with Japanese influence in Vallotton's work, but only Ashley St. James in her dissertation "Felix Vallotton: The Nabi Years" attempts to integrate a discussion of Japonisme into a detailed examination of the

artist's development. However, as the author devotes only twelve pages of her study to an analysis of this aspect of Vallotton's work, it is basically a review of the sources of information on Japanese art available to the artist, and examples of prints which Vallotton may have encountered, rather than a critical appraisal of the impact of the Japanese print on his graphic production.

In general surveys on Japonisme, the analysis of Vallotton's work in this context is even less satisfying, particularly because the other influences which may have acted on the artist are not taken into account. Also, because rarely more than one comparison is made between a woodcut and a specific Japanese print, it is easy to forget that, due to the repetitive nature of Japanese art, other examples may be equally valid, and that the possibility of direct influence, while it may be implied, is highly unlikely considering the vast number of Japanese prints available at the time.⁸

The purpose of this thesis is to examine the relationship between Vallotton's woodcuts and the Japanese print in more detail than has yet been attempted. After identifying the major trends which led to the renaissance of the graphic arts in the 1890s, and considering the artist's position relative to his period, I will evaluate the impact of Japonisme as it affected Vallotton's artistic development. In addition to the works already cited, two recent publications--a catalogue raisonné of the artist's graphic work

edited by Maxime Vallotton and Charles Goerg and a three volume collection of documents pertaining to the artist titled Vallotton. Documents pour une biographie et pour l'histoire d'une oeuvre--which provide important primary material, will supplement this study. Because Vallotton revealed little in his writings about his attitude towards Japanese art, his woodcuts will be a major source of information. Through their close examination, both in relationship to the work of his contemporaries and in the context of Japonisme, I hope to provide new insights concerning the artist, his sources, and the role of Japonisme in the art of the 1890s.

CHAPTER II Background and History

Until late in the 19th century the graphic arts occupied a secondary position in relation to painting in France. Printmaking was seen primarily as a means to reproduce other works of art, not as a creative process in itself. The new aesthetic values generated by the Arts and Crafts movement and Symbolism, as well as the example of the Japanese print, helped establish printmaking as a viable means for producing original works of art and led to a renaissance of the graphic arts which culminated in the 1890s.

The revival of wood engraving, in particular, was the result of a concerted effort by artists, critics, and publishers to save it from what threatened to be its demise in the hands of highly skilled but unimaginative professional wood engravers.⁹ Producing mainly reproductions and illustrations, these craftsmen were forced to compete with other graphic methods, particularly etching and photography.¹⁰ They responded to the challenge by pushing wood engraving as far as it was technically possible to obtain the rich detail and soft atmospheric effect popular in the mid-19th century.

Gustave Doré's work, which to many of his contemporaries represented the culmination of the art of wood engraving, reflects this general trend. For example, in his print The Wandering Jew (Fig. 1) of 1856, the entire surface is intricately engraved. Dark tones predominate, the whites

...
serving mainly to spotlight the figures dramatically. While the technical virtuosity required for these effects is impressive, the special qualities inherent in the material are lost¹¹, and the resulting print is virtually indistinguishable from an etching.

By the mid-19th century there was an increasing awareness that wood engraving was not suited to such treatment. Supporters of wood engraving sought to restore it to its proper place among the graphic arts. Since 1852 the Goncourt brothers, connoisseurs and collectors, recognizing the unfortunate state of wood engraving, had worked towards reviving the spirit and technique of earlier prints.¹² Felix Braquemond, artist, critic, and collector was another who was aware of the unique potential of wood engraving. Others who participated in this movement include Philippe Burty, Alfred Jarry and Emile Bernard.¹³ They all shared an admiration for what they considered "primitive" wood engraving, namely medieval and Renaissance woodcuts and Japanese woodblock prints.

Accompanying the reaction against the wood engravings characteristic of the mid-19th century was a nostalgia for the woodcut. While the term wood engraving is often used indiscriminately, referring simply to a wood block incised with an image for printing, it is important to distinguish between a wood engraving and a woodcut. Woodcutting is the ancient technique; wood engraving was developed in the late

18th century and rapidly became the more popular method. In the first the blocks are cut so that the printing surface is parallel to the grain of the wood. A soft wood such as pear is used and the surface is cut with a knife. Because of the limitations imposed by the grain of the wood this technique does not offer the possibility of producing fine detail or a wide range of values between black and white. In contrast, wood engraving can be more flexible because the printing surface is perpendicular to the grain of the wood and a hard wood such as box is used. A burin, a sharp V-shaped cutting tool, is used rather than a knife, offering more control and faster cutting.¹⁴

Wood engraving quickly supplanted woodcutting. The new technique, if responsible for a revival of enthusiasm for prints made from woodblocks, was also, being extremely adaptable, more easily abused. By the mid-19th century, wood engraving was primarily a means of mass production. Most wood engravings were a team effort, hastily done in order to meet the demands for reproductions and illustrations by journals and newspapers.¹⁵ Soon after its introduction in the 1850s, photography was adapted for use in reproductive engraving. Photographs were printed directly on specially prepared woodblocks in an effort to expedite the process of producing illustrations and reproductions. These woodblocks in turn were often divided into eight or twelve sections and distributed among the engravers and the finished engraving

reassembled later. Frequently the craftsmen had to reproduce pictures they had never seen. Their role was not to interpret, but simply to copy the images as quickly as possible.¹⁶ Photography also threw into doubt the actual function of wood engraving. Its primary role as a means to portray reality was challenged by a method much more exact. In order to survive, the craft of wood engraving needed re-evaluation.

Artists and critics began to object to the effect of industrialization on the wood engraving. Braquemond wrote:

This putting in the tint by a mechanical process which is the bastard offspring of photography takes away from the wood its vigour, accent and whole character. Instead of the engraver using the crispness and precision of his incisions to vary and draw attention to the values, and to bring the picture into harmony with the text, it becomes increasingly apparent that there has been a complete divorce not only between original design and its interpretation but between text and ornamentation.¹⁷

As a result of these developments artists became increasingly reluctant to entrust their drawings to wood engravers.¹⁸

The aesthetic values these judgments reflect were deeply rooted in the idea that progress, in the form of industrialization, was a threat to society. By 1850 the Industrial Revolution was well under way. The changes it brought about created a rift between the fine arts and those, such as wood engraving, that were destined for mass

production. According to Jean Cassou, the upper classes cultivated an ideal of beauty based on reactionary principles, rejecting the accoutrements of a mechanized society as base, vile, and vulgar.¹⁹

In this context it is easy to understand the horror with which artists and critics regarded current publishing practices. An attempt was made to reconcile wood engraving and other handicrafts with the prevailing aesthetic. Medieval and Renaissance models served as a departure point, giving form to the abstract concept of man as creator and establishing certain aesthetic principles. The artisan and the simple tool achieved a special status as directly opposed to the machine. Objects created by hand were considered beautiful by virtue of the fact that they had not been made by machine.²⁰ This collective effort, which originated in England and spread throughout Europe in the second half of the 19th century, is known as the Arts and Crafts movement.

While Ruskin and the Pre-Raphaelites helped set the stage for this movement, William Morris was the critical force behind it. The notion of 'honesty' in art was central to his thinking. The distinction was made between "imitation" and "truth", the first relating only to the superficial appearance of things, the latter to their essence, and to the feelings they aroused.²¹

Morris attempted to put these ideas into practice. His firm Morris, Marshall, Faulkner & Company was founded in reaction to the cheapening of taste caused by commercialism and mass production--the ultimate in "imitation." He wished to promote an appreciation for the honesty and simplicity of hand crafted objects.²² Morris also promoted the original wood engraving. The founding of the Kelmscott Press by Morris and William Crane meant that quality wood engravings were made available to a wider public. During the 1890s the Kelmscott Press published handsome editions of Chaucer, Shakespeare, Keats, and Rossetti with illustrations by Crane and Burne-Jones. Morris and Crane were instrumental in promoting the idea that illustrations formed an integral part of the text.²³

Because conditions were similar in France, there was a parallel, but independent effort during the Second Empire to deal with the schism between art and industry.²⁴ Initially, the emphasis was on unifying art and industry rather than on reviving the hand crafted object. Léon de Laborde, one of the proponents of this burgeoning movement, argued that the popularization of art was positive, provided that the art destined for the masses had some educational value. He believed that art was for everyone and saw industry as a means for making it available on a broad scale.²⁵

Due to the resistance of both industry and the art academies, Laborde's dream of unifying the two factions was

never realized.²⁶ The movement to improve the status of the applied arts, which he initiated, did not have much support until the end of the 19th century. The assimilation of the ideas introduced by the Arts and Crafts movement was a decisive factor in the maturation of this effort.²⁷ The resulting aesthetic contributed to the renaissance of the graphic arts that culminated in the 1890s.

One outgrowth of this new aesthetic was an increased interest in popular imagery. This was encouraged, in part, by the primitivist tendency, which led to the interpretation of popular woodcuts and illustrations as naive. However, it also reflects the trend towards realism in art. Rather than rely on traditional academic models, certain artists attempted to relate art to their own experience. Thus Courbet found inspiration in folk art; Manet, in the images he encountered in the newspapers and journals of his day.²⁸

Leading the effort to revitalize wood engraving were artists and critics such as Braquemond. In Trois Livres, Braquemond described some of the features that comprise a good wood engraving:

A print should carry the mark of what it is. There should be no attempt at hiding the process by which it was made; a lithograph should be obviously a lithograph, a wood engraving a wood engraving. The value of a drawing, lithograph or wood engraving lies in the amount of modelling it contains. What I ask of a wood engraving, then,²⁹ is crisp white lines with good blacks in between.

Braquemond's insistence on the 'honesty' of expression recalls the basic premise of the Arts and Crafts movement.

Braquemond was also an avid collector of Japanese woodblock prints. Their influence on his designs for ceramic decoration has been well documented.³⁰ No doubt Braquemond also saw how these prints could have a positive effect on wood engraving. The fact that other leading proponents of wood engraving, such as Phillipe Burty and the Goncourt brothers, also collected Japanese prints suggests that these prints contributed to the recognition of wood engraving as a viable art form, as well as suggesting an aesthetic more appropriate to the woodcut technique.

The general enthusiasm for Japanese art which characterized the late 19th century also reflected the new aesthetic values generated by the Arts and Crafts movement. The apparent absence of a hierarchical subdivision of the arts in Japan contrasted with the European system of ranking art works according to subject matter and medium, and distinguishing between the "fine arts" and the applied or decorative arts. Critics such as Louis Gonse saw a parallel between Japan and Medieval Europe³¹: in both cultures decorative and functional concerns were not separated, so art was an integral part of life. The fact that in Japan no clear distinction between artist and artisan seemed to exist perpetuated this view. Thus Japanese art, like medieval art, was seen as embodying the basic principles of the Arts and

Crafts movement.³²

It was also widely held in Europe that Ukiyo-e prints were the product of a popular art movement. While this was more or less accurate, the prints indeed being produced for popular consumption, Europeans tended to stress the revolutionary aspect of this movement, which was probably a projection of the current cultural and political situation in Europe, rather than a realistic assessment of the arts in Japan.³³ In a similar vein, Hokusai, who was often mistakenly identified as the leader of the popular school, was referred to at different times as the Goya, Daumier, and Hogarth of Japan.³⁴ This view was probably sustained by the interpretation of Hokusai's Manga and other Ukiyo-e prints as caricature. Champfleury (pseudonym for Jules Husson), one of the first to take an interest in popular art, as well as being among the principal supporters of Courbet and Manet, shared this misconception. He included a section on Japanese prints in his Histoire de la Caricature of 1888, in which Hokusai's prints were used as the primary illustrations.³⁵

Auguste Lepère was among the first wood engravers to begin to free himself from 19th century conventions by following the example set by the Japanese. Braquemond recognized and admired his work from as early as 1881, and probably helped to advance the artist. Lepère began as an interpreter of other artists' work. From 1876 to 1886, he produced both original and reproductive wood engravings;

after 1886 Lepère began to concentrate on designing original prints. Having both the technical expertise and artistic sense, Lepère thoroughly understood the medium of wood engraving.³⁶

His mature style is characterized by a simplification and flattening of form, sharp contrasts, and suppression of half-tones. Lepère's success lay in his insistence on being clear and unaffected, as his following comment suggests: "It may well be that my originality simply consists in being as little original as possible; in avoiding virtuosity, and merely following the directions I give myself when designing my engravings."³⁷ He encouraged the younger generation of wood engravers, such as Lucien Pissarro and J.E. Laboureur, to follow his example.³⁸

Lepère also worked to convince both publishers and bibliophiles that etching was not the only medium worthy of book decoration. Other wood engravers followed suit contributing to a revival in illustration that peaked in the 1890s. Lepère's work reveals an interest in relating the mood of the illustrations to the text, an integral approach that echoes the ideas of William Morris.³⁹

Lepère's wood engravings were widely published. They appear in journals such as Harper's Magazine, Black and White, the Revue Illustrée and L'Illustration as well as in Time for Tea and À Rebours.⁴⁰ He experimented with color engraving and the Japanese technique of woodcutting, pro-

ducing a number of color prints clearly reminiscent of his Japanese models.⁴¹ If Lepère's style was not fully emancipated from that of his predecessors, it was because the traditions were so deeply ingrained.⁴² However, he did initiate a movement towards simplification and clarity in wood engraving, opened younger artists' minds to the potential of the techniques of color printing and woodcutting, and helped improve the status of wood engraving in general.

Henri Rivière's polychrome wood engravings are of particular interest because of their close relation to the Japanese woodblock print. As Claude Roger-Marx points out in Graphic Art of the Nineteenth Century, in spite of their considerable impact on painting in the preceding twenty-five years, Japanese prints had little effect on wood engraving during the same period. However, Rivière's works reveal a thorough knowledge of Japanese prints, especially those of Hokusai and Hiroshige. Though in some of his wood engravings Rivière goes so far as to imitate the calligraphic signatures and the proportions of the paper used by the Japanese artists, he is generally successful in translating the mood and the delicate coloration into contemporary terms without seeming artificial.(Fig. 2)⁴³ Japonisme, the deliberate use of Japanese stylistic elements and techniques, was from that point on to exert a visible influence on wood engraving.

In the 1880s, while Rivière and Lepère had just begun to free wood engraving from 19th century conventions, French

painting was undergoing a second re-evaluation. Impressionism, which had definitively broken with the French academic tradition about twenty years before, was being challenged by a new generation of artists. 1886, the date of the last Impressionist exhibition, also marks the emergence of a new approach to painting that was to have a profound impact on all the arts.

The desire to establish certain formal aesthetic principles was to be a concern of two groups emerging in the late 1880s--the Symbolists and their offshoot the Nabis. In addition to the common need for some structure in painting, the Symbolists and the Nabis extended their search to include content as a vital ingredient in artistic expression. They did not reject Impressionism, but were critical of their predecessors as concerned only with the visible, superficial aspect of nature.⁴⁴

Albert Aurier enumerated the components of this new approach in an article in the Mercure de France in 1891:

The work of art will be (1) ideational, for its unique ideal will be the expression of ideas; (2) symbolist, for it will express ideas through form; (3) synthetic, for it will set down these forms, these signs, in such a way as to make them generally comprehensible; (4) subjective, for the object will not be represented for its own sake, but as signifying the idea perceived by the subject; (5) it will accordingly be decorative, for decorative painting properly so called, as practised by the Egyptians; and very probably by the Greeks and the Primitives, is nothing else but an art form at once subjective, synthetic, symbolist and ideational.⁴⁵

This emphasis on the decorative aspects of art would have a dramatic effect on the development of the graphic arts. The Symbolist tenet that the 'idea' could be effectively expressed in any medium contributed to bridging the gap between painting and graphic design. The example set by ancient and primitive art, and particularly by Japanese prints, did much to point out how arbitrary a distinction between the 'fine arts' and 'minor arts' was.

Since wood engraving was still used primarily for reproductions and illustrations, its survival also depended on the recognition and appreciation of its special qualities by editors and publishers. Fortunately, during the 1880s and early 1890s, a concerted effort on the part of wood engravers and connoisseurs of wood engraving helped re-establish it and contributed to the revival of the woodcut in France.

One of the first journals to establish a relatively high standard of work and a great deal of artistic latitude for its engravers was Le Monde illustré. It was at its peak in terms of its artistic production from 1879 to 1885 when Auguste Lepère was contributing wood engravings.⁴⁶

In 1885 the formation of the "Société artistique de la gravure sur bois" united wood engravers in their efforts to preserve their art and gave rise to the publication La Revue illustrée the same year.⁴⁷ Three years later, Braquemond and Henri Guerard founded the 'Peintre-Graveurs français' a society devoted to promoting all types of engraving. The

'peintre-graveurs' was a special group comprised mainly of artists who worked in other media and produced engravings for pleasure rather than for profit. The 'Peintre-Graveurs francais' was instrumental in stimulating interest in graphic art on the part of critics, publishers and dealers as well as on the part of the artists themselves.⁴⁸

Soon various journals took up the cause of the engravers. L'Estampe originale, founded by Roger Marx, was devoted entirely to original prints. Among the artists who contributed were Rodin, Gauguin, Toulouse Lautrec, Redon, Bonnard and Vuillard. Le Mercure de France, which was established in 1889, was particularly sympathetic to the avant-garde. Some of the artists featured include Alfred Jarry, Henry de Groux, Filiger and Georges d'Espagnat.⁴⁹

There was also increasing interest in reviving the woodcut, probably as a result of the Symbolists' admiration for medieval and 'primitive' art. Emile Bernard, one of the artists with Gauguin at Pont Aven, founded the journal Le Bois in 1888. Bernard printed it himself, touching up some of the images by hand. The results, charming and naive, are reminiscent of ecclesiastical broadsheets.⁵⁰ Remy de Gourmont was also an active proponent of the woodcut and one of the first to stress that each element used in the printing process--the paper, the ink, the typography--had its own character. His influence can be seen in Le Mercure de France.⁵¹

One of the most influential of these journals was La Revue blanche which was founded in Brussels in 1889 and then moved to Paris in 1891. Not only did its editors assume a major role in promoting original prints, they were also extremely influential as arbiters of taste and were sympathetic to the latest developments in all the arts. The art critic for this journal, Thadee Nathanson, tried to draw the attention of the public to the most promising young artists.⁵² He functioned more as an educator than as a critic, pointing out to the public the most interesting aspects of the art of his day.⁵³

In May 1893 La Revue blanche announced that beginning in July, the journal would be decorated with previously unpublished original prints. Vuillard, one of the Nabis circle, was the first contributor.⁵⁴ Vuillard's print and those following it were featured as bookplates. The following July they were made available for individual sale as numbered, signed prints. Albums containing all the prints featured that year were also sold. As a result La Revue blanche had considerable impact on the public; an appreciation of quality prints was no longer limited to a few connoisseurs.⁵⁵

In 1894 L'Ymagier was founded by Remy de Gourmont, with Alfred Jarry as co-editor. It glorified the woodcut. The first issue was described by Gourmont in the following terms: "Des images, et rien de plus, religieuses et

légendaires, avec ce qu'il faut de mots pour en dire le sens et convaincre par une notion, les inattentifs. Des images d'abord taillées dans le bois, cette matière à idoles, matière de si bon volonté."⁵⁶ Gourmont's primary source of inspiration was popular and "naive" art:

À côté et au-dessous de la littérature imprimée court le fleuve oral, contes, légendes, chansons populaires. Il y a aussi l'imagerie populaire aujourd'hui synthétisée dans la fabrique d'Epinal, hier florissant en trente villes, mais surtout à Troyes. Cette imagerie, feuilles volantes ou pages de livrets, est connue d'archéologues et de quelques amateurs: elle est, primordialement, notre sujet même, et tout le reste dans l'Ymagier ne viendra que par surcoit, ornement, source, objet d'étude ou de comparaison....

L'Image, a journal that first appeared in 1896, featured woodcuts as well as wood engravings. Organized by the 'Corporation française de la gravure sur bois,' it represented a wide range of styles of wood engraving. L'Image opposed the newer, more expedient methods such as photo-engraving in an attempt to preserve the more artistic and creative aspects of wood engraving. Though no one particular style was favored, those that did not disguise the special character of the wood were encouraged.⁵⁸

Felix Vallotton was a major contributor to many of these journals in the 1890s. In fact, Vallotton was the principal artist for La Revue blanche from 1894-1899, and his work appeared in several foreign publications as well, including The Chap Book of Chicago, Pan in Berlin, and The

Studio of London. Vallotton's work also appears in books by Jules Renard, Tristan Bernard, and Remy de Gourmont.⁵⁹

His 1891 prints, with their bold reduction of form to a striking pattern of black and white, were unlike anything done to that date in the woodcut medium. Free from the obvious eclecticism of the work of many of his contemporaries, such as Henri Rivière's "Japanizing," or the deliberate archaism of Emile Bernard, Vallotton's woodcuts were uniquely modern in both their subject matter and style.

Vallotton was also among the first to develop an approach to woodcutting sensitive to the inherent character of the technique, and he quickly became known as a leader in the woodcut revival. Vallotton's independence from convention and his contribution to the establishment of a new aesthetic for the medium were recognized and admired by his contemporaries, earning him Raymond Bouyer's praise in 1899 as the "Robespierre" of the woodcut revolution.⁶⁰

CHAPTER III
Vallotton: The Transitional Period

Felix Vallotton was born in Lausanne on the 28th of December, 1865, the year that Manet's Olympia was causing an uproar at the Paris Salon. He began his formal study of art while still in secondary school, as a student in a night class taught by Swiss painter Jean-Samson Guignard (1811-1897).⁶¹ After completing his secondary education in the spring of 1882, Vallotton left for Paris to pursue his artistic studies full time at the Académie Julian. Vallotton's teachers there were Gustave Boulanger, William Bouguereau, and Jules Lefebvre. All three were respected academic painters, who if conservative in outlook, did offer their students a thorough grounding in the basic techniques.⁶² Vallotton must have favorably impressed at least one of his teachers, for Lefebvre, in a letter to Vallotton's parents written in 1884, comments on the young student's diligence, adding that he had great promise, which might, in time, be fully realized.⁶³

Vallotton supplemented his education with regular visits to the Louvre. In his semi-autobiographical novel La Vie Meutrière, which was published posthumously in 1930, Vallotton describes his early experiences there: "Le Louvre me fut un éblouissement, et les jours que j'y passai furent des meilleurs et des plus nourris de mon existence."⁶⁴ He continues, describing his preferences in painting:

En peinture, Holbein et Leonard furent mes premières idoles; le côté volontaire et pénétrant de leur art concordait trop avec mes tendances personnelles pour qu'il en put être autrement....Rembrandt me prit le dernier, alors que je fus mieux averti des choses et plus conscient aussi des ressources d'un métier que j'ignorais....Je dégustai la matière de certains Courbets, et rien plus que la façon dont Ingres enserme la forme de son trait ne m'a fait subir la tiédeur d'un corps de femme et le poids d'un sein.⁶⁵

Vallotton's painting Portrait de Viellard, often referred to as the portrait of M. Ursenbach and now in the Zurich museum, was his first to be accepted for exhibition at the Paris Salon des Artistes Français in 1885. Its acceptance by the Salon must have been a boon to the young artist, for the Salon was still considered the official arbiter of taste.⁶⁶ If Vallotton's work satisfied the established aesthetic, the uncompromising honesty, the attention to minute detail, and the complete lack of pretense that characterize this painting reveal Vallotton's growing independence from the French academic tradition.⁶⁷

Two years later Vallotton painted the Portrait de Jasinski, en chapeau haut de forme, which is now at the Helsinki museum. The picture was exhibited at the 1887 Salon, where according to Hedy Hahnloser-Buhler, it aroused some controversy because of the novelty of making a stovepipe hat a central feature in a painting.⁶⁸ The critic Paul Budry even speculated that this painting ruined Vallotton's chances for winning the Prix de Rome.⁶⁹ Apparently, it did

contribute to the breakdown in relations between Lefebvre and his young student, the master interpreting this attempt at modernism as a cruel joke.⁷⁰

Vallotton, still unable to make his living as a painter, began to look for alternate sources of income. In 1888 he did portrait drawings of the theater director Catusse Mendes and the musician Edouard Lalo. Hahnloser-Buhler, in Felix Vallotton et ses amis, mentions that these drawings were subsequently published in Le Figaro, but as they have not been located since, this may not actually have been the case.⁷¹ During the years 1888-1889, Vallotton also produced etchings, reproductions of works by Velasquez, Rembrandt, and Millet.⁷²

Vallotton's struggle to make ends meet, his desire for recognition as an artist, and his capricious health wore away at his morale. In a letter written to his brother in 1889, Vallotton's discouragement is apparent: "Je suis parfois dans de telles débâcles que pourvu qu'on me parle de travailler, j'accepte....J'ai perdu l'espoir de trouver mieux; on me trouve toujours trop jeune; et on m'exploite en conséquence."⁷³

The following two years would not be much easier. Always looking for a way to supplement his income, Vallotton restored paintings and began to write for the Gazette de Lausanne.⁷⁴ In 1891, Vallotton produced his first woodcuts. The earliest of these, such as his Tête de Vielle Femme

(Fig. 3, VG 79) based on a drawing made in 1888,⁷⁵ and À Richard Wagner (Fig. 4, VG 81) are highly naturalistic. However, by the end of 1891, Vallotton began to move away from traditional modelling and perspective.

Certain features characteristic of Vallotton's mature style--the extreme simplification, the asymmetrical composition, and the use of contrasting blacks and whites and repetitive shapes to create a surface pattern--are evident in L'Enterrement (Fig. 5, VG 84), executed in late 1891.⁷⁶ It is a scene from a funeral, which though ostensibly serious, has a comic effect. The figures are broadly drawn, and their gestures of grief exaggerated. They have a curiously bloodless quality quite different from Vallotton's portraits of the same year, which reveal a deep respect for the subject matter. Ashley St. James suggests that L'Enterrement was inspired by Courbet's Funeral at Ornans.⁷⁷ However, in view of its humorous tone, such a relationship seems unlikely unless it was meant to be a parody of Courbet's work. Perhaps this apparent jibe at Courbet was Vallotton's contribution to the Symbolists' campaign against realism. One of the most outspoken advocates of this movement was Sâr Peladan, who was also the organizer of the Salon of the Rose + Croix, in which Vallotton exhibited a number of woodcuts, including L'Enterrement.⁷⁸ One of the aims of the Salon, as stated in Peladan's Salon de la Rose + Croix Regle et Monitoire, which was issued in 1891 as

a guide for artists interested in participating in the exhibition, was "to ruin realism, reform latin taste and create a school of idealist art."⁷⁹ It is difficult to see how Vallotton's woodcut L'Enterrement fits into Peladan's scheme, but as the Salon was fairly well known at the time, his participation probably offered the artist an opportunity to gain higher visibility and reflected his shifting aesthetic interests as well.⁸⁰

These early woodcuts soon brought Vallotton the recognition he longed for. In February, 1892, Octave Uzanne published an article titled "La Renaissance de la gravure sur bois. Un Neo-xylographe. M. Felix Vallotton" in L'Art et l'idée. In it, he identified Vallotton as one of the leaders in the movement to revitalize wood engraving:

Il m'a donc été fort agréable de voir récemment un jeune compositeur, M. Felix Vallotton, mettre en pratique des théories que me sont chères. Ce nouveau venu...s'est essayé bravement à porter sur bois ses inspirations, et, s'aidant du couteau et du canif plutôt que du burin, il a gravé sur des blocs de poirier tendre des scènes diverses de la vie contemporaine avec la candeur d'un xylographe du XVIe siècle...

...On trouve ici la réduction au dixième: ce ne sont que des silhouettes qui apparaissent taillées presque en ombres chinoises, mais n'y voyez vous pas quelle intensité de vie et de réalité égayée par l'humour spéciale de la gravure?--Cela n'est il pas plus plaisant, plus près de nous, plus artiste que ces affreux instantanés d'après, photographie pneumatique qui, désolent nos regards depuis plus de dix ans?⁸¹

The similarity between the new aesthetic established by Vallotton's woodcuts and that of his contemporaries, the Nabis and Toulouse-Lautrec, is already apparent. The influences that determined their artistic development, however, are easier to document than those which may have acted on Vallotton at this time. Unfortunately, his letters do not reveal much about his artistic experiences or attitudes towards the latest intellectual currents in Paris. However, it cannot be assumed that Vallotton was completely isolated from his cultural milieu.

From 1889 through 1891, there were a number of events which may have contributed to Vallotton's artistic development and led to the dramatic change of style first seen in his woodcuts produced in late 1891. 1889 was the year of the Universal Exhibition. Gauguin and the artists who worked with him at Pont Aven, including Emile Bernard and Maurice Denis, exhibited their works at the café Volpini, which was on the exhibition grounds. This was the first and only time that these artists, who called themselves the "Groupe Impressioniste et Synthétiste," would exhibit together. In addition to paintings, prints by Gauguin could be seen on request.⁸² These zincographs, in their limited scheme of blacks, grays, and whites, and the flattening and schematization of the design, presage Vallotton's work.

It is difficult to ascertain whether Vallotton actually saw Gauguin's prints. Rudolf Koella believes that they may

have been an inspiration to Vallotton.⁸³ However, Francis Jourdain, who knew Vallotton, doubts that the artist saw the exhibition, based on the fact that the art he produced in 1889 does not reveal Gauguin's influence in any way.⁸⁴

Gauguin's 1889 prints, such as Bretonnes a la Barrière (Fig. 6), resemble his paintings of the same period. There is a simplification of form and a flattening of space. Each figure or object is distinguished from the other by distinct outlines, the graphic equivalent of "cloisonnisme." These are quite different from Vallotton's prints, however. The range of half tones, though quite limited, gives the print a softness and a feeling of atmosphere totally absent in Vallotton's woodcuts. An undated woodcut by Emile Bernard titled Breton Women (Fig. 7), which because of its similar subject matter suggests it is roughly contemporary to Gauguin's print, is much closer to Vallotton's work in spirit. With its extreme simplification, bordering on abstraction, and its almost brutal vitality, this print seems a more likely model for Vallotton's woodcuts. While it is not known if the artist was familiar with Bernard's work before 1891, it is possible that he was aware of Bernard's journal Le Bois published in 1888. Bernard's work was also exhibited at the Barc de Boutteville gallery in December, 1891, an exhibition which Vallotton attended.⁸⁵

It was probably not until 1891 that Vallotton became familiar with the artistic activities of the Nabis. He may

not even have seen their work until their first exhibition at the Barc de Boutteville gallery at the end of the year, but as he participated in the Salon des Independants which took place in March, Vallotton may well have become acquainted with some examples of their art there.⁸⁶ The Nabis' aesthetic philosophy probably helped set the stage for Vallotton's graphic experiments. Perhaps the most significant of their theories is summarized in Maurice Denis' famous statement of 1890, which was published in Art et Critique: "Remember that a painting--before being a war horse, a nude, or some sort of anecdote--is essentially a flat surface covered with colors arranged in a certain order."⁸⁷ Vallotton's emphasis on two-dimensional design in even his earliest woodcuts, such as L'Enterrement, suggests that the artist, if not directly influenced by the Nabis at this stage in his development, was at least aware of their theories, and probably found inspiration in similar sources.

In 1893, Vallotton became officially associated with the Nabis, when he exhibited with them at their fourth exhibition at the Barc de Boutteville gallery. His friendship with Vuillard was probably established the same year, and he became a contributor to La Revue blanche in 1894. These associations were undoubtedly important in his subsequent artistic development in terms of suggesting new subject matter and providing commissions, but had little impact on Vallotton's style, which was essentially esta-

blished by the end of 1892.

Vallotton's relationship to Toulouse-Lautrec is not well documented. It seems that Vallotton did not actually work with him until late in 1893, when they collaborated on the weekly publication L'Escarmouche. However, in 1891 Vallotton praised Toulouse-Lautrec's work in articles for the Gazette de Lausanne. Considering they were both close friends of the artist Charles Maurin, it is possible that they knew each other then, if not before. According to Ashley St. James, Toulouse-Lautrec helped Vallotton obtain commissions and probably introduced him to the Nabis.⁸⁸ She also identifies Vallotton as a possible influence in Toulouse-Lautrec's subsequent shift towards using large areas of black in his lithographs.⁸⁹ Holst, in her thesis "Felix Vallotton's Intimités. 'Le Cauchemar d'un Érudit'" suggests that, of all his contemporaries, Toulouse-Lautrec's work is the closest to Vallotton's in their common interest in combining a decorative style with the subject matter of contemporary illustrators.⁹⁰

Some of the most exciting art works produced in 1891 were poster designs. Jules Cheret (1836-1933) initiated the vogue with his light-hearted and decorative posters. Vallotton admired his work, as his 1891 article on Cheret for the Gazette de Lausanne indicates: "Tout lui est joie, dessin, couleur...; il a mis de la gaieté dans la tristesse contemporaine, ses fantaisies crèvent la monotone grisâtre des

alignements utilitaires; les vieux murs de Paris en semblant rajeunis et enrubannés."⁹¹

Certain practical considerations, the need for clarity and legibility in particular, led to the use of flat planes of pure color and strong linear contours in poster design. These characteristics were compatible with the current aesthetic established with the Nabis.⁹² This new aesthetic was fully exploited by both Bonnard and Toulouse-Lautrec in their graphic work. Bonnard's France Champagne (Fig. 8) which was completed in 1891,⁹³ and Toulouse-Lautrec's poster of La Goulue Dancing at the Moulin Rouge, (Fig. 9) also of 1891, share a sense of drama and movement expressed through an asymmetrical composition and the use of the arabesque in the design. As posters, they would have been visible throughout Paris; it seems likely that Vallotton was aware of them at this time.

Both Bonnard and Toulouse-Lautrec were indebted to the Japanese print. Though by then Japonisme was a tradition nearly a half a century old, the actual use of Japanese elements in graphic art occurred only in a few isolated examples before the 1880s. In 1890 there was a comprehensive exhibition of Japanese art at the Ecole des Beaux Arts in Paris which included 1153 entries for prints, albums, and illustrated books.⁹⁴ This exhibit was to exert a considerable influence on the art of the Nabis.⁹⁵ An increase in interest in the various methods of color printmaking, which,

though known for more than twenty years, had not been widely used, also occurred at this time.⁹⁶ The efforts of Rivière and Lepère, along with the 1890 exhibition of Japanese art, probably contributed to the development of colour print-making.

Maxime Vallotton was the first to stress the impact of Japanese prints on Vallotton during this period. In his preface to the catalogue Vallotton and the Nabis (Kovler Gallery), Maxime Vallotton states:

My personal opinion is that my uncle, being very curious, was inspired by Japanese Masters and adapted their technique of working on plank wood (side-grain), thus tracing the shapes and cutting the non-printing areas with sharp knives. My reasoning is not only based on the similarity of execution but also the fact that he possessed at that time a collection of Japanese prints.⁹⁷

St. James elaborates on Maxime Vallotton's theory, adding that the 1890 exhibition of Japanese art at the Ecole des Beaux Arts might have been the turning point for the young artist.⁹⁸ Clearly, his choice of the woodcut over a more popular medium suggests that he had a specific end in mind--one best achieved by the particular means.

Because Vallotton himself gives us no clues, the reason for this significant shift in style is largely a matter of conjecture. To insist that any one thing alone was responsible for Vallotton's discovery of a new technique and style would be to deny that the artist could have discovered it by himself through experimentation. Doris Jakubec, co-editor

with Gilbert Guisan of Felix Vallotton. Documents pour une biographie et pour l'histoire d'une oeuvre, believes that Vallotton's new approach was the result of his independent exploration of an unfamiliar medium.⁹⁹ Certainly there are as many differences as there are similarities when Vallotton's woodcuts are compared to Japanese prints or the work of his contemporaries. However, even assuming that the woodcut medium itself determined Vallotton's style, the question of why he took it up in the first place remains unanswered. While the Japanese print seems a likely source of inspiration, particularly since Vallotton's first woodcuts were produced only a year after the major exhibition at the Ecole des Beaux Arts, the artist could also have been influenced by contemporary wood engravers. Vallotton's friends, Felix Jasinski and Charles Maurin, who both experimented in the medium, as well as the professional wood engravers, Henri Rivière and Auguste Lepère, are the most likely to have inspired Vallotton in this venture: the first two, because of their close relationship with the artist; the last because of certain similarities in style.

Felix-Stanislas Jasinski (1862-1901) was one of Vallotton's closest friends during the artist's early years in Paris. Though it is uncertain exactly when and where they first met, their probable point of contact was the Académie Julian.¹⁰⁰ As Vallotton's first portrait of Jasinski was executed in 1886, it seems likely that they were at least

well acquainted by that date. Jasinski was a highly skilled graphic artist who specialized in etching. His success in this field, for which he won wide recognition in the late 1880s, may have encouraged Vallotton to take up etching in 1887.¹⁰¹

The friendship between Vallotton and Jasinski could well have led to some artistic exchange. Leopold Wellisz, the author of Felix Stanislas Jasinski graveur. Sa Vie et son oeuvre, published in 1934, states that they shared similar views on art, including an admiration for Dürer and Holbein.¹⁰² In fact, they even collaborated on a project in the early 1890s, an engraving of a painting by the Polish painter Matejko. Unfortunately, due to technical and financial difficulties, this project foundered, and by 1893, their friendship began to disintegrate.¹⁰³ Jasinski's woodcuts, which are included in Wellisz's catalogue of the artist's work, are not dated, making comparison difficult. However, it can be inferred from the text that they probably do not date before 1890. Ballancourt la nuit (Fig. 10) is the most like Vallotton's in style. Boldly simplified, with sharp contrasts of black and white, this winter landscape is quite different in both technique and spirit from Jasinski's other prints. More typical woodcuts include his Self Portrait (Fig. 11) which has little in common with Vallotton's work, even early woodcuts such as his Self Portrait (Fig. 12, VG 82) of 1891. In Jasinski's work the quality of

the line is not firm, as it is in Vallotton's woodcut, and the drawing is much less controlled, resulting in an image which is psychologically intense, but, visually, lacks the elegance of Vallotton's approach. In view of these differences, it seems unlikely that Jasinski exerted any influence on Vallotton's artistic development after 1890. Conversely, the striking resemblance that Jasinski's Ballancourt la nuit shares with Vallotton's woodcuts suggests that they may have inspired this rather uncharacteristic work.

Charles Maurin (1854-1914) was also among Vallotton's closest friends during his early years in Paris. Vallotton undoubtedly got to know Maurin at the Académie Julian.¹⁰⁴ Letters dating from 1886, which appear in Felix Vallotton. Documents pour une biographie et l'histoire d'une oeuvre, indicate that their friendship was already firmly established by then.¹⁰⁵ Though primarily a painter, Maurin also experimented in the graphic arts. He achieved public acclaim for a brief period during the late 1880s, then sank into relative obscurity.

Though his actual contribution to Vallotton's artistic development is uncertain, Maurin did exert a considerable moral influence on Vallotton.¹⁰⁶ In their correspondence he encouraged the young artist to have confidence in himself and to be true to his values.¹⁰⁷ Vallotton also benefitted enormously from contact with Maurin's circle of friends that included Petrus Borel, a musician and the founder of the

Handel society, the sculptor Francois Carabin, and Toulouse-Lautrec. Through these new acquaintances Vallotton would meet Charles Cottet and Edouard Vuillard, who would in turn introduce him to the Nabis. Vuillard was to become Vallotton's life-long friend.¹⁰⁸

Edmond Jaloux was the first to suggest that Maurin was responsible for introducing Vallotton to woodcutting.¹⁰⁹ As Vallotton's mentor, it seems likely that Maurin had some influence on the artist's stylistic development as well. Vallotton's early woodcuts, his Tête de Vielle Femme (Fig. 3) of 1891, for example, are strongly reminiscent of Maurin's experiments in this medium, such as his Self Portrait (Fig. 13). While the date of Maurin's woodcut is not known, it may predate Vallotton's by a few years, based on the fact that Maurin's earliest woodcuts have been dated at around 1885.¹¹⁰ However, Vallotton soon began to move towards greater simplicity and the use of larger areas of pure black, as seen in his own Self Portrait (Fig. 12) produced late in 1891. At first glance Vallotton's woodcut and Maurin's Self Portrait are quite similar. They both have a rectangular format with the edges well defined, as if to suggest a frame, and each has his initials prominently displayed within the borders. The figures are placed in the immediate foreground, with a landscape behind. However, the way the figures and landscape are treated reveal important differences. Maurin's approach is more conventional, with a

greater degree of modelling and a wider range of tones from dark to light achieved through varying the density of the incised lines. Vallotton, in contrast, dramatically reduces the amount of modelling, leaving large areas of pure black, and boundaries, such as the line between sleeve and wall, are not differentiated. The landscape is reduced to a few immediately recognizable elements rather than generalized as it is in Maurin's self portrait. The overall flatness, which results from the intensity of the contrasts, differs markedly with Maurin's print, where the cross hatching gives an illusion of space, volume, and texture. If Maurin did influence Vallotton, it is clear that the latter did not depend very long on his friend's work as a model in the formulation of his new style. Also, it seems unlikely that Maurin's prints were the primary inspiration behind Vallotton's decision to take up woodcutting, considering the fact that about six years elapsed between Maurin's earliest experiments in this medium and Vallotton's first woodcuts.

Auguste Lepère's woodcuts date from about 1889, and like Vallotton's, are radically different from anything produced by contemporary European wood engravers up to that time. Julius Meier-Graefe links the two artists in his 1898 monograph on Vallotton, acknowledging the similarity in their approach to woodcutting. He suggests that what Lepère initiated in terms of a new technique and style and then abandoned as purely experimental, Vallotton took up and

developed, making it the basis of his particular aesthetic.¹¹¹ Lepère's established reputation, his knowledge of Japanese prints and printing methods, and his active role in the promotion of wood engraving, are qualities that would undoubtedly attract artists interested in perfecting their graphic skills. However, it is difficult to establish whether Vallotton knew Lepère, or was familiar with his work. Vallotton may have at least been aware of Lepère's experiments in Japanese woodcutting techniques.

A comparison of one of Lepère's woodcuts, La Convalescente, Madame Lepère (Fig. 14) of 1889,¹¹² and Vallotton's Self Portrait (Fig. 12) of 1891, reveals interesting parallels. Their compositions, characterized by high horizons, with the principal figures dramatically placed in the front plane, are the most striking common element. This eliminates the middle ground, flattening the image. Cate attributes these compositional devices in Lepère's work, which he considers one of the artist's most successful in capturing the feeling of Japanese prints, as having been inspired by Hiroshige.¹¹³ It is possible that Vallotton was influenced by Lepère--his advocacy of the woodcut and knowledge of Japanese prints would account for much that could not be explained through Vallotton's association with either Maurin or Jasinski. However, it is also conceivable that Vallotton, like many of his contemporaries, knew and was inspired directly by Japanese prints.

While it is important to acknowledge that many factors probably contributed to Vallotton's interest in the woodcut and his subsequent artistic development, the role of the Japanese woodblock print should not be underestimated. In addition to the technical similarities cited by Maxime Vallotton, both the subject matter and the style of Vallotton's prints have parallels in Japanese woodcuts. Still, the possibility that Vallotton was not directly inspired by Japanese prints, but rather, experienced them second hand through the work of his contemporaries, must be recognized. By the 1890s Japonisme was so deeply ingrained that it can also be difficult to determine what was intentional on the part of the artist and what evolved spontaneously out of a tradition of nearly forty years. These are important considerations, which must be taken into account when evaluating Vallotton's oeuvre. However, the artist's choice of woodcutting over another medium, such as lithography, and his unique application of this technique in the creation of a new style, cannot be fully explained in terms of secondhand influences. Japanese prints, which had attracted a great deal of attention in the late 1880s and early 1890s because of their appearance in several major exhibitions and a number of publications, are a logical precedent for Vallotton's woodcuts.

By the end of 1893 Vallotton's reputation was firmly established. Critics such as Thadee Nathanson, Felix Feneon,

and Roger Marx admired his woodcuts, and reviews of his work appeared in various journals, including La Revue blanche, Journal des artistes, and L'Art litteraire. Judging by the quality of the artists who participated, including Toulouse-Lautrec, Gauguin, Bonnard, Vuillard, and Auguste Lepère, Vallotton was already recognized as one of the leading printmakers of his day.

Vallotton produced most of his woodcuts between 1892 and 1899, after which he made painting a priority. Until then, woodcuts were Vallotton's primary source of income. His intended audience is reflected in the avant garde publications he worked for--a number of his prints reveal a sympathy for left wing or anarchist views.¹¹⁴ However, most of Vallotton's work is not overtly political. Major themes include street scenes drawn from everyday life in Paris, domestic drama based on the life of the middle class, character portraits, alpine landscapes, and bathing women.

While these were subjects that had interested artists of the previous generation, such as Degas, as well as his contemporaries, Toulouse-Lautrec and the Nabis, Vallotton's tendency to blend a certain realism with a decorative style sets him apart. This is particularly evident when Vallotton ventures into Toulouse-Lautrec's "demi monde." For example, in his portrait of the music hall singer Yvette Guilbert of 1894 (Fig. 15), Vallotton neither idealizes nor exaggerates the performer's features. Instead, the artist simply elimi-

nates the superfluous details and accents the most characteristic. Its simplicity and lack of pretense contrasts sharply with Toulouse-Lautrec's version (Fig. 16), a gouache executed in the same year. In the latter the emphasis is on conveying a subjective and instantaneous impression of Yvette Guilbert in performance. Toulouse-Lautrec's arbitrary distortion of reality and his delight in the grotesque result in an image as theatrical as the singer herself. In comparison to Lautrec's flamboyant and expressionsitic style, Vallotton's manner seems matter of fact, and his technique controlled and precise.

Vallotton's approach also differs from that of the Nabis in that he does not present a mystical or romantic view of the world. Even those closest to Vallotton, Bonnard and Vuillard, tend to enhance the scenes they record, imbuing them with warmth and emotion. Vallotton, on the other hand, remains detached. This apparent objectivity is often tinged with irony, as seen in his woodcut Les Petites Filles (Fig. 17) of 1893 where one of the little girls strikes a deliberately seductive pose. In contrast, Vuillard's painting Two Little Girls (Fig. 18) executed in 1891, with its simple, flattened forms and sunny palette, evokes the carefree innocence of childhood. While Vallotton and Vuillard clearly shared similar formal interests, and frequently dealt with the same kind of subject matter, Vallotton's concern with relating a specific reality distinguishes him

from his colleague.

Underneath Vallotton's cool, matter of fact approach, though, is a certain sadness, a sympathy for the underdog. This is revealed in the subjects Vallotton chooses. As Bernard Dorival stated in his introduction to the catalogue for the 1966 exhibition of Vallotton's work at the National Museum of Modern Arts in Paris, "trop d'enfants, d'humbles, de victimes de la société se rencontrent dans sa peinture et, plus encore dans ses bois, pour que nous ignorions que leur faiblesse trouvait en lui un complice sympathique."¹¹⁵ Even in series such as his Intimités of 1897, which exposes the hypocrisy in the relations between the sexes, there is the feeling that Vallotton identifies with the situations he portrays. It is society, not the individual, of which Vallotton is critical.

Vallotton's interest in social commentary links him with the popular 19th century tradition of satirical drawings and cartoons. In fact, Vallotton produced illustrations and cartoons throughout his career as a means of supplementing his income, thus participating directly in this tradition. While in Vallotton's woodcuts there is much greater emphasis on formal concerns than in his illustrative work, where the narrative assumes a primary role, many parallels exist between the two. In his woodcuts the narrative quality is still important, and in many cases is accentuated by the inclusion of caption-like titles.¹¹⁶ For

example, in the prints Le Mensonge and L'Argent (Figs. 54 and 56, VG 188 and 192) from the Intimités series, the titles underline the basic theme of deceit and hypocrisy through their juxtaposition with seemingly innocent scenes. Without titles, these images are benign; with them they take on a sinister connotation. Also, there is evidence to suggest that Vallotton drew on popular images, using them as "raw material" for a number of his works. For example, Theophile Steinlen's illustration, La Femme au Chat of 1896, portrays a naked woman playing with a kitten on her bedroom rug, an image which has a close parallel in Vallotton's La Paresse (Fig. 19), which was executed the same year. While all the elements in Steinlen's drawing are present in Vallotton's woodcut, the basic character of the image is transformed from an essentially anecdotal scene in Steinlen's version to one which is strongly evocative of sensual languor.¹¹⁷

In conclusion, Vallotton undoubtedly found inspiration in the work of the illustrators and wood engravers of his day, but his aesthetic approach clearly had its origins in broader artistic trends. Japonisme, in particular, was an important impetus for the Nabis and Toulouse-Lautrec, who were pursuing an aesthetic similar to Vallotton's at the same time the artist was experimenting with a new woodcut style. It was a significant factor in Vallotton's artistic development as well, not only suggesting a certain aesthetic

direction, as it had for the Nabis, but also demonstrating the potential of the original woodcut to the artist.

CHAPTER IV

The Japanese Print: Sources and Impact

While Hedy Hahnloser-Buhler, in her book Felix Vallotton et ses amis, states that Vallotton never concealed the fact that Japanese prints influenced him,¹¹⁸ neither Vallotton's letters nor articles dating from the 1890s contain significant references to them. The one exception is a review of an exhibition at the Salon des Peintres-Graveurs for the Gazette de Lausanne (May 1892) in which Vallotton was critical of Henri Rivière's colored woodcuts as too dependent on the Japanese:

Chez les "Peintres graveurs"...M. Henri Rivière s'y révèle même d'une originalité bien particulière; ses types en couleurs sont intéressants...Pour être sincère, il faudrait dire que cette originalité n'est basée que sur la copie servile des belles planches japonaises, depuis l'optique même qui n'est pas celle de notre race, jusqu'aux procédés, logiques lorsqu'il s'agit de rendre cette optique, et faux pour toute autre. C'est un parti à prendre, paraît-il; il faudra voir japonais désormais. Le malheur est que les vrais Japonais, fussent-ils médiocres, le feront mieux que les meilleurs d'entre nous.

Vallotton's disdain for Rivière's openly imitative style is not surprising; in the 1890s many critics emphasized the assimilation of Japanese artistic principles rather than the superficial copying of its motifs. For example, in 1891 Frederic Cousot wrote:

...avant que nous n'eussions emprunté des Chinois et des Japonais leur façon si exacte de l'observer et de le traduire dans la réalité vivante, nous

paraissions ne le tenir que pour un vaste magasin d'accessories, qui nous devait fournir quelques sujets décoratifs simplement flatteurs, quelques motifs pleins de grâce...¹²⁰

In other words, being able to "see Japanese" was considered the only effective means of capturing the essence of Japanese art. If Vallotton suggests that Europeans would never do as well as the Japanese in this respect, his own attempts at woodcutting show that he was not indifferent to the challenge.

It seems likely that Vallotton's attitude towards Japanese art, like that of his contemporaries the Nabis, had its roots in Gauguin's synthetism. This relationship is critical in understanding Vallotton's Japonisme. According to Ursula Peruchi-Petri, Edouard Dujardin was the first to link Japanese art and symbolism in an article on the "cloisonnisme" of Emile Bernard and Paul Gauguin in La Revue Indépendante of 1888.¹²¹ While Japanese artistic conventions had long been seen as "primitive", this association invested Japanese art with an additional philosophical dimension. Certain features of Japanese art, such as the distortion in the drawing and the flattening of form acquired a new significance for artists working in the late 1880s and early 1890s. Gauguin and his followers at Pont Aven initiated this trend, making these elements part of their distinctive new style. Although not derived exclusively from the Japanese, since medieval art was another important source, this approach owes much to the Japanese print.

While Japanese design had an enormous impact on both painting and printmaking in France in the late 19th century, its influence is first seen mainly in the use of Japanese compositional devices. For example, the Impressionists used unusual vantage points, the cropping of figures, and asymmetrical compositions to give a sense of spontaneity to their art. However, there was a continuing preoccupation with Renaissance concepts of perspective, volume, and proportion. Certain features of Japanese art, such as the flattening and simplification of form and the stylized drawing, attracted few adherents until the late 1880s.¹²² The reasons for this situation are not clear, though artists may have either decided that these elements did not suit their particular expressive needs or found themselves uncomfortable with such a different concept of beauty. Unfortunately, few artists working in the late 19th century have revealed their feelings about Japanese design. It can be established from existing accounts, written by art critics during the 1870s and 1880s, that while Japanese art was generally admired, its artistic conventions were difficult for Europeans to accept.¹²³

Many theories were developed in an attempt to explain the peculiarities of the Japanese aesthetic. Some critics, such as Paul Dalloz, argued that physiological differences in the Japanese affected their vision, with the result that they actually saw things as if viewed from the wrong end of

a pair of opera glasses! Theodore Duret suggested that the bright light and clear atmosphere of Japan caused objects to appear flat and colors more vivid.¹²⁴ Van Gogh shared this misconception; his trip to the South of France was motivated by the desire to find a quality of light comparable to that of Japan.¹²⁵

The collector and critic Louis Gonse noticed that in Japanese art, keen observation of nature did not necessarily result in its imitation. Gonse pointed out that the Japanese did not work directly from nature and stressed the role of memory in the artistic process:

...si vous concentrez votre attention sur votre sujet et la mémoire entre en jeu au point de vous permettre de le posséder complètement, vous donnerez au rendu de votre dessin une justesse, une intensité, une vie, vous lui imprimerez un caractère de simplicité et de synthèse, et aussi une allure décorative que vous ne sauriez atteindre.¹²⁶ si vous avez l'objet constamment sous les yeux.

In Gonse's view, memory acted as a positive force which served to go beyond superficial reality to capture the essence of the subject.¹²⁷ Ary Renan also subscribed to this theory but placed particular emphasis on the interplay between penetrating observation and the ability to retain a mental image. He believed that the product of this interaction revealed a truth which the eye alone could not apprehend.¹²⁸ In this context, Japanese artistic conventions were seen as the graphic expression of an innate sensibility.¹²⁹

These theories attempted to resolve the apparent contradiction between the European conception of the Japanese as being close to nature and the lack of naturalism in their art.

Other theories were based on the popular notion that Japan's culture was primitive and its people childlike and thus more intuitive in their approach to art. The following passage by Ary Renan reflects this particular interpretation:

Le Japonais est artiste comme un doux enfant, comme un enfant bien né, candide et joyeux. Il a la faculté d'aimer, observer et de rire que les races vieilles ou usées perdent dans la préoccupation des siècles. Un fétu l'amuse--et nous, nous marchons dessus sans le voir. Il ouvre les grands yeux intelligents devant la splendeur de la Nature.¹³⁰

Implicit in such a description is the characterization of Western culture as old and worn-out; its people as having lost the capacity to respond to the world with the simplicity of children.

Gauguin must have been sympathetic to these interpretations. His admiration of "primitive" art was based on the idea that it was inherently purer, free from the influences that had corrupted Western art. Gauguin appreciated and was inspired by Japanese art, particularly Japanese drawing, for similar reasons.¹³¹ In his journal Avant et Après, Gauguin wrote: "Hokusai draws freely. To draw freely is not to lie to oneself."¹³² Gauguin's search for a technique that

allowed him to transcend the ordinary and visible to express the essence of his experience, led to the use of Japanese elements in his work.¹³³

Gauguin may have been introduced to Japanese prints by his friend Emile Bernard as early as 1886.¹³⁴ By 1888 their influence is visible in his work. For example, in the painting Vision after the Sermon of 1888, Gauguin skillfully combines Japanese elements with a Breton setting and a religious theme. While the heavy outlines and the brilliant colors are reminiscent of medieval stained glass, the cropping of the figures in the foreground, the absence of shadows, and the strong diagonal created by the tree trunk recall Japanese woodblock prints. The wrestling figures are drawn directly from Hokusai's Manga.¹³⁵ However, it is Gauguin's interest in depicting both the real and the visionary, which he achieves through a deliberately unnaturalistic style, that is significant. The picture is reduced to its simplest elements, with the distortion of perspective, form, and color underlining the psychological aspect of the event.

Gauguin's Japonisme, however, goes beyond translating Japanese motifs into contemporary terms. He recognized the expressive potential in the distortion of line and form that made Japanese art seem strange, even ugly to European critics. It is difficult now to imagine what a revolutionary concept this was at the time.

The Nabis shared Gauguin's enthusiasm for Japanese art, for they also considered it to be a more direct expression of the essence of things and the emotions they evoked.¹³⁶ However, the Nabis went even further, emphasizing form as the primary component in the artistic process. No doubt, Japanese prints contributed to the development of this viewpoint.

As early as 1889, a year before Denis' famous article appeared,¹³⁷ the main elements of the Nabi aesthetic are apparent in his work. Denis' woodcuts, in particular, reveal Japanese influence. One example is the illustration he did for Paul Verlaine's Sagesse (Fig. 20). Reduced to a simple scheme of black and white, the emphasis is on the decorative. The scene, though it reads clearly as a figure in a forest, is also a pattern. Its two dimensionality is accentuated through the crowding and cropping of the figure and the trees.¹³⁸

Similar spatial effects characterize Vuillard's first print, The Sower (Fig. 21), a lithograph designed in 1890 as a program for the Theatre Libre. While The Sower has precedents in the work of Van Gogh and Millet, the emphasis on the frontal plane, the calligraphic style and the vertical format of the lettering, and the way the picture is "framed" on one side reveals Japanese influence.¹³⁹ Cate suggests that its format may have been borrowed from a print like the Reunion Portrait of a Tea Society Member (Fig. 22); a type

of print available in France at that time.¹⁴⁰ A possible model for the figure, with its unusual pose, is Hokusai's "Shrine-guardian painting a torii column" (Fig. 23) from Hokusai Shashin Gafu (1814). Illustrations from this album were reproduced in France as early as 1861.¹⁴¹

Another of Vuillard's early works, The Seamstress (Fig. 24), is also inspired by Ukiyo-e. Colta Feller Ives believes it dates from 1892-1893 because of its strong similarity to a print by Bonnard from that period.¹⁴² Unlike The Sower, which is conceived of in primary linear terms, this print illustrates Vuillard's technique of reducing a scene to a mosaic of different patterns and textures. The combination of woodcutting and lithography in this print is also a distinctive feature. Ives suggests that both the introduction of woodcutting into the process and the treatment of the subject matter point to Japanese influence, possibly that of Harunobu.¹⁴³

Like Vuillard, Bonnard also drew on Japanese art during the first years of 1890s, as evidenced by Bonnard's 1893 lithograph, Family Scene (Fig. 25), which Cate likens to an Utamaro.¹⁴⁴ Bonnard acknowledged his debt to Ukiyo-e prints saying: "These unprivileged images taught me that color could express everything, without having to call on modeling or relief to help it out. It became clear to me color, all by itself, could convey light, convey form, and convey character. Values need not be added."¹⁴⁵

Bonnard was also indebted to the Japanese in his use of the white of the paper as a design element. This is seen in his set of lithographs Quelques aspects de la vie de Paris (Fig. 26) of 1895.¹⁴⁶ Bonnard's color lithograph Little Laundress (Fig. 27) of 1896 shows how completely the artist had absorbed Japanese design principles, capturing the essence of the scene with a minimum of means. The limited range of color, the flattened forms and the diagonal composition are all elements found in Japanese prints. Ives suggests that the figure was drawn from a reproduction (Fig. 28) which appeared in Le Japon Artistique in 1891.¹⁴⁷ While Bonnard's Laundress does resemble the Ukiyo-e image in some respects, it also demonstrates how Bonnard successfully integrated foreign elements into his style to create something truly original.

As with Vuillard, Japanese prints played an important role in the development of Bonnard's personal style. For these artists, the decorative quality of Ukiyo-e provided a departure point in their own search for a style that expressed their aesthetic philosophy. While it was the grace, wit, and the delight in the ordinary found in many Japanese prints that attracted Bonnard and Vuillard, it was their expressive distortion and dynamic compositions that appealed to Toulouse-Lautrec. Hokusai and Sharaku, in particular, were influential in the development of Toulouse-Lautrec's style, the first because of his detailed examination of the

many aspects of movement,¹⁴⁸ the latter, for his development of a unique approach to portraiture.¹⁴⁹ Toulouse-Lautrec's first poster, La Goulue Dancing at the Moulin Rouge (Fig. 9) of 1891, combines both elements in a powerful synthesis.

Other works by Toulouse-Lautrec that reflect Japanese influence include the posters executed in 1893, Le Divan Japonais (Fig. 29) and Aristide Bruant dans son Cabaret (Fig. 30). The first Cate compares to a Kiyonaga because of its subtle coloring based on soft tones of yellow and gray, and the sinuous and elegant form of the woman in the foreground, which brings to mind Kiyonaga's feminine ideal.¹⁵⁰ The overall flatness of the image, achieved through extensive cropping and radical simplification of form, is also reminiscent of Ukiyo-e prints. The resulting spatial ambiguity creates a feeling of immediacy and excitement, as the viewer is drawn into the scene. Aristide Bruant dans son Cabaret has a precedent in Sharaku's actor prints. The striking resemblance between Lautrec's lithograph and Sharaku's Ichikawa Komazo II as a Minase Munesume (Fig. 31) suggests that the latter may have been the model for Lautrec's print. Both figures are seen from behind, with their left shoulders tilted towards the picture plane and their heads turned to reveal the profile. The treatment of the clothing is also similar, particularly in the way that the fullness of the garments creates a broad rounded shoulder and sleeve line. Even their facial expressions are not

unlike. However, while the facial expression and the attitude of the figure in Sharaku's print refer to a specific role in Japanese theater rather than to the individual playing it, Lautrec's image is a vivid character portrait.¹⁵¹

The distinctive style and subject matter of Vallotton's first woodcuts link him with his contemporaries Toulouse-Lautrec, Bonnard, and Vuillard. These artists' early works, such as the 1891 posters by Toulouse-Lautrec and Bonnard, and Vuillard's program design The Sower of 1889 as well as his paintings from the same period, have many features in common with Vallotton's prints. These include the subject matter, which dealt mainly with daily life in the city, the trend towards simplification and flattening of form, the predominance of curvilinear elements, the interplay of positive and negative to create a surface pattern, and, frequently, the introduction of writing into the composition--features also characteristic of Ukiyo-e prints.

Japanese prints obviously played a major part in the formulation of these artists' new styles. While mutual influences may have contributed to the development of this common aesthetic, it is significant that each artist also extracted something different from Japanese art that distinguishes his work from that of his contemporaries, and which suggests firsthand knowledge of Japanese prints. For example, Toulouse-Lautrec made a unique application of their

expressive distortion and unusual color schemes in his lithographs; Bonnard experimented with new formats, based on the Japanese screen and the vertically composed pillar print, and created a feminine image that owes much to Ukiyo-e; and Vuillard was inspired by the surface patterning characteristic of Japanese art, making it a key element in his work. There is little doubt that Vallotton's choice of the woodcut and of certain subjects, such as his series of mountain landscapes and his set of tiny woodcuts depicting bathers, neither of which has a precedent in the work of his contemporaries, were also directly inspired by Japanese prints. It is possible that these prints were the single most important source and perhaps the primary inspiration for Vallotton's first woodcuts.

Vallotton had many opportunities to acquaint himself with Ukiyo-e prints. While previous studies, such as those by Ashley St. James, tend to emphasize the 1890 exhibition of Japanese art at the Ecole des Beaux Arts as the principal source of information on Japanese prints for Vallotton,¹⁵² there were several other exhibitions and publications that appeared during the 1880s and early 1890s which the artist could also have seen. For example, in 1883 an exhibition was organized by Louis Gonse, which included a variety of Japanese artworks from the leading collections in Paris; Gonse's comprehensive two-volume study L'Art Japonais appeared the same year, events which meant that Japanese art was no

longer the exclusive domain of scholars and collectors.¹⁵³ Vallotton may not have seen the exhibition, but he could well have encountered the book.¹⁵⁴ As the chapter on "Les Estampes" included several paragraphs on the Japanese method of woodcutting and printing, it could have provided the artist with useful information. Exhibitions held in 1887 and 1888 also featured Japanese prints. The 1887 exhibition, organized by Van Gogh and held at the Cafe Tambourin, was the first in Paris devoted entirely to Ukiyo-e prints.¹⁵⁵ The second, "Exhibition historique de l'art de la gravure au Japon," was staged by Samuel Bing at his shop at 22 rue de Provence.¹⁵⁶

It is difficult to ascertain whether Vallotton saw any of these exhibitions. However, his participation in the 1888 "Exposition Internationale de blanc et de noir," which included over 50 Japanese prints from Bing's collection, suggests that Vallotton was aware of Japanese prints from that point on, and had possibly met, or at least knew of Samuel Bing at that time. This could have served to direct the young artist to other sources of information on Japanese prints, such as the book by Louis Gonse, as well as other exhibitions and publications and perhaps even Bing's shop.¹⁵⁷ 1888 was also the year that Pierre Loti published his novel Madame Chrysanthème, which, though it presented an inaccurate picture of Japan, was widely read, and could have stimulated Vallotton's interest in Japanese art, just as it

had Van Gogh's.¹⁵⁸ The Universal Exhibition of 1889, which included Japanese prints,¹⁵⁹ could have been seen by Vallotton as well.

The 1890 exhibition at the Ecole des Beaux Arts was one of the most comprehensive to that date, with over 1,000 entries for prints, illustrated books, and collections. The catalogue was divided into two parts, with a chronological listing of the principal artists represented and a summary of the history of the Ukiyo-e print from the early 17th century through the mid-19th century. The catalogue also gave a detailed description of the Japanese woodcut technique. This may, as St. James points out, have been an important source of information on the woodcut technique for Vallotton.¹⁶⁰ It also included comments on the impact of Ukiyo-e prints and a discussion of the expressive character of the style, its principal components, and usual subject matter.

Samuel Bing, who organized the exhibition, was also involved in numerous other efforts to promote the Japanese print. His shop, long a meeting place for Japanophiles, became a forum for artists and collectors to exchange ideas and information. Bing also held monthly dinners which a select group of collectors and interested friends attended to show recent acquisitions and discuss Japanese art in general.¹⁶¹ Le Japon Artistique, a journal published in French, English, and German which appeared on a monthly

basis from 1888 to 1891, was another of Bing's projects. Each issue included articles by leading art critics and authorities on Japanese art such as Ary Renan and Theodore Duret and was illustrated with quality reproductions of Japanese prints, paintings, textiles, and ceramics.

The aim of this publication, as stated by Bing in the introduction, was to provide the best examples of Japanese art and decoration for the benefit of the general public, as well as for artists and craftsmen interested in learning from the Japanese. He pointed out the features of Japanese prints that might be applied to European art and design, such as their emphasis on the decorative, their apparent freedom from convention, and the fact that all objects and scenes, no matter how humble, were considered worthy subject matter. Bing also stressed the need to follow the Japanese example and make nature the point of departure for all design. At the same time, he warned against imitation, urging careful study of Japanese art to find its underlying principles.¹⁶²

In his introduction, Bing set the tone for the articles that were to follow. Le Japon Artistique complemented his efforts to establish a new aesthetic which culminated in the Art Nouveau style. It is also significant as a reflection of the general sentiment towards Japanese art around 1890 and as a possible source of raw material for artists working at that time. However, the immediate impact of this journal, as

well as of Bing's other activities, is difficult to evaluate. St. James suggests that Le Japon Artistique not only had a general influence on Vallotton, but that it may also have furnished him with specific models. She cites Hokusai's view of a "Goods Shop" (Issue 34, PL CCH) as a likely source for Vallotton's Le Bon Marché (VG 116), Toyokuni's Nocturnal Reverie (Issue 33, PL CAC) for Le Beau Soir (VG 98), and Kuniyoshi's Le Suicide (Issue 33, PL CBI) as the possible inspiration for Vallotton's woodcut of the same title.¹⁶³ While the relationship between these works, like that mentioned earlier between Bonnard's Little Laundress (1896) and a figure by Harunobu which also appeared in Le Japon Artistique, cannot be firmly established, these prints by Vallotton were clearly inspired by Japanese woodblock prints.

Perhaps the most convincing evidence of Japonisme in Vallotton's work are the woodcuts themselves. Though in the 1890s Vallotton's prints were seen by some critics as a revival of 15th century woodcuts in spirit,¹⁶⁴ their technique, style, and subject matter are much closer to the Japanese. It is difficult to account for this apparent contradiction; both the prevailing attitude towards Japan, and Vallotton's unique approach to Ukiyo-e prints must be taken into consideration.

In the late 19th century Japan was thought to be still in its Golden Age, much as Europe was supposed to have been

in the 15th century.¹⁶⁵ This image frequently led to comparisons between the art of Japan and medieval Europe as having certain things in common.¹⁶⁶ Elements such as the strong contours and the simplification and flattening of form characteristic of Vallotton's woodcuts and the medium of the woodcut itself might suggest either medieval or Japanese prototypes to a 19th century critic, depending on where his affinities lay. However, there are also important differences between the two aesthetics. One of the most significant is that 15th century woodcuts are conceived of in primarily linear terms, while Vallotton follows the Japanese method, which emphasizes the interplay between positive and negative shapes to define form.

The fact that Vallotton worked exclusively in black and white might also have led critics to see a similarity between his prints and medieval woodcuts. It should be noted that Japanese woodcuts executed in the shiro-nuki (white-line) technique, prints imitating suiboku-ga (Indian ink painting), and sketchbooks such as Hokusai's Manga were also black and white. Siegfried Wichmann compares the way Vallotton manipulated the black and white in his prints to the shiro-nuki technique, where the dense black ground at once unifies the picture and animates the contrasting whites.¹⁶⁷ He also cites Gauguin and Bernard as having used the technique.¹⁶⁸ Mitsuru identifies prints imitating suiboku-ga as a possible model for Vallotton's woodcuts, though, because

of their rarity, he believes that Hokusai's Manga is a more likely source.¹⁶⁹ Indeed, there is no mention of either the shiro-nuki technique or sukiboku-ga in articles on Japanese art dating from that period, nor is there evidence that examples existed in private collections.¹⁷⁰ Hokusai, however, was from the outset the most popular of the Japanese artists known at that time and his Manga among the best known works.¹⁷¹ According to Louis Gonse, a copy was even owned by the Bibliothèque Nationale.¹⁷²

Vallotton's use of large areas of pure black and white could be an intentional exaggeration of the sumi brush work which is expertly captured in woodcut sketches such as Hokusai's Manga.¹⁷³ Certainly, Vallotton achieves the spritely and animated quality of Hokusai's work with a comparably economical use of line. However, it is possible that he got the idea of reducing form to a flat black and white pattern from Japanese color prints. According to Francois Jourdain, Vallotton often worked from photographs.¹⁷⁴ A photograph or even a black and white reproduction of a Japanese print could, through the reduction of its tones to shades of gray, black, and white, suggest to the artist a different approach to the woodcut with a further simplified scheme of pure black and white. Vallotton often juxtaposed the two, allowing the boundary between them to define the form, much as large areas of pure color are set off again unprinted areas for a similar effect in Japanese prints.

Most of the illustrations in Le Japon Artistique and all of them in Gonse's book were in black and white; no doubt this was the case for other publications as well.

Vallotton's technique of woodcutting also seems to have been based on the Japanese method. As Maxime Vallotton pointed out, Vallotton cut with a knife parallel to the grain of the wood rather than perpendicular to it, as European wood engravers had been doing for over a century. This could, in itself, determine the aesthetic, for with woodcutting it is impossible to achieve the amount of detail or render shadings easily obtained with wood engraving. However, the surviving preparatory drawings indicate that the process of simplification and reduction began well before any cutting was undertaken. This can be seen in the drawings for Le Mensonge of 1897 (Fig. 52 a and b). The resulting woodcut (Fig. 52c; VG 188) is free of the superfluous detail found in the drawings, but the basic idea remains intact. Vallotton clearly had a definite image in mind before committing anything to paper.

The lack of final preparatory drawings suggests that Vallotton also used the Japanese method of placing the final drawing face down on the woodblock as a guide for cutting. Thus the final drawing would be destroyed in the process of carving the image. The drawings that have survived, while similar to the woodcuts, are not identical. This technique was described in detail in Gonse's book on Japanese art

published in 1883, as well as in the catalogue for the 1890 exhibition of Japanese art at the Ecole des Beaux Arts and the May 1890 issue of Le Japon Artistique.¹⁷⁵

Japanese prints probably influenced Vallotton's choice of subject matter as well. Vallotton's series of seven mountain scenes of 1892, for example, could have been inspired by works such as Hokusai's 36 Views of Mount Fuji.¹⁷⁶ Stylistically, there are also similarities, both in the way the compositions are handled, and in the general simplification and schematization of form. For example, in Vallotton's woodcut Le Jungfrau (Fig. 31, VG 90) space is conceived of in three distinct planes much as it is in Hokusai's "Minobu River" (Fig. 33) from the 36 Views of Mount Fuji. Another print from this series which Vallotton's woodcut parallels, "Inume Pass in Kai Province" (Fig. 34), has a similar composition, with a strong diagonal indicating the near foreground and a high point of view. The steep diagonal in the foreground, like that in Hokusai's mountain scene, serves both to "frame" the view, and to create a visual tension with the background. The treatment of the clouds, however, is much more like those seen in Hokusai's "The Lake at Hakone in Sagami province" which repeats a long-standing convention in Japanese art.¹⁷⁷

Le Glacier du Rhone (Fig. 34, VG 89), another of Vallotton's mountain views, may have been inspired by Hokusai's sketches of rock formations (Fig. 36) which appear in the

Manga.¹⁷⁸ Here Vallotton concentrated on a small section of the ice flow; the overall darkness of the print, the steep diagonals, and the agitated white lines create an ambiguous but menacing image. In contrast, Le Mont-Rose (Fig. 37, VG 105) is all light and airiness. Much of the paper is left unprinted, with the effect that the upper section seems to float in mid-air. Similar means are used in the Utamaro's "Monochrome Landscape" (Fig. 38) from the album The Silver World of 1890. As in Le Jungfrau, the immediacy of the front plane breaks up the flow of space and flattens the image.

Vallotton also executed two seascapes which were probably inspired by Japanese models as well. Le Beau Soir (Fig. 39, VG 98) of 1892, which St. James compares to Toyokuni's Nocturnal Reverie (Fig. 40),¹⁷⁹ could have an alternate source in Hokusai's "A daimyo musing on a lost love" (Fig. 41) from the series One Hundred Poems Explained by the Nurse. They are similar both in terms of their compositions, in which mountains, sea, and beach form distinct horizontal bands, and in their quiet, contemplative mood. Vallotton has simplified his scene even further, eliminating superfluous details and thus heightening the sensation of reverence before nature. La Mer (Fig. 42, VG 112), while it has no identifiable precedent in Ukiyo-e prints, probably could not have been conceived of without their example. This woodcut demonstrates how Vallotton conveys the essence of a scene by focusing on its major elements, in this case, the

sun and the sea. It has the strange, almost surrealistic quality of some of Kuniyoshi's prints, such as "Shin Yoshiwara" (Fig. 43) from Famous Spots in Edo.

Vallotton's series of ten woodcuts, Les Petites Baigneuses (VG 117-126) of 1893, are perhaps the most closely related of Vallotton's woodcuts to Hokusai's Manga. The figures, though extremely simplified, seem very alive. Like Hokusai's figures, they are not idealized; rather, the emphasis is on capturing the most natural and characteristic poses of these bathers as they play in the water, relax on the beach, or get caught in a storm. In spite of the small size of these woodcuts--they range from under two to two and a half inches--each tells a complete story.¹⁸⁰ If different from the Manga in terms of format, Hokusai's vignettes being informally scattered on a full sized page, Vallotton's woodcuts and the individual groups found in the Manga are similar in their narrative quality. The theme itself could have been suggested by Hokusai's sketchbook as well, for he represented bathers on several occasions. In certain cases Vallotton may have borrowed directly from Hokusai's work, such as in Baigneuses Étendues sur L'Herbe (Fig. 44, VG 119), where the figure lying on her stomach and kicking up her legs resembles one from a page in the Manga (Fig. 45, lower left corner). Vallotton must have considered this series important for he exhibited them at the fifth Exhibition of Impressionist and Symbolist Painters at Le Barc de

Boutteville Gallery in 1893.

The theme of daily life in the city was to occupy both Vallotton and the Nabis throughout the 1890s. While the theme itself was not new to French art, both the choice of subject matter and the style of their prints suggest Japanese influence. Of particular note are Vallotton's woodcuts Le Coup de Vent (Fig. 46, VG 145) and L'Averse (Fig. 47, VG 149), both of 1894, which repeat subjects quite popular in Ukiyo-e prints.¹⁸¹ Hokusai included several humorous sketches of people caught in a gust of wind in the Manga (Fig. 48 a and b). The billowing dresses and swirling patterns in Vallotton's print also recall Kuniyoshi's Night Scene on the Hatcho Embankment (Fig. 49). However, Vallotton carries the theme even further by eliminating all background elements, emphasizing the effects of the wind on the figures, and stressing their opposition by contrasting the white dust stirred up by the wind, which dominates the right side of the print, and the dark forms of the women bending from its force. L'Averse is reminiscent of prints such as Kunisada's "Showers on the Way Home" (Fig. 50) from The Six Month Fuji, but again Vallotton concentrates the image by extensive cropping of the borders, creating a uniquely vivid impression of a sudden shower in the city.

La Manifestation (Fig. 51, VG 110), dating from 1893, has certain parallels in Hiroshige's work. While the subject matter is uniquely Parisian, the composition of La Mani-

festation has features in common with some of Hiroshige's prints. For example, in two street scenes by Hiroshige, "Shimmei Shrine and Zojoji [Temple]"(Fig. 52) and "Shiba; Night view, Saruwaka Street"(Fig. 53) the diagonal and a high viewpoint are used to create a sense of depth. In the latter the exaggerated use of perspective is very much like that employed in Vallotton's print to express movement and receding space. The way the diagonal divides the picture plane into two parts in Vallotton's woodcut, concentrates most of the detail in the upper two thirds; the lower right-hand corner is left empty, accentuating the feeling of movement away from the viewer. In Japanese prints similar compositional devices are used, with negative areas offsetting printed areas. A second version of the woodcut in which the upper right corner becomes the focus shows how Vallotton experimented to obtain the maximum effect. While such extensive cropping enhances L'Averse, here it detracts from the desired impression of a group of demonstrators scurrying away from the police.

In the mid-1890s Vallotton took up a new theme, the intimate interior. While this was undoubtedly inspired by Bonnard and Vuillard, who had been dealing with this subject for several years, Vallotton's unique treatment of the theme reveals the continuing influence of Ukiyo-e. In La Paresse (Fig. 19, VG 169) of 1896, for example, the high viewpoint, cropped edges, and the rich play of patterns are all remini-

scent of Japanese prints. His figure, far from being erotic in the Western tradition of the nude, is unidealized, even a bit clumsy. It is very much in the spirit of Vallotton's series Les Petites Baigneuses of 1893 and may be based on one of Hokusai's figures identified earlier in connection with Baigneuses Étendues sur L'Herbe.

Vallotton's 1897 series, Les Intimités, also shows Japanese influence, but as in La Paresse, it is not the subject matter but its handling that recalls Ukiyo-e prints. For example, the treatment of the wallpaper in Le Mensonge (Fig. 54c, VG 188) creates a striking decorative pattern as well as suggesting a wall in the background. Preparatory drawings (Fig. 54 a and b) showing a more illusionistic rendition of space, with the corner clearly defined, reveal the process of design. In the final version, the only allusion to this spatial relationship is the picture in the upper right corner.¹⁸² Wichmann compares the way the wall is handled in Vallotton's print with the treatment of the window grille in Kozuke Discovered by Samurai Lanterns (Fig. 55) by Kunisada. Both are given equal importance to the other parts of the picture, functioning both as a decorative element and as a descriptive feature.¹⁸³

L'Argent (Fig. 56, VG 192), also from the Intimités series, uses another device found in Japanese prints to add drama to the scene. As in certain actor and pillar prints, a large area of empty space sets off the asymmetrically placed

figures. Cate, in his discussion of L'Argent, cites two examples of this in Japanese art--The Actor Nakamuro Noshio II (Fig. 57) by Shunei and Girl with Cat (Fig. 58) by Harunobu--as illustrating this technique.¹⁸⁴ While the exaggerated asymmetry and the large amount of black in Vallotton's woodcut are unusual in Japanese prints, there are examples which more closely parallel Vallotton's work than those identified by Cate. Masanobu's "A Parody of Yang Kuei Fei and Hsuan Tsung: Ageya Jundidan" (Fig. 59), for instance, is similar to Vallotton's print both in terms of its composition and the subject matter. Harunobu's "Girl Viewing Plum Blossoms at Night" (Fig. 60), with its black background, is also a possible precedent for L'Argent. In Vallotton's print, however, the use of black creates a somewhat sinister mood that underlines the psychology of the event. As the title implies, this is not an ordinary romantic encounter, for money is the topic of conversation. The man, his hand raised in an almost supplicatory manner, is trying to reason with the woman, who appears to hesitate. The tension inherent in the situation is visually reinforced by the extreme asymmetry and the unrelieved expanse of black, which covers more than two thirds of the print. The woman, dressed in white and illuminated by the window, is the only spot of lightness in the scene. She seems to be on the verge of being engulfed by the shadows from which her companion is barely distinguishable.

Mention should be made of Vallotton's designs framing poems which date from 1894 and 1897 (Fig. 61, VG 141). This format, which also appeared in Le Japon Artistique (Fig. 62) may be derived from that source.¹⁸⁵ This is further evidence that Vallotton found inspiration in this periodical.

Even to the end of his career as a printmaker, Vallotton's woodcuts reveal Japanese influence. Two notable examples are Feu d'Artifice (Fig. 63, VG 208) and Le Trottoir Roulant (Fig. 64, VG 203) both of 1901. In the first, the basic subject matter resembles Hiroshige's "Fireworks at Ryogoku" (Fig. 65) from One Hundred Views of Famous Places in Edo; the lower third is simply transformed from a landscape into a sea of faces illuminated by the display. As in Hiroshige's print the fireworks themselves are depicted off centre, forming an oval shape cut off by the edge of the paper. Le Trottoir Roulant is a variation on the Japanese bridge theme. One possible source for this print is Utamaro's Above the Ryogoku Bridge (Fig. 66). As in L'Averse the extreme cropping compresses the image, in this case to emphasize the sense of crowding on the moving sidewalk.

While Vallotton's debt to the Japanese print is obvious, it is clear that he did not feel constrained by their example. Rather he used them as inspiration, or a departure point for his own aesthetic experiments.

CHAPTER V
Conclusion

While today Vallotton's woodcuts may not seem all that revolutionary, their impact on his contemporaries must not be underestimated. In 1891 his work stood apart as a dramatic and innovative use of the woodcut medium. As early as 1907, however, Vallotton's work had begun to appear somewhat trite because his technique of contrasting black and white had become commonplace. Gardner C. Teall commented on this problem in 1907 in his article "The Unusual Woodcuts of Felix Vallotton":

Now we are used to the products of Aubrey Beardsley and his apostles, their disciples and all followers of the bizarre in black and white, but at the time Vallotton began putting forth his woodcuts,¹⁸⁶ nothing of the sort had been seen in France.

During the 1890s Vallotton's influence was considerable. By the time Gauguin produced his first woodcuts in 1894, Vallotton's reputation as a pioneer of a new woodcut aesthetic was established. Charles Chassé, in his book The Nabis and their Period, states that Vallotton's contribution to the revival of wood engraving was second only to that of Gauguin.¹⁸⁷ Another great innovator in this technique, Edvard Munch, did not take up woodcutting until 1896.¹⁸⁸ There is evidence to suggest that Vallotton's work may have inspired Munch, both in his decision to take up woodcutting and in his move towards using large areas of pure black and

white, as seen in his lithograph The Death Chamber of 1896.¹⁸⁹ Other artists indebted to Vallotton include Beardsley and Nicholson, who also made contrasting blacks and whites a major element of their style, and Kandinsky and Kirchner, who apparently took up woodcutting soon after seeing Vallotton's work.¹⁹⁰

Vallotton is also an important transitional figure in the evolution of the modern woodcut. According to Peter Selz, the author of German Expressionist Painting, Vallotton's work represents a turning point in the development of the modern woodcut, as he was "the first printmaker whose concept of design was closely related to the direct cutting technique." The acceptance of this technique, in which the design is developed specifically for the medium of the woodcut, rather than being derived from a drawing or another work of art, depended on several factors. The symbolist tenet that the "idea" could be effectively expressed in any medium combined with an increased demand on the part of the public for affordable works of art probably contributed a great deal. Perhaps equally significant, the general enthusiasm for Japanese prints fostered the recognition that "popular" art could also have artistic merit and thus encouraged both artists and the public to accept the woodcut as a viable means to produce original art works.

Vallotton and his contemporaries the Nabis developed an aesthetic that emphasized many features which are also found

in Japanese prints. While it is impossible to say whether these prints contributed directly in the formulation of their theories, it is clear that Ukiyo-e was often a point of departure for their art. No doubt these prints were seen as embodying the principles which these artists considered the basis of their approach. Considering the early date of Vallotton's first experiments in the woodcut, it seems likely that the Japanese print was a significant factor in his early artistic development, perhaps more important than the influence of the Nabis, who, in 1891, were just beginning to be recognized as a group. Vallotton's mature woodcut style also reveals a debt to the Japanese, particularly in his use of large areas of black and white to create a surface pattern and in his emphasis on line or contour. Until the end of his career as a printmaker at the turn of the century, when Vallotton turned his full attention to painting, Japanese prints were an important source of inspiration to the artist.

Japanese prints probably appealed to Vallotton for several reasons. Their appeal probably lay partly in the widely held belief that these images were the product of a culture still in its "Golden Age". Japanese art was seen as having the qualities which European artists and critics alike found lacking in their own art. As Vallotton's aesthetic concerns shifted away from the traditional academic approach towards a Symbolist mode, he must have been at-

tracted to an art so highly regarded by his contemporaries and so different from anything produced in Europe up to that time. Also, because Ukiyo-e was recognized to be a popular art form. Vallotton may have considered it to be an alternative to the work of European illustrators and wood engravers as a source of "raw material" for his woodcuts.

Most important, these prints suggested a new aesthetic approach based on two dimensional design, expressive distortion of form, and the dramatic manipulation of spatial elements. However, rather than adopting Japanese motifs wholesale, Vallotton selected those elements which best suited his expressive ends. Certain artistic conventions typical of Ukiyo-e, such as the traditional representation of interior space through diagonals, were not used by the artist. Nor did Vallotton experiment with color printmaking, which sets him apart from many of his contemporaries, who, inspired by the example of the Japanese woodblock print, sought to reproduce its unusual color schemes. The emphasis on line and contour in Japanese prints, on the other hand, must have had a special significance for Vallotton, for he saw line as the essential component in art. As he argued later in his semi-autobiographical novel La Vie Meurtrière, line could be as evocative as color:

J'avis observé, au cours de maintes discussions, que les peintres et même les sculpteurs semblaient dénier à la ligne toute valeur autre qu'évocatrice de silhouettes, architecturale par conséquent. Selon eux, la couleur, en donnant aux objets ou

êtres représentés leur qualité de substance et leur pulpe, avait seul pouvoir d'éveiller le désir des sens. Comme si le fléchissement d'une hanche ou d'un sein n'était pas aussi suggestif en son strict contour que les nuances, fussent-elles infinies, de la peau!¹⁹²

Vallotton put this idea into practice in his graphic work. Line or contour is an essential feature of his woodcut style, serving not only to define form but having decorative and symbolic functions as well. However, Vallotton's style is not linear; while based on line, it is the interplay of the resulting shapes that gives his woodcuts their visual force. Vallotton could well have derived this technique from Japanese prints or from black and white photographs of these prints, in which the interplay between shapes would be emphasized through the reduction of tones to a limited range of grays, blacks, and whites. But Vallotton carried it a step further. By reducing and simplifying form to a flat-tened pattern of black and white, the effect of each line, each contour is intensified through contrast.

In a similar manner, Vallotton often took a single motif found in Japanese prints and exaggerated it to the point where it became the dominant feature, such as in L'Argent with its extreme asymmetry and L'Averse where the cropping pushes the image towards abstraction. This process of reduction and intensification is the basis of Vallotton's woodcut art, and reveals a great deal about how the artist assimilated outside influences.

If Vallotton's work is not strongly reminiscent of Ukiyo-e, it is probably because the artist consciously avoided revealing his sources. Vallotton's criticism of Henri Rivière for his dependence on Japanese models is evidence of the artist's distaste for obvious and indiscriminate borrowing from the art of other cultures. Still, Japanese prints were undeniably an important source of inspiration to Vallotton and his woodcut style is based to a large extent on the selection and manipulation of specific elements found in them. Vallotton's ability to translate these elements into his own terms demonstrates his understanding of the principles behind them and his innate artistic skill.

FOOTNOTES

CHAPTER 1

¹ Octave Uzanne, "La Renaissance de la gravure sur bois. Un Neo-xylographe. M Felix Vallotton," L'Art et l'idée (Feb. 1892), pp. 113-119.

² Julius Meier-Graefe, Felix Vallotton (Paris: Edmond Sagot; Berlin: J.A. Stargardt, 1898).

³ Ibid., pp. 12-13.

⁴ Elisa Evelt, The Critical Reception of Japanese Art in Late 19th Century Europe (Ann Arbor: UMI Research Press, 1982), p. 20.

⁵ Ashley St. James, "Felix Vallotton: The Nabi Years" (Ph.D. Dissertation, Courthauld Institute, 1983), p. 40.

⁶ Hedy Hahnloser-Buhler, Felix Vallotton et ses amis (Paris: Editions A. Sedrowski, 1930), pp. 139-140.

⁷ Maxime Vallotton in The Graphic Art of Vallotton and the Nabis (Chicago: Kovler Gallery, 1970), p. 5. Unfortunately, the contents of his collection of Japanese prints cannot be reconstructed.

⁸ Japonisme: Japanese Influence on French Art 1854-1910, edited by Gabriel P. Weisberg and published in 1975, is one of the best of these general studies. While Vallotton is accorded only a few paragraphs, this work places the artist and his contemporaries in proper art historical perspective. Supplementing the discussion is a section showing types of Japanese prints available during this period. Klaus Berger's Japonismus in der Westlichen Malerei 1860-1900, and Siegfried Wichmann's Japonisme, The Japanese Influence on Western Art in the 19th and 20th Centuries, both of 1980, devote several pages each to the discussion of Japonisme in Vallotton's work.

CHAPTER II

⁹ Claude Roger-Marx, Graphic Art of the 19th Century (London: Thames and Hudson, 1962), p. 82.

¹⁰ Ibid., p. 233.

¹¹ Ibid., p. 235.

- 12 Claude Roger-Marx, La Gravure Originale en France de Manet à nos jours (Paris: Editions Hyperion, 1939), p. 56.
- 13 Roger-Marx, Graphic Art, pp. 233-235.
- 14 Douglas Percy Bliss, A History of Wood Engraving (London and Toronto: J.M. Dent and Sons Ltd., 1928), pp. 1-2.
- 15 Imre Reiner, Woodcut/Wood Engraving, A Contribution to the History of the Art (London: Publix Publishing Co. Ltd.), p. 15.
- 16 Roger-Marx, Graphic Art, p. 234.
- 17 Translated and quoted in Ibid., p. 233.
- 18 Ibid.
- 19 Jean Cassou, "The Climate of Thought" from The Sources of Modern Art, trans. Katherine M. Delaveney and H. Leigh Farnell (London: Thames and Hudson, 1962), p. 16.
- 20 Ibid., p. 17.
- 21 William Morris, "The Worker's Share of Art," in William Morris: Selected Writings and Designs, edited by Asa Briggs (Hammondsworth, Middlesex, England: Penguin Books, 1962), pp. 141-142.
- 22 Nello Ponente, The Structure of the Modern World, 1850-1900, trans. James Emmons (Geneva: Skira, 1965), p. 137.
- 23 Roger-Marx, Graphic Art, p. 238.
- 24 Eugenia W. Herbert, The Artist and Social Reform, France and Belgium, 1885-1898 (New Haven: Yale University Press, 1961), p. 198
- 25 Harold Alfred Needham, Le Développement de l'esthétique sociologique en France et en Angleterre au XIX^e siècle (Paris: H. Champion, 1926), p. 167.
- 26 Ibid., p. 166.
- 27 Herbert, p. 191.

28 See Anne Coffin Hanson's "Popular Imagery and the Work of Edouard Manet," in French Nineteenth Century Painting and Literature, edited by Ulrich Finke. (Manchester: Manchester University Press, 1972), pp. 133-163; and Meyer Shapiro's "Courbet and Popular Imagery, an Essay on Realism and Naiveté," Journal of the Warburg and Courthauld Institutes, vol. 3-4, pp. 164-191.

29 Quoted in Roger-Marx, Graphic Art, p. 234.

30 See Gabriel P. Weisberg, "Felix Bracquemond and Japanese Influence in Ceramic Decoration," Art Bulletin (Sept. 1969), pp. 277-280.

31 Evelt, pp. 74-75.

32 Ibid.

33 Ibid., p. 25.

34 Ibid., p. 91.

35 Ibid.

36 Roger-Marx, pp. 233-234.

37 Quoted in Ibid., p. 234.

38 Ibid., p. 235.

39 Ibid.

40 Ibid.

41 Phillip Dennis Cate, "Japanese Influence on French Prints 1883-1910," in Japonisme: Japanese Influence on French Art 1854-1910 (Rutgers University Art Gallery and The Walters Art Gallery, 1975), p. 86.

42 Roger Avermaete, La Gravure sur bois moderne de l'Occident (Vadux): Quarto Press, 1977), p. 14.

43 Roger-Marx, Graphic Art, p. 236.

44 Nikolaus Pevsner, Pioneers of Modern Design, From William Morris to Walter Gropius (New York: The Museum of Modern Art, 1949), p. 50.

45 Quoted in Ponente, Structure of the Modern World, p. 147.

- 46 Pierre Gusman, La Gravure sur bois en France au XIX^e siècle (Paris: Editions Albert Morange, 1919), p. 41.
- 47 Ibid., p. 42.
- 48 Roger-Marx, Graphic Art, pp. 169-170.
- 49 François Chapon, "L'Art graphique et les revues," Art de France, II (1962): 307.
- 50 Roger-Marx, Graphic Art, p. 235.
- 51 Chapon, "L'Art graphique et les revues," pp. 307-308
- 52 Arthur Basil Jackson, La Revue Blanche, 1889-1902. Origines, Influences, Bibliographie (Paris: M.S. Minard Lettres Modernes, 1960), p. 68.
- 53 Ibid., p. 64.
- 54 Ibid., pp. 68-69.
- 55 Chapon, "L'Art graphique et les revues," p. 307.
- 56 Quoted in Ibid., p. 308.
Translation: "Pictures and nothing else, religious and legendary, with just enough words to express the meaning and convince with one idea the inattentive. First images carved in wood, that matter of idols, material of such good will."
- 57 Quoted in Ibid.
Translation: "Alongside and below printed literature runs the oral river, tales, legends, popular songs. There is also popular imagery synthesized today in the factory at Epinal, yesterday flourishing in thirty cities, but especially at Troyes. These images, loose sheets of paper or booklets, known by archaeologists and some enthusiasts, are, primordially, our subject, and all the rest in L'Ymagier only comes by addition, ornament, source, or object of study or of comparison."
- 58 Gusman, La Gravure sur bois, p. 43.
- 59 Gilbert Guisan and Doris Jakubec, Felix Vallotton, Documents pour une biographie et pour l'histoire d'une oeuvre (Lausanne and Paris: La Bibliothèque des arts, 1973), vol. I, p. 216.

60 Raymond Bouyer, "Les Graveurs sur bois de fil au canif," L'Estampe et l'affiche, December 15, 1899, p. 277.

CHAPTER III

61 Jacques Monnier, Felix Vallotton (Lausanne: Editions Rencontre, 1970), p. 20.

62 Ibid.

63 Guisan and Jakubec, vol. I, p. 28.

64 Felix Vallotton, La Vie Meutrière (Geneva and Paris: Editions des trois collines, 1946), p. 54.

Translation: "The Louvre was a dazzling sight, and the days I spent there were among the best and most enriching of my existence."

65 Ibid., pp. 55-56.

Translation: "In painting, Holbein and Leonard were my first idols, the deliberate and penetrating side of their art agreed too much with my personal tendencies for it to be otherwise....An appreciation of Rembrandt came last, once I was better informed about things, and also more aware of a craft about which I knew nothing....I savored the subject matter of some Courbets, and nothing more than the way in which Ingres defined form with line made me experience the warmth of a female body and the weight of a breast."

66 Guisan and Jakubec, vol. I, p. 15.

67 Francis Jourdain, Felix Vallotton (Geneva: Editions Pierre Cailler, 1953), pp. 76-77.

68 Hedy Hahnloser-Buhler, Felix Vallotton et ses amis (Paris: Editions A. Sedrowski, 1936), p. 33.

69 Ibid., pp. 33-34.

70 Ibid.

71 Guisan and Jakubec, vol. I, pp. 47-48.

72 Ibid., pp. 116, 230.

73 Quoted in Ibid., pp. 61-62

Translation: "I am sometimes in such desperate straits that if someone offers me work, I accept....I have lost hope of finding anything better; they always find me too young; and as a result, take advantage of me."

- 74 Ibid., pp. 76-77.
- 75 Maxime Vallotton and Charles Goerg, Felix Vallotton. Catalogue Raisonné de l'oeuvre gravé et lithographié (Geneva: Editions Bonvent, 1972), p. 97.
- 76 Ashley St. James, "Vallotton as Printmaker," in The Graphic Art of Felix Vallotton (University of California, Los Angeles: The Grunewald Graphic Arts Foundation, 1972), no pagination.
- 77 Mary Anne Stevens. The Graphic Work of Felix Vallotton 1865-1925. (Arts Council and Pro Helvetica Foundation, 1976), p. 26.
- 78 Robert Pincus-Witten, Les Salons de la Rose + Croix 1892-1897 (London: Picadilly Gallery, 1968), no pagination.
- 79 Quoted in Ibid.
- 80 Ashley St. James, "Felix Vallotton: The Nabi Years," (Ph.D. Dissertation, Courthauld Institute, 1983), p. 76.
- 81 Octave Uzanne, "La Renaissance de la gravure sur bois: Un Neo-xylographe. M. Felix Vallotton." L'Art et l'idée (February 1892), p. 118.
 Translation: "I was therefore very pleased to see recently a young graphic artis, M. Felix Vallotton, put into practice theories which are dear to me. This newcomer... bravely tried to show his inspirations through his woodcuts, and with the aid of a knife or a pocket knife more often than with a burin, he has engraved various scenes of contemporary life, on blocks of soft pear wood with the candor of a sixteenth century wood engraver....One finds here simplification to the tenth degree: these are nothing but silhouettes which almost appear carved like Chinese cutouts, but don't you see the intensity of life and reality enlivened by the special humour of engraving?--Is it not more pleasant, closer to us, more artistic than those awful snapshots taken from photographs which have afflicted our vision for over ten years?"
- 82 George Heard Hamilton, Painting and Sculpture in Europe 1880-1940 (New York: Penguin Books, 1972), p. 117.
- 83 Rudolf Koella, Felix Vallotton. Bilder, Zeichnungen, Graphik (Winterthur: Kunstmuseum Winterthur, 1978), p. 31.
- 84 Jourdain, p. 41.

- 85 St. James, "Felix Vallotton: The Nabi Years," p. 64.
- 86 Bonnard, Vuillard et les Nabis 1888-1903 edited by Bernard Dorival and Agnes Humbert. (Paris: Musée national d'art moderne, 1955), p. 11.
- 87 Maurice Denis, Du Symbolisme au classicisme. Theories. (Paris: Hermann, 1964), p. 33.
- 88 Ashley St. James, Vallotton: Graphics (London: Ash and Grant, 1978), p. 9.
- 89 Ashley St. James, Vallotton: Dessinateur de Press (Paris: Chene, 1978), no pagination.
- 90 Lise M. Holst, "Felix Vallotton's Intimités: 'Le Cauchemar d'un Érudit'" (Master's Thesis, Oberlin College), p. 19.
- 91 Quote in Guisan and Jakubec, vol. I, p. 76.
Translation: "All his work is joy, drawing, and color...; he has put gaiety into the present-day sadness, his fantasies break through the grayish monotony of the utilitarian building lines; the old walls of Paris seem rejuvenated and beribboned.
- 92 Hamilton, pp. 116-117
- 93 Bonnard, Vuillard et les Nabis, p. 11.
- 94 Colta Feller Ives. The Great Wave, the Influence of Japanese Woodcuts on French Prints (New York: The Metropolitan Museum of Art, 1974), p. 9.
- 95 Bonnard, Vuillard et les Nabis, p. 10.
- 96 Cate, p. 56.
- 97 Maxime Vallotton, The Graphic Art of Vallotton and the Nabis (Chicago: Kovler Gallery, 1970), p. 5.
- 98 St. James, "Vallotton as Printmaker," in The Graphic Art of Felix Vallotton (Los Angeles: Grunewald Graphic Arts Foundation, University of California, 1972), no pagination.
- 99 Conversation with Doris Jakubec, June 1982.
- 100 Guisan and Jakubec, vol. I, p. 40.
- 101 St. James, "Felix Vallotton: The Nabi Years," p. 32.

102 Leopold Wellisz, Felix-Stanislas Jasinski graveur. Sa vie et son oeuvre (Paris: Les Editions G. Van Oest, 1934), p. 16.

103 Guisan and Jakubec, vol. I, p. 81n.

104 Ibid., p. 30.

105 Ibid.

106 Ibid.

107 Hahnloser-Buhler, pp. 66-67.

108 Monnier, p. 26,

109 Jourdain, p. 79.

110 Holst, p. 11.

111 Meier-Graefe, p. 13.

112 Cate, p. 56 and p. 66n.

113 Ibid., p. 57.

114 See Robert and Eugenia W. Herbert, "Artists and Anarchism: Unpublished Letter of Pissarro Signae and others -I," Burlington Magazine, Nov. 1960, pp. 473-482 and Anne-marie Springer, "Terrorism and Anarchy: Late 19th-century Images of a Political Phenomenon in France," Art Journal, Summer 1979, pp. 261-266.

115 Bernard Dorival, Vallotton (Paris: Musée nationale d'art moderne, 1966), no pagination.

Translation: Too many children, humble people, and victims of society appear in his painting, and even more in his woodcuts, for us not to notice that their weakness had found a sympathetic ally in him."

116 Holst, p. 17.

117 Ibid. p. 20.

CHAPTER IV

118 Hahnloser-Buhler, pp. 139-140.

119 Felix Vallotton, "Les Petits Salons," Gazette de Lausanne, May 6, 1892.

Translation: "At the 'Peintres Graveurs'...M. Henri Rivière is revealed with a rather peculiar originality, his color designs are interesting..to be sincere, it must be said that this originality is based only on the servile copying of the beautiful Japanese woodblocks, because the optical system itself is not that of our race, for the method, logical when concerned with rendering those optics, and false for all others. It's a decision to be made, it seems; one will have to see Japanese now. The unfortunate thing is that the real Japanese, no matter how mediocre, do it better than the best among us."

120 Quoted in Evett, p. 106.

Translation: "...before we had borrowed from the Chinese and the Japanese their way of observing and of translating it into living reality, we seemed only to take their art to be a great storehouse of accessories, which should have provided us with some simply pleasing decorative subjects, some graceful motifs...."

121 Ursula Perucci-Petri, "Les Nabis et le Japon" in Japonisme in Art, an International Symposium Organized by the Society for the Study of Japonisme (Committee for the Year 2001 and Kodansha International Ltd., Tokyo, 1980), p. 261.

122 One notable exception is Manet, who consistently flattened and simplified form, probably partly due to the example of Japanese prints.

123 Evett, p. 97.

124 Ibid., pp. 31-33.

125 Rewald, p. 344.

126 Louis Gonse, "L'Art Japonais et son influence sur le goût européen," Revue des arts décoratifs, April 1898, p. 106.

Translation: "...If you focus your attention on your subject, and memory comes in to play to the point where it allows you to master it completely, you will give to the rendering of your drawing an integrity and intensity, a life, you will impress upon it a character of simplicity and of synthesis, and also a

decorative appeal which you would be unable to achieve if you constantly had the object in front of your eyes."

- 127 Evett, pp. 50-52.
- 128 Ibid., p. 57.
- 129 Ibid., p. xv.
- 130 Quoted in Ibid., p. 43.
 Translation: "The Japanese is artistic like a sweet child, like a well born child, candid and joyful. He has the ability to love, observe, and laugh which the old or worn out races lose in the preoccupation of centuries. A straw amuses him--whereas, we step on it without seeing it. He opens large, intelligent eyes before the splendor of Nature."
- 131 Ibid., p. xv.
- 132 Quoted in Ives, p. 107.
- 133 Evett, p. 67.
- 134 Ives, pp. 96-97.
- 135 Ibid., p. 107.
- 136 Ursula Perucci-Petri, p. 261.
- 137 See above, p. 33.
- 138 Cate, p. 103.
- 139 Ibid., p. 64.
- 140 Ibid., pp. 69 and 77.
- 141 Evett, p. 3.
- 142 Ives, pp. 67-68.
- 143 Ibid., pp. 68-69.
- 144 Cate, p. 63.
- 145 Quoted in John Russell, Vuillard (Greenwich, Conn.: New York Graphic Society Ltd., 1971), p. 24.
- 146 Cate, p. 63.

- 147 Ives, p. 57.
- 148 Siegfried Wichmann, Japonisme, the Japanese Influence on Western Art in the 19th and 20th Centuries (New York: Harmony Books, 1981), P. 67.
- 149 Ives, p. 90.
- 150 Cate, pp. 64-65.
- 151 Wichmann, pp. 68-69.
- 152 St. James, "Vallotton as Printmaker," no pagination. While first identified as a factor in Vallotton's artistic development in this essay, the problem of Japonisme in his work is discussed in greater detail in St. James' later publications.
- 153 Evett, p. 14.
- 154 See below, p. 69.
- 155 Yvonne Thirion, "Le Japonisme en France dans la seconde moitié du XIX^e siècle, à la faveur de la diffusion de l'estampe Japonaise," Cahiers de l'association internationale des études françaises (1961), p. 128.
- 156 Evett, p. 20.
- 157 St James, "Felix Vallotton: The Nabi Years," p. 41.
- 158 Evett, p. 134, 35n.
- 159 Ives, p. 9.
- 160 St James, "Felix Vallotton: The Nabi Years," pp. 40-41.
- 161 Evett, p. 146 4n.
- 162 Samuel Bing, "Programme" in Le Japon Artistique, (May 1888), p. 5.
- 163 St James, "Felix Vallotton: The Nabi Years," p. 46.
- 164 Gilbert Guisan and Doris Jakubec, Felix Vallotton. Documents pour une biographie et pour l'histoire d'une oeuvre (Lausanne and Paris: La Bibliothèque des arts, 1973), vol. 1, p. 233. Vallotton's writings also support this view (see above p. 27). However, Vallotton's admiration for artists such as Holbein and Durer, which he shared with many of his contemporaries, including Maurin and Toulouse-

Lautrec, does not necessarily imply that his art is based on 15th and 16th century woodcuts.

- 165 Evett, p. 40.
- 166 See above, p. 15.
- 167 Wichmann, p. 70.
- 168 Ibid., p. 50.
- 169 Sakamoto Mitsuru, "The Westernization of 'Ukiyo-e' at the end of the Tokugawa Era" in Japonisme in Art, an International Symposium Organized by the Society for the Study of Japonisme (The Committee for the Year 2001 and Kodansha International Ltd., Tokyo, 1980), p. 24.
- 170 Evett discusses this in detail, see chapter titled "A Survey of Availability," in her book The Critical Reception of Japanese Art in Late Nineteenth Century Europe (Ann Arbor: UMI Research Press, 1982).
- 171 Evett, p. 26.
- 172 St. James, "Felix Vallotton: The Nabi Years," p. 273.
- 173 Mitsuru, Japonisme in Art, p. 24.
- 174 Jourdain, p. 17. Meier-Graefe also mentions that Vallotton worked from photographs.
- 175 St. James, "Felix Vallotton: The Nabi Years," p. 159.
- 176 Ibid., p. 184.
- 177 Muneshige Narazaki, Hokusai "The Thirty Six Views of Mount Fuji", English adaptation by John Bester (Tokyo: Kodansha International, 1968), p. 83.
- 178 Cate, p. 59.
- 179 See above, p. 65.
- 180 St James, Graphics, p. 28.
- 181 Ibid., p. 29.
- 182 Holst, p. 64.
- 183 Wichmann, p. 72.
- 184 Cate, pp. 59-60.

- 185 Ibid., p. 94.
- 186 Gardner C. Teall, "The Unusual Woodcuts of Felix Vallotton," The Craftsman, vol. XII, 1907, p. 161.
- 187 Charles Chassé, The Nabis and Their Period, translated by Michael Bullock (London: Lund Humphries, 1965), p. 124.
- 188 Peter Selz, German Expressionist Painting (Berkeley and Los Angeles: University of California Press, 1957), p. 63.
- 189 Werner Timm, The Graphic Art of Edvard Munch, translated by Ruth Michaelis-Jena (New York Graphic Society Ltd., 1969), p. 27.
- 190 St. James, "Vallotton: Graphics," p. 16.
- 191 Selz, p. 63.
- 192 Vallotton, La Vie Meutrière, p. 58.
Translation: "I had noticed, in the course of many discussions, that painters and even sculptors seemed to deny that line had any value other than as a means to suggest outlines, and that it was architectural in effect. According to them, color, in giving the objects and beings represented their quality of substantiality and their essential character, had alone the power to arouse the senses. As if the curves of a hip or of a breast were not as suggestive because its precise contour as the shadings, be they infinite, of flesh!"

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Fig. 1 Gustave Dore, The Wandering Jew, 1856, wood engraving.

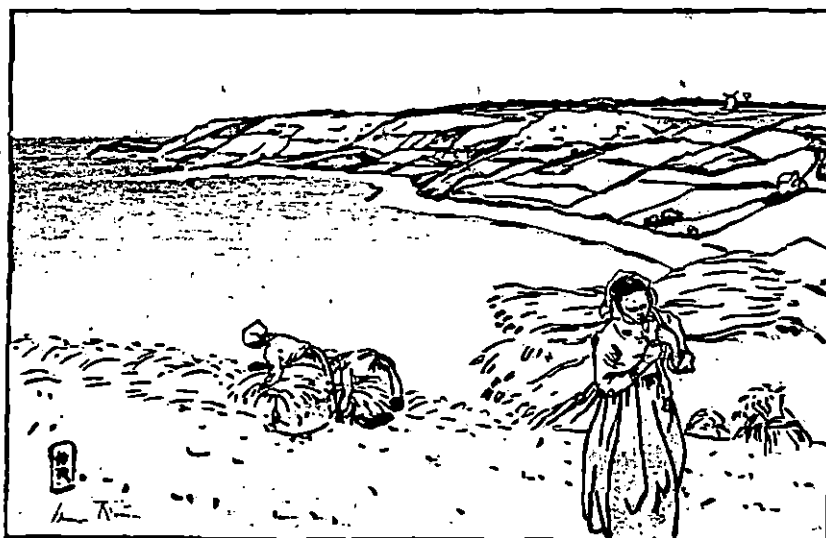


Fig. 2 Henri Riviere, The Launay Bay, 1891, color woodcut.



Fig. 3 Felix Vallotton, Tete de Vielle Femme (VG 79), 1891, woodcut.



Fig. 4 Felix Vallotton, A Richard Wagner (VG 81), 1891, woodcut.



Fig. 5 Felix Vallotton, L'Enterrement (VG 84), 1891, woodcut.

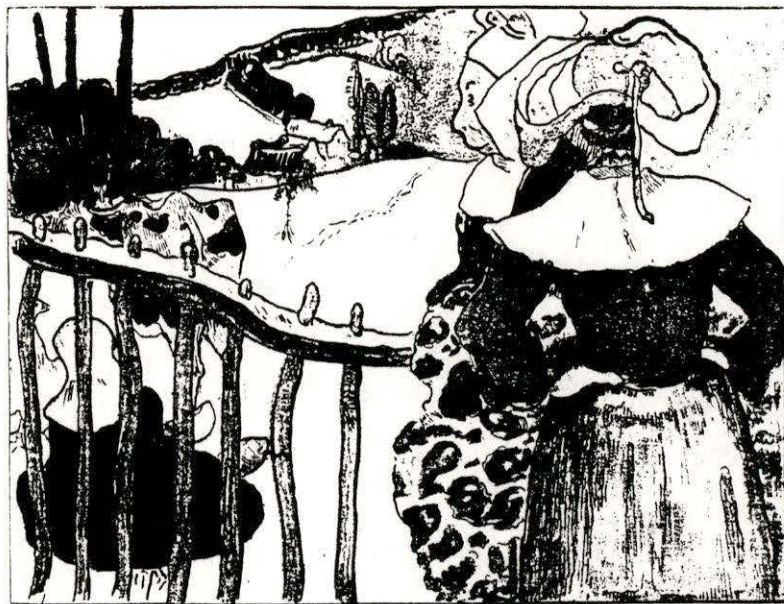


Fig. 6 Paul Gauguin, Bretonnes a la Barriere, 1889, zincograph.



Fig. 7 Emile Bernard, Breton Women, late 1880s, woodcut.

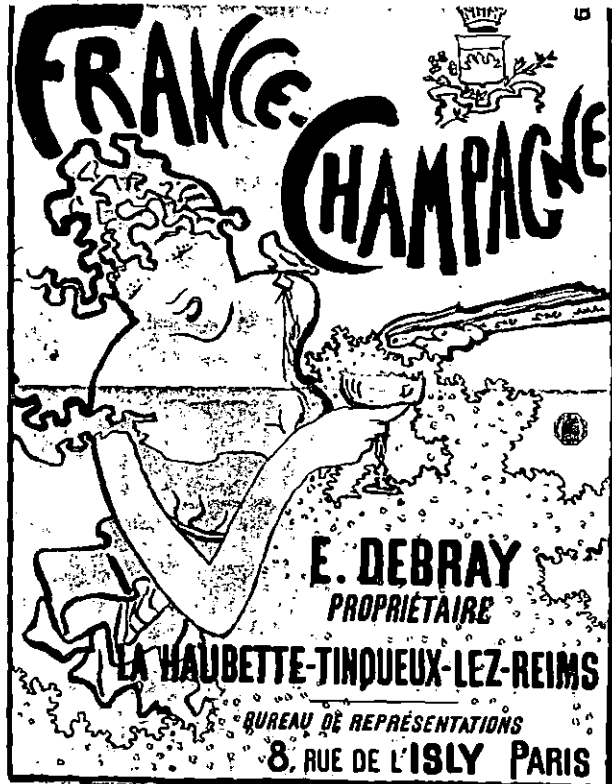


Fig. 8 Pierre Bonnard, France Cham-
pagne, 1889, color lithograph.



Fig. 9 Henri de Toulouse-Lautrec,
Moulin Rouge, 1891, color litho-
graph.



Fig. 10 Felix-Stanislas Jasinski, Ballancourt la nuit,
no date, woodcut.



Fig. 11 Felix-Stanislas Jasinski,
Self-Portrait, no date, woodcut.



Fig. 12 Felix Vallotton, Self-Portrait
(VG 82), 1891, woodcut.



Fig. 13 Charles Maurin, Self Portrait
(VG 82), 1891, woodcut.



Fig. 14 Auguste Lepere, La Convalescente, Madame Lepere, 1889-92, color woodcut.



Fig. 15 Felix Vallotton, Yvette Guilbert (VG 157), 1894, woodcut.



Fig. 16 Henri de Toulouse-Lautrec, Yvette Guilbert (detail), 1894, gouache.



Fig. 17 Felix Vallotton, Les Petites Filles
(VG 129), 1893, woodcut.



Fig. 18 Edouard Vuillard, Two Little Girls, 1891, oil on canvas.



Fig. 19 Felix Vallotton, La Paresse (VG 169), 1896, woodcut.



Fig. 20 Maurice Denis, illustration for Sagesse by Paul Verlaine, 1889, woodcut.



Fig. 21 Edouard Vuillard, The Sower, Theatre Libre Program, 1890-91, woodcut.



Fig. 22 Anonymous, Japanese, Reunion Portrait of a Tea Society Member, 19th century, color woodcut.



Fig. 23 Hokusai, "Shrine-guardian painting a Torii column" from Hokusai Shashin Gafu, 1814, woodcut.

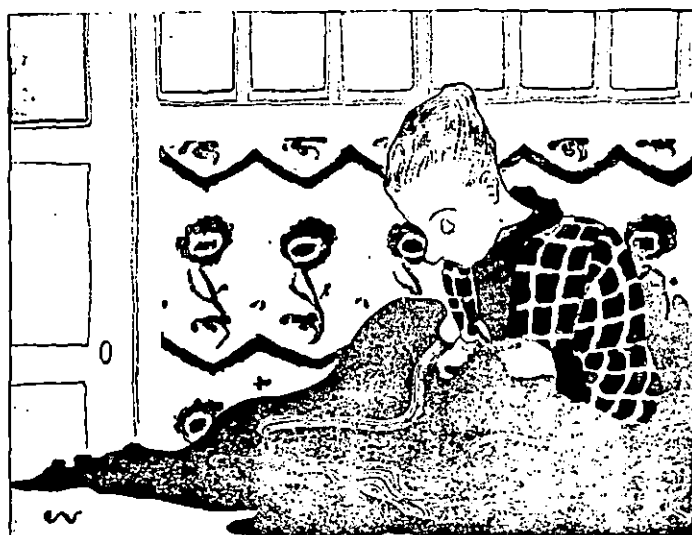


Fig. 24 Edouard Vuillard, The Seamstress, about 1893, color lithograph, woodengraving, and woodcut.



Fig. 25 Pierre Bonnard, Family Scene, 1893, color lithograph.

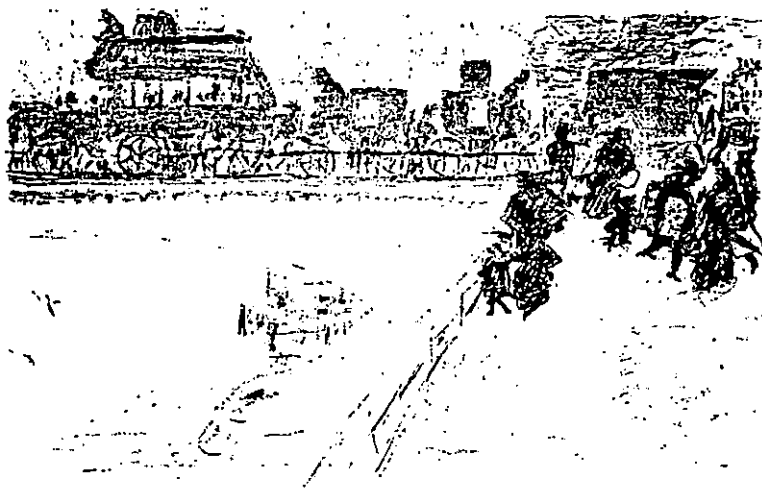


Fig. 26 Pierre Bonnard, 'The Bridge (Pont des Arts) from the series Some Aspects of Paris Life, 1899, color lithograph.



Fig. 27 Pierre Bonnard, Little Laundress, 1896, color lithograph.

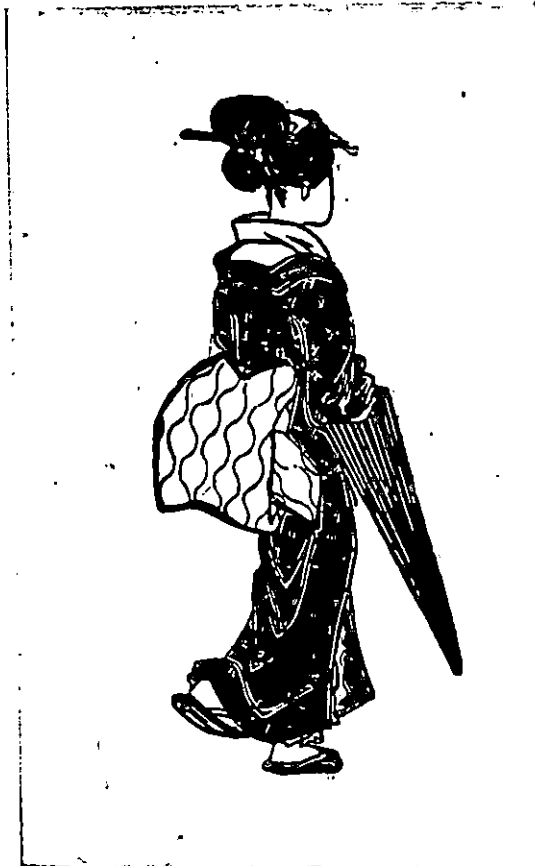


Fig. 28 Woman walking with an umbrella, seen from behind. Reproduction from a Japanese print, published in Le Japon Artistique, March 1891.



Fig. 29 Henri de Toulouse-Lautrec, Le Divan Japonais, 1893, color lithograph.



Fig. 30 Henri de Toulouse-Lautrec, Aristide Bruant dans son Cabaret, 1893, color lithograph.



Fig. 31 Sharaku Ichikawa Komazo II as Minase Munezumi, 19th century, color woodcut.



Fig. 32 Felix Vallotton, Le Jungfrau (VG 90), 1892, woodcut.



Fig. 33 Hokusai, "Minobu River" from the series 36 Views of Mount Fuji, 19th century, woodcut.



Fig. 34 Hokusai, "Inume Pass in Kai Province" from the series 36 Views of Mount Fuji, 19th century, color woodcut.



Fig. 35 Felix Vallotton, Le Glacier du Rhone (VG 89), 1892, woodcut.



Fig. 36 Hokusai, sketches of rock formations from the Manga, 19th century, woodcut.



Fig. 37 Felix Vallotton, Le Mont Rose (VG 105), 1892, woodcut.

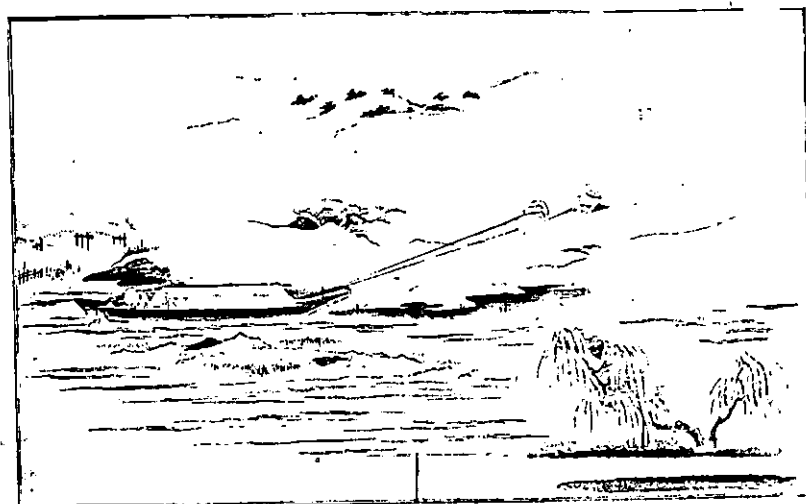


Fig. 38 Utamaro, "Monochrome Landscape" from The Silver World, 1790, woodcut.

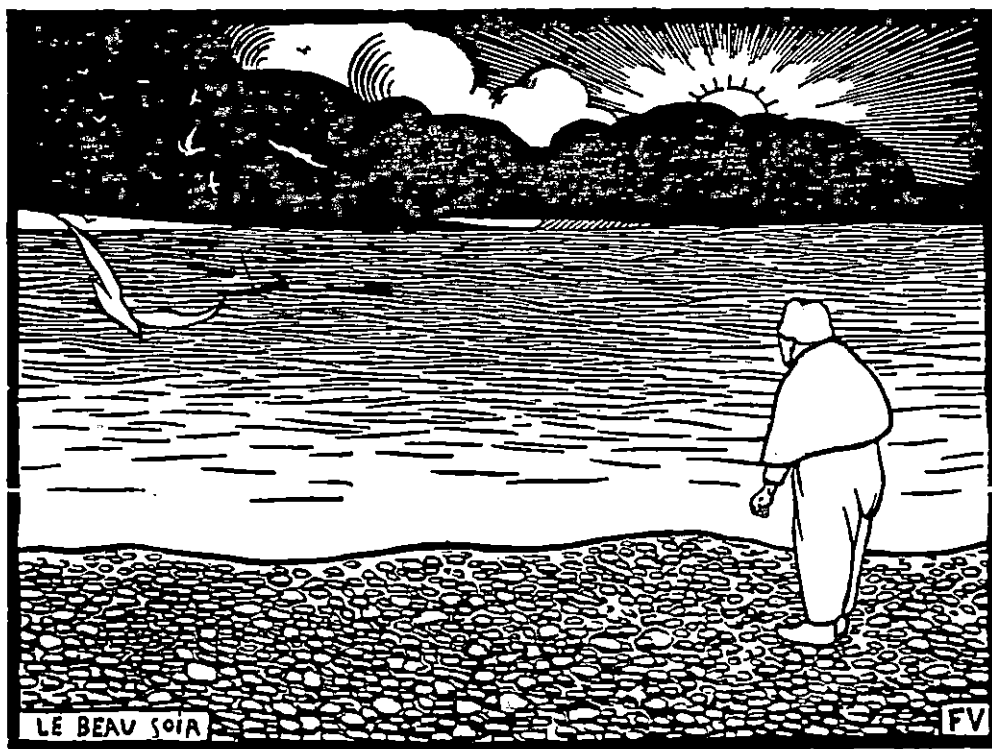


Fig. 39 Felix Vallotton, Le Beau Soir (VG 98), 1892, woodcut.

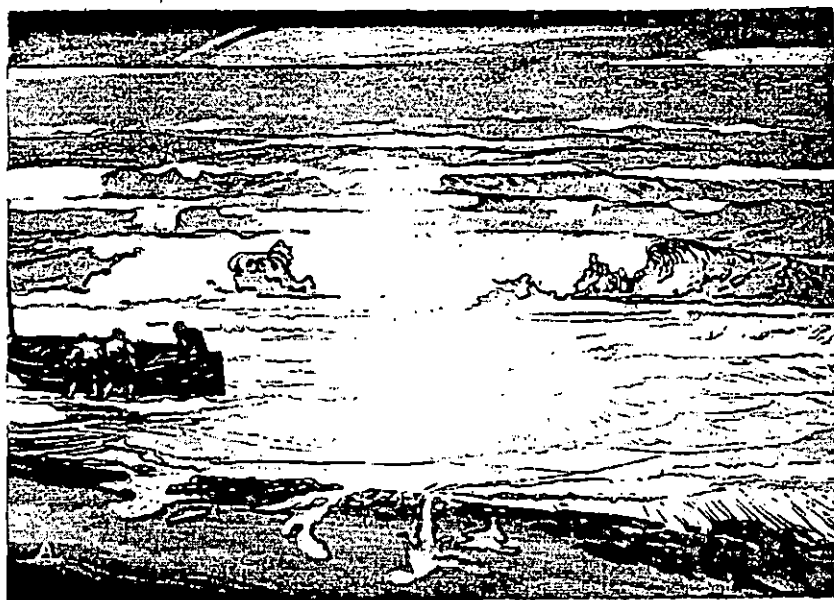


Fig. 40 Toyokuni, Nocturnal Reverie, 19t century, color woodcut.



Fig. 41 Hokusai, "A daimyo musing on a lost love" from One Hundred Poems Explained by the Nurse, 19th century, color woodcut.

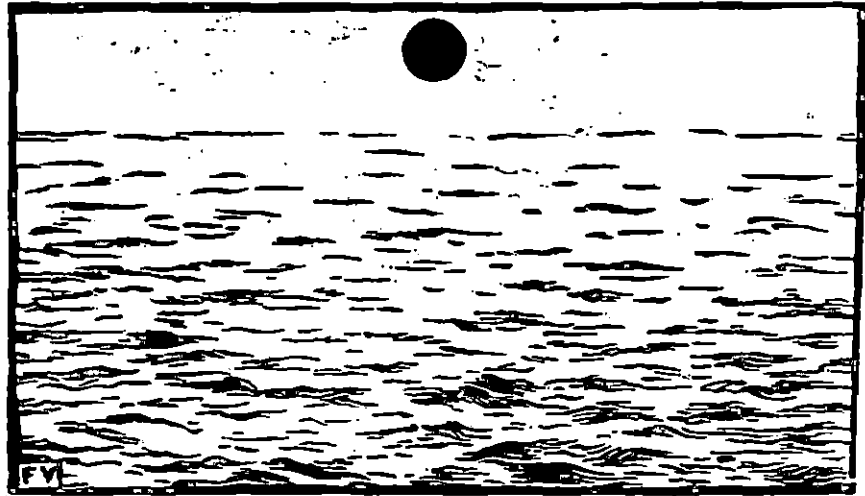


Fig. 42 Felix Vallotton, La Mer (VG 112), 1892, woodcut.



Fig. 43 Kuniyoshi, "Shin Yoshiwara" from Famous Spots in Edo, 19th century, color woodcut.



Fig. 44 Felix Vallotton, Baigneuses Etendues sur L'Herbe (VG 119), 1893, woodcut.

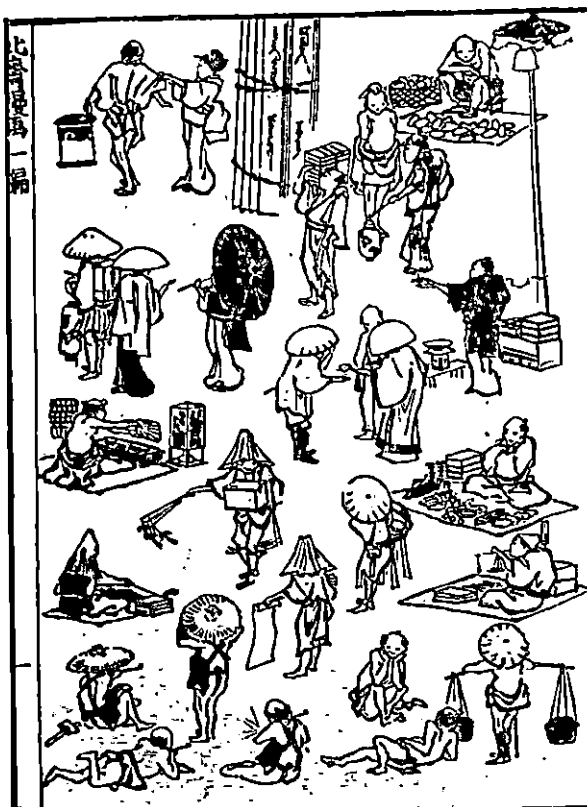


Fig. 45 Hokusai, page from the Manga, 19th century, woodcut.

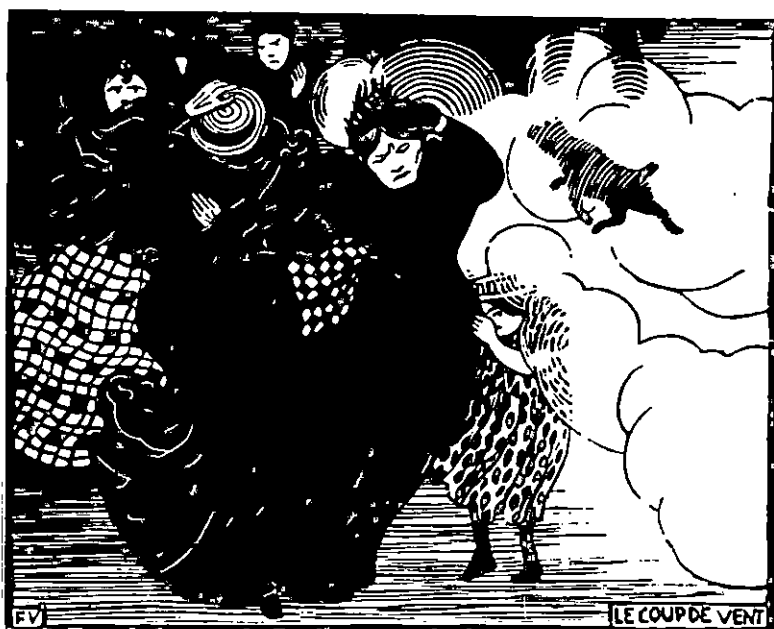


Fig. 46 Felix Vallotton, Le Coup du Vent (VG 145), 1894, woodcut.



Fig. 47 Felix Vallotton, L'Averse (VG 149), 1894, woodcut.



Fig. 48a

Fig. 48a and b

Hokusai, sketches of people caught in a gust of wind, from the Manga, 19th century, woodcut.



Fig. 48b



Fig. 49 Kuniyoshi, Night Scene on the Hatcho Embankment, 19th century, color woodcut.



Fig. 50 Kunisada, "Showers on the Way Home" from the Six Month Fuji, 19th century, color woodcut.



Fig. 51b



Fig 51a

Fig. 51 a & b. Felix Vallotton, La
Manifestation (VG 110), 1893, wood-
cut.

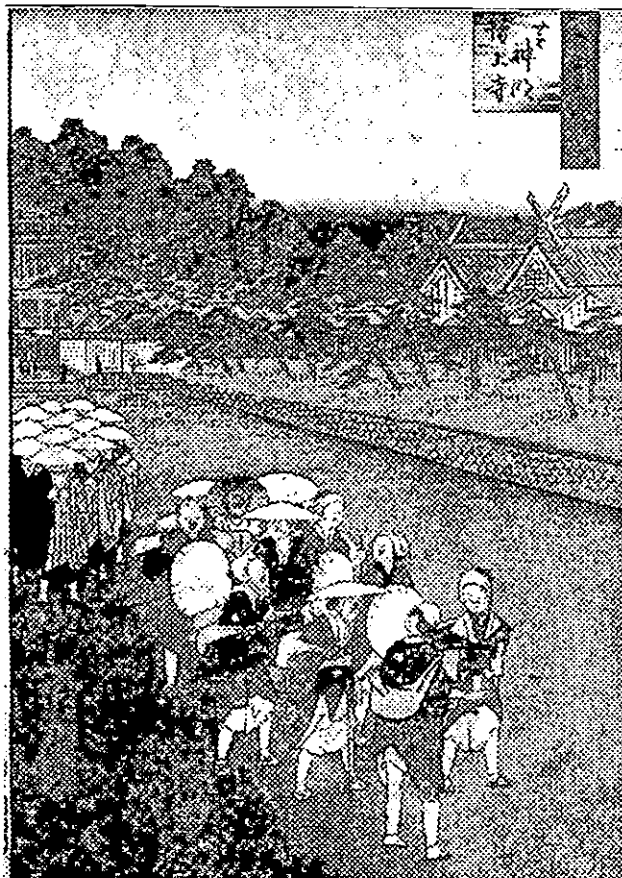


Fig. 52 Hiroshige, Shimmei Shrine and Zojoji [Temple], Shiba, 1858, color woodcut.

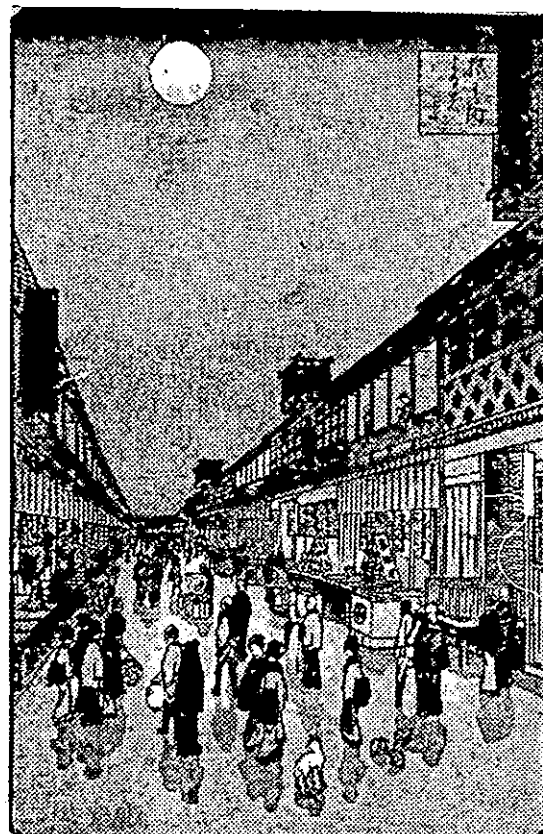


Fig. 53 Hiroshige, Shiba; Night View, Saruwaka Street, 1856, color woodcut.



Fig. 54a



Fig. 54b

Fig. 54 a and b Felix Vallotton, Le Mensonge (VG 188), 1897, woodcut.



Fig. 54c Felix Vallotton, Le Mensonge (VG 188), 1897, woodcut.

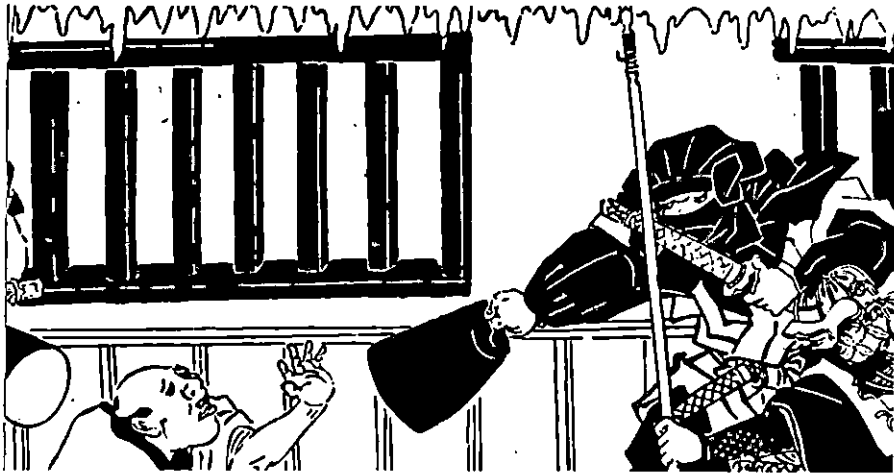


Fig. 55 Kunisada, Kosuke Discovered by Samurai Lanterns,
c. 1820, color woodcut.



Fig. 56 Felix Vallotton, L'Argent (VG 192), 1897, woodcut.



Fig. 57 Shunei, The Actor Nakamuro Noshio II, 19th century, color woodcut.



Fig. 58 Harunobu, Girl with Cat, 1768-9, color woodcut.



Fig. 59 Masanobu, A Parody of Yang Kuei Fei and Hsuan Tsung: Ageya Junidan, woodcut.



Fig. 60 Harunobu, Girl Viewing Plum Blossoms at Night, color woodcut.

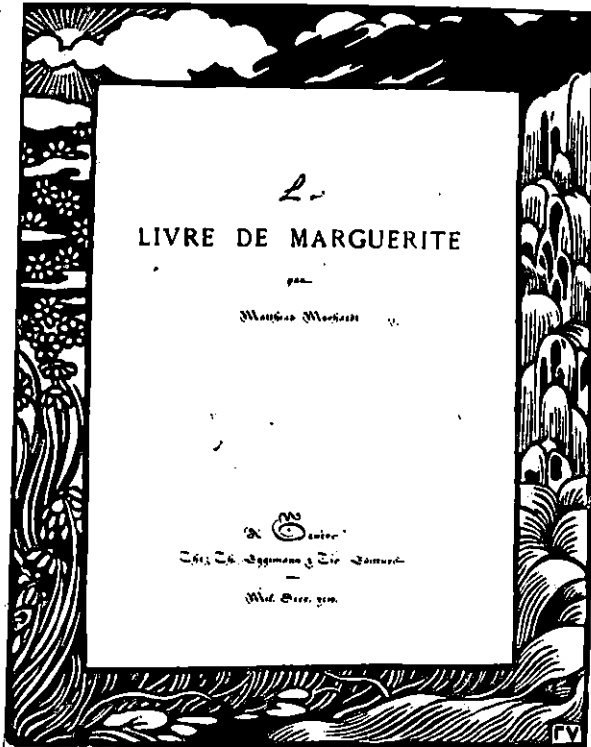


Fig. 61 Felix Vallotton, Design framing poem (VG 141), 1894.



Fig. 62 Title page, *Le Japon Artistique*, no. 34, p. 113, 1891.

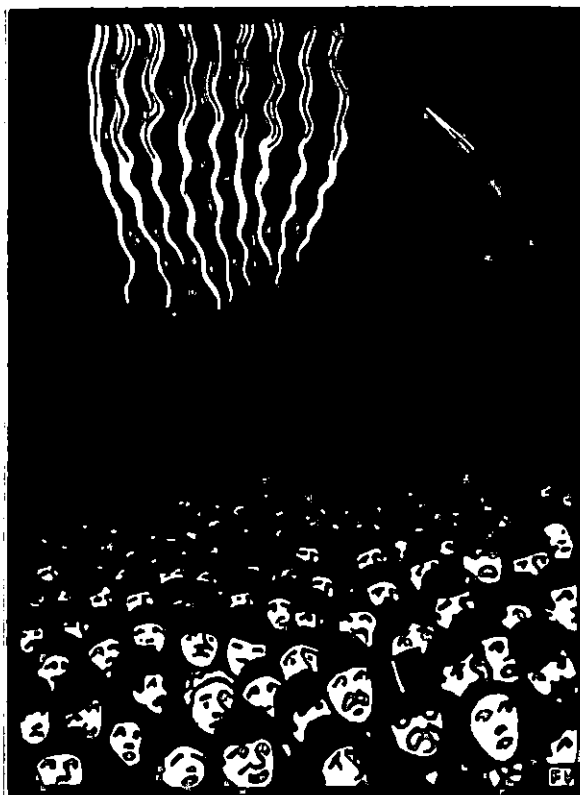


Fig. 63 Felix Vallotton, Feu d'Artifice (VG 208), 1901, woodcut.



Fig. 64 Felix Vallotton, Le Trottoir Roulant (VG 203), 1901, woodcut.

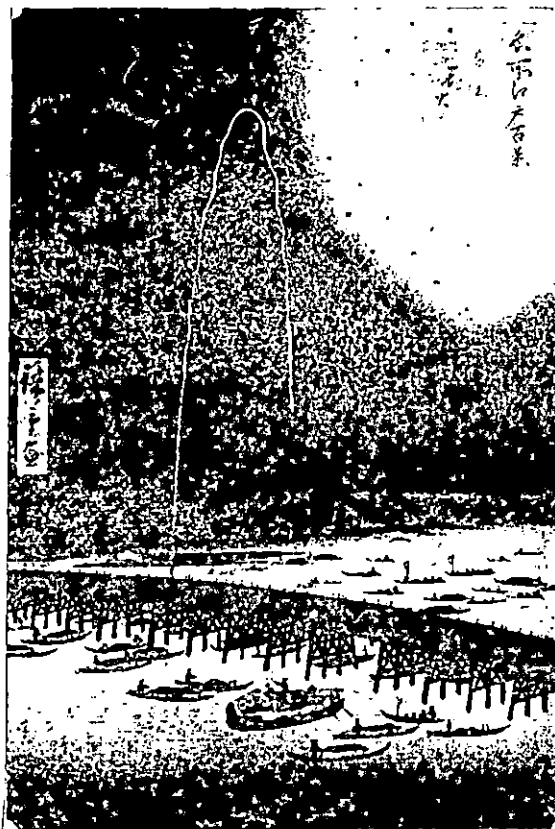


Fig. 65 Hiroshige, "Fireworks, Ryogoku" from One Hundred Views of Famous Places in Edo, 1858, color woodcut.



Fig. 66 Utamaro, Above the Ryogoku Bridge, about 1796-8, color woodcut.

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Title of Thesis/Dissertation

FELIX VALLOTTON'S WOODCUTS AND THE JAPANESE PRINT

Author



MARY A. SIPPER

(Name in block letters)

APRIL 26, 1985

(Date)