MAILLARD-FOUILLEUL

Prints

Florilège

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11 Passage Verdeau

75009 Paris

tel. + 33 (0)1 42 46 53 20

e-mail maillard.estampes@gmail.com

www.maillard-estampes.com

to Ghislaine Maillard and Solange Fouilleul,

Jan van der Straet (known as Giovanni Stradano or Johannes Stradanus) after (1523–1605)

Impressio Librorum and *Color Olivi*

Two prints from the series *Nova Reperta*

The series was first published around 1591 by Philippe Galle in Antwerp and was subsequently reissued by Karel de Mallery after 1612, Theodoor Galle before 1636, and Johannes Galle before 1677. It comprises twenty plates, one signed by Theodoor Galle (no. 1), three by Jan Collaert II (nos. 15, 17, 18), and four others attributed to him (title plate, nos. 2, 12, 16). Stradan dedicated the series to the Florentine scholar Luigi Alamanni, the "intellectual author" of the prints, as evidenced by the notes written by Alamanni and Stradan on the preparatory drawings (cf. Van der Sman 2008).

The discovery of America in 1492 shaped the cultural, scientific and philosophical climate of the sixteenth century. Western Europe was confronted with exotic fauna and flora, unfamiliar languages and customs, all of which provided sources of inspiration for the development of new artistic methods and techniques. This century witnessed the opening up of new markets and trade routes, as well as the emergence of new philosophical doctrines (science was still known at the time as "natural philosophy"), accompanied by new facts and new lines of argument. New literary genres also came into being.
The *Nova Reperta* offer an overview of this profusion of novelties. Stradan sketches the enormous political, social, economic and religious revolution of which he was a witness. This series, rich in allegories, myths and other references, was printed by Philippe Galle in Antwerp. This episode alone illustrates the beginnings of an entire process of globalisation and the international circulation of goods and information, within which Antwerp occupied a central position. Most of the region's maritime trade passed through this port city, a true crossroads of innovation and knowledge.
Stradan brings these *reperta* to life and places them in context in a vivid and dramatic manner, following the advice of humanist educators such as Erasmus, as analysed by Jean-Claude Margolin in his essay "À propos des Nova reperta de Stradan".

1. *Impressio Librorum*
Ca. 1591

Engraving, 200 × 266 mm (sheet: 213 × 280 mm), New Hollstein 326, state I/III.

Plate 4 from the series *Nova Reperta*.
State I/III, with Philippe Galle's address, before it was replaced by that of Johannes Galle.
A very fine impression on laid paper, with two difficult-to-identify watermarks, one featuring a double C surmounted by a crown and the other a cross surmounted by a fleur-de-lis; three slight printing creases at the top, corners reinforced.

This engraving, one of Stradan's most famous, features in every history of printing and books. It depicts the workers and foreman (or master printer) of a large printing workshop, engaged in activities that are as varied as they are simultaneous: ten figures in all. The overall impression is one of uninterrupted dynamism combined with perfectly rational organisation. As for the Latin inscription, it reminds us, without passing judgement, of the purpose of printing, using a commonplace comparison: *Potest ut una vox capi aure plurima, linunt ita una scripta mille paginas* ("Just as a single voice can be heard by many ears, so a single printed page covers a thousand others"). This praise of the dissemination of writing and printed matter (*scripta* representing a written text, which can only be reproduced after passing through the printing process) inevitably recalls, a few decades later, the time when Erasmus composed his famous adage *Festina lente*, in praise of Aldine printing and the printing trade in general. The idea is both fascinating and exhilarating: thought can now spread and multiply to the farthest reaches of the world through the power of the book.
Indeed, printing, of which Plantin would later become a major figure, became the enthusiastic messenger of these innovations.

Reference:
-*À propos des Nova reperta de Stradan*, in *Esthétiques de la nouveauté à la Renaissance*, Jean-Claude Margolin, Franck Lessay and François Laroque (eds.), Presses Sorbonne Nouvelle Collection, Paris, 2001.



4.

IMPRESSIO LIBRORVM.

Poteſt vt vna vox capi aure plurima: Linunt ita vna ſcripta mille paginas.

2. *Color Olivi*
Ca. 1591

Engraving, 205 × 272 mm (sheet: 215 × 282 mm), New Hollstein 336, state II/IV.

Plate 14 from the series *Nova Reperta*.
State II/IV, with the number 14 in the lower left corner and Philippe Galle's address, before it was replaced by that of Johannes Galle.
A very fine impression on watermarked laid paper, with a watermark difficult to identify, featuring a double C surmounted by a crown; corners reinforced.

Here we see a painter's studio, a setting with which Stradan was at least as familiar as that of the engraver, teeming with figures engaged in various activities, including painting, sculpture and pottery.
The subject here is the colour "of olive oil", or more precisely (by stretching the meaning of the two Latin words somewhat), oil painting. According to a contemporary legend, popularised around 1550 by Giorgio Vasari, Jan van Eyck was its inventor—a story that has often been repeated ever since. Art historians suggest that Van Eyck (Jan, and undoubtedly his brother Hubert as well) merely perfected a technique that was already known, but fully explored its possibilities. It is more plausible to think of linseed oil or walnut oil rather than olive oil, whose virtues the Flemish painter is said to have appreciated when mixing it with his pigments. Looking more closely at Stradan's drawing, we realise that he intended to depict Van Eyck's own studio, since the artist himself can be seen standing there, painting a picture. The work depicts a familiar scene corresponding to a recorded painting by the Flemish master: Saint George slaying the dragon.
The explanatory inscription on the engraving simply states that Van Eyck was the inventor of oil painting, or painting with [olive] oil colours: *Colorem olivi commodum pictoribus, invertit insignis magister Eyckius.*

Reference:
-*À propos des Nova reperta de Stradan*, in *Esthétiques de la nouveauté à la Renaissance*, Jean-Claude Margolin, Franck Lessay and François Laroque (eds.), Presses Sorbonne Nouvelle Collection, Paris, 2001.



14. COLOR OLIVI.

Colorem oliui commodum pictoribus, Inuenit insignis magister Eyckius.

Jan Pieterszoon Saenredam
(1565–1607)
after Hendrik Goltzius

3. ***Mercury Presiding over the Arts***

Engraving, 256 × 180 mm (sheet: 280 × 200 mm), Hollstein, *Saenredam* 55, state I/II; New Hollstein, *Goltzius* 662, state I/II.

Plate 6 from the series entitled *The Seven Planets*. Impression of the first state, before the second number 6 was added in the lower right corner.
Watermark: shield with a bend. This type of watermark is "of Baden provenance; perhaps they can be attributed to Ettlingen" (Briquet 1075).
Two slight transverse folds.

Since Antiquity, astrology has evoked the concept of the planetary children, according to which an individual born under the influence of a particular planet and constellation was endowed with specific qualities and aptitudes. While the Middle Ages preserved this vision of the planetary gods and their children, they enriched it by incorporating ancient pagan astral beliefs, elements of classical mythology and divine iconography. From the late fifteenth century onwards, works by artists such as Marten van Heemskerck and Maarten de Vos depict deities riding in chariots along their celestial orbits, presiding over the planetary children engaged in their earthly occupations.
Goltzius's innovation lies in depicting the gods at human height, embodied as statues within a landscape and surrounded by these planetary children.
Mercury's role, recalled in the Latin inscription attributed to the poet and humanist Cornelius Schonaeus, which might be translated as "The grace of eloquence commends me, and I show inexperienced mortals the arts in all their diversity", clearly identifies him as a symbol of eloquence, but also of the transmission of knowledge. Among his children are two scholars conversing in the foreground and a painter, clearly indicating that, for Goltzius, art, expressed through images, is as important as rhetoric, and thus as the liberal arts.

Reference:
–*Antike Götter als Planeten und ihr Einfluss auf die Erdbewohner*, Ilja M. Veldman, in *Hendrick Goltzius (1558–1617). Mythos, Macht und Menschlichkeit*, Norbert Michels (ed.), Petersberg, 2017, pp. 142–151.



6.

Me Dys commendat facunde gratia fingue;
Et varias rudibus monstro mortalibus artes.

James Jacques Joseph Tissot
(1836–1902)

4. *The Hammock*
Le Hamac

1880

Etching and drypoint, 278 × 180 mm (sheet: 375 × 243 mm), Wentworth 46, Tissot 41, Béraldi 37.

Impression bearing the artist's red stamp and countersigned.
Fleur-de-lis watermark.
Edition of approximately 100 impressions (Dudley).
Two slight folds in the left margin, small loss in the lower left corner.

Probably exhibited at the Dudley Gallery B/W in 1880, no. 21, under the title *The Hammock*, this etching is directly inspired by a painting, probably of the same title, a photograph of which Tissot had kept in his albums. Tissot "revisits" and corrects the 1878 painting exhibited at the Grosvenor Gallery, *The Hammock*, which, along with two other works, *A Quiet Afternoon*, private collection (Wentworth 1984, pl. 144), and *Going to the City*, provoked vehement and disgusted criticism. A critic from *The Spectator* summed up his opinion of *The Hammock* by writing: "Ladies in hammocks displaying their petticoats and stockings more than necessary and barely concealing their indolence and insolence" (31 May 1879). *Punch*, for its part, suggested another, decidedly evocative title for *A Quiet Afternoon*, linking it to *Going to the City*: it suggested that *The Web* would have been perfect for *The Hammock*:
"Will you walk into my garden?
Said the Spider to the Fly.
'Tis the prettiest little garden
That ever you did spy.
The grass on which a cunning dog plays,
The hammock on which I recline,
The delicate ankles you will observe,
Talking—'about boots.'
She is well-booted, then. Really? Oh yes."
(Translator's note: the article concludes with an untranslatable pun: "Is it so? — 'Tis so", whose pronunciation recalls the artist's name.)

The Hammock was intended to reflect the scene observed by the old man in *A Quiet Afternoon*.
Tissot was certainly surprised by these unfavourable reactions; in any case, he immediately attempted to remedy the situation by executing a new composition in which he abandoned the petticoats and stockings, as well as the dog. This revised version may be the one Tissot exhibited at the Glasgow Institute of Fine Arts in 1880, although *The Magazine of Art* specified that it was the work exhibited at the Grosvenor Gallery two years earlier.

The languid, reclining figure is recognisable as Kathleen Newton, known as Mavourneen, an Irish word meaning "my darling", Tissot's muse, model and great love.

Born in Agra, India, Kathleen was the daughter of Charles Frederick Kelly. Following the uprisings against the East India Company and the massacre of the British by Indian troops in 1857, many children were sent to England for their safety. This was the case with Kathleen and her sister Mary Pauline, who were enrolled at Gumley House, a Catholic school in Isleworth, Middlesex. At the age of ten, Kathleen left school and returned to India to enter into an arranged marriage. Her fiancé, Isaac Newton, was a distinguished surgeon and a widower who already had a young son. As soon as the marriage had taken place, Kathleen fled and reunited with the naval officer she had met on the ship taking her back to India, Henry St Léger Bury Palliser, and soon became pregnant. Newton then initiated divorce proceedings, and Kathleen returned to England, where she gave birth to her daughter and, five years later, to a son. Kathleen first met and sat for Tissot in 1876, for *Portrait of M. N.*, an etching executed too late to be included in the *Portfolio of Ten Etchings*, published in December. It was love at first sight, and that same year Kathleen moved in with Tissot. She, her children, nephews and nieces then became the artist's favoured models, appearing in numerous paintings and prints and inspiring his illustrations for Edmond de Goncourt's novel *Renée Mauperin* (Paris: Charpentier, 1883), until tuberculosis claimed the young woman's life on 9 November 1882. Five days later, Tissot left England for good and returned to Paris, marking the beginning of a profound mysticism in both his life and his work.

References:
-*James Tissot 1836–1902*, collective authors, Barbican Art Gallery, London, 15 November 1984 – 20 January 1985; Whitworth Art Gallery, Manchester, 1 February – 16 March 1985; Musée du Petit Palais, Paris, 5 April – 30 June 1985. Published by the Museums of the City of Paris, 1985.
-*James Tissot, l'ambigu moderne*, collective authors, Musée d'Orsay, Beaux-Arts éditions, 2020.



Tsukioka Yoshitoshi
(1839–1892)

5. *Dawn Moon over the Theatre District*
Shibaimachi no Akatsuki
1886

Woodblock print (Nishiki-e), 328 × 223 mm (sheet: 371 × 252 mm), Oban format.

Impression no. 43 from the series *Tsuki no hyakushi* (*One Hundred Aspects of the Moon*).
Carver Enkatsu, Taiso seal.
Short tear in the lower margin, previously repaired.

"This print offers a snapshot of the early morning in Shibaimachi, the 'theatre district'. In addition to its three kabuki theatres, the area was bustling with restaurants and *ochaya*, teahouses where spectators could seek a different kind of entertainment after the performance. In 1841, one of Edo's two theatre districts burned down, and a puritanical municipal official prohibited its reconstruction. This was also a period when restrictions were imposed on ukiyo-e, concerning both subject matter and colours. All the city's theatres—including puppet theatres—eventually had to relocate to Asakusa, a district on the northern outskirts. Theatres and teahouses now lined both sides of a broad avenue, approximately three hundred metres long. Although the district was not enclosed by walls like Yoshiwara and other pleasure quarters, it had its own special gate and formed a world apart. The two cuboid structures crowning the background are *yagura*, cage-like towers built above the entrance to each of the district's three kabuki theatres. Originally, they were used to advertise performances to the sound of a drum. Around 1818, they became purely architectural ornaments, decorated with the theatres' emblems. Erecting a *yagura* amounted to establishing a new theatre. The beauty's hairstyle and blackened teeth suggest that she is married. Her fashionable attire, gesture and slightly parted lips convey an air of coquetry. Her lower lip is painted green with *sasairobeni*, or 'grass-red' lipstick, so called because it reproduces the two-tone appearance of an Asian plant: green while still in its pot, the pigment turns a deep red when applied in one or two layers, and develops a green iridescence as successive layers are added. This effect was highly prized and compared to the shimmering colours of a magnificent beetle known as the *tamamushi*, or 'jewel beetle'. The contrast between dark green and vivid red was undoubtedly appreciated, reflecting Japan's fascination with shadow and light. This *bijin* stands out against the mauve background of dawn spreading across the sky, where the gibbous moon lingers alongside a few bats flying towards their daytime roost."

Inspired by historical and legendary tales from China and Japan, the series *One Hundred Aspects of the Moon* is Yoshitoshi's most famous series. Begun in 1885, it was completed shortly before his death in 1892. Even at the time, the publication of each new print was an event, with editions often selling out on the very morning of their release.

Reference:
-*One Hundred Aspects of the Moon*, John Stevenson, 2018, Citadelles & Mazenod.



Prosper-Alphonse Isaac
(1858–1924)

Three Impressions Depicting Toys

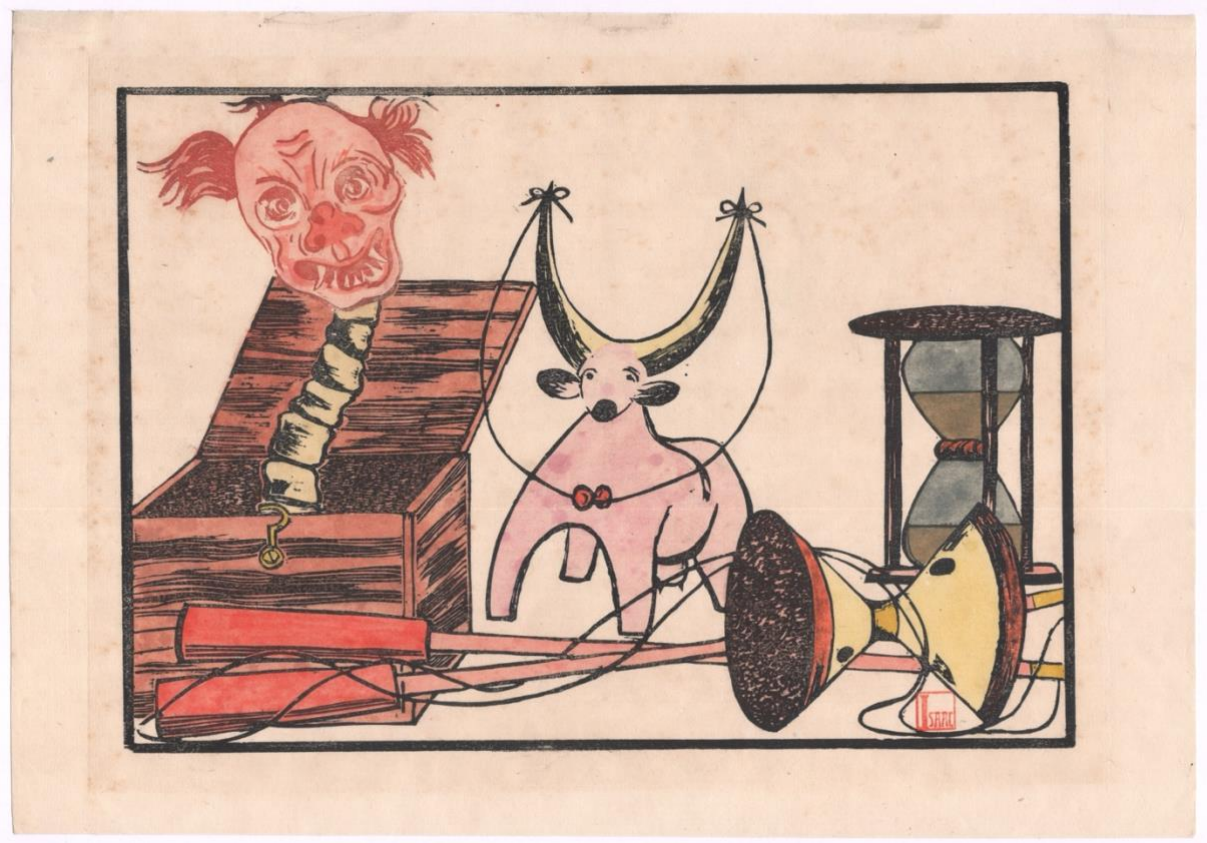
Among his earliest and rarest woodcuts coloured by hand.

“The earliest known prints by Isaac, drypoints and aquatints in black and colour, date from 1900 (...).
The introduction of colour, essential to Isaac since it had already been a central concern in his dyed fabrics, confirms his complete immersion in Japanese art (...). The art that Alphonse Isaac practised ‘with the greatest constancy and passion’ was Japanese-style woodblock printing. He practised it for some twenty years, from around 1905 until his death in 1924. His mastery of the Japanese technique was the result of a long process involving many years of study and experimentation, as well as collaboration with Yoshijirō Urushibara (1889–1953), a young engraver employed by Shimbi Shoin, the famous print publishing house in Tokyo. Following the two prints on alabaster, he produced six woodcuts in which only the black areas were printed, the colours still being applied by hand with a brush. These undated prints were undoubtedly made before 1906, two years before he began lessons with a professional Japanese printmaker and some time before the first dinner invitation card for the *Amis de l’art japonais* (*Friends of Japanese Art*). They depict Japanese toys accompanied by floral motifs. Deciphering these prints, with their unusual compositions, is rather difficult, as they remain singular within his oeuvre, even though they already display the main characteristics of Isaac’s style, notably his taste for Japanese objects, ornamental floral motifs, bold black outlines, flat areas of colour and, finally, his signature.” It is difficult not to draw a parallel with *omocha-e*, Japanese prints depicting toys, which had been highly popular since the Edo period, given the artist’s knowledge of and fondness for Japanese culture.

Reference:
-*Prosper-Alphonse Isaac (1858–1924), Graveur sur bois à la manière japonaise*, Émilie Vabre, *Nouvelles de l’estampe*, no. 237, 2011.

6. ***Toys 1 (Toys and Hourglass)***
Before 1906

Hand-coloured woodblock print, 217 × 310 mm (sheet: 270 × 385 mm), *Inventaire du Fonds Français* 19.
Impression bearing the artist's red stamp.
A few scattered foxing spots; slight oxidation along the opening of an old mount.



7. *Toys 2 (Dolls and Peonies)*
Before 1906

Hand-coloured woodblock print, 217 × 310 mm (sheet: 270 × 385 mm), *Inventaire du Fonds Français* 19.
Impression bearing the artist's red stamp.
A few scattered foxing spots and pinched creases; slight oxidation along the opening of an old mount.



8. ***Toys 3 (Toys, Including a Spinning Top, and Flowers)***
Before 1906

Hand-coloured woodblock print, 220 × 310 mm (sheet: 270 × 385 mm), *Inventaire du Fonds Français* 19.
Impression bearing the artist's red stamp.



Eugène Delâtre
(1864–1938)

Two impressions:

9. ***Mr Ginguelino and Miss Pignoufe***
Ca. 1894

Two etchings with aquatint, each 225 × 152 mm (sheet: 285 × 192 mm).

Impressions signed in blue pencil and numbered respectively 1/50 and 13/50. Margins trimmed on one of the three sides; a faint trace of an old pencil annotation remains in the lower margin of *Mr Ginguelino*.

As early as 1890, Eugène Delâtre began experimenting with colour etching, initially exploring the possibilities offered by the registration technique, before going on to experiment with inking *à la poupée* (inking different colours directly onto the plate using a dabber). His mastery of colour-printing processes was such that he sometimes succeeded in creating the illusion of watercolour, with the same effects of transparency. Delâtre's studio was at once a meeting place, a school and a laboratory for painter-printmakers, as well as the birthplace of his own creations. The diversity of this environment undoubtedly accounts for the stylistic variations in his work. Although his encounter and collaboration with Steinlen temporarily nurtured his inclination towards naturalistic subjects, both the subject matter and the treatment of these two cats are reminiscent of the numerous feline prints produced by Steinlen. Nevertheless, Delâtre was never a mere plagiarist; he simply drew on elements from artists he admired and used them to enrich his own creative work.

Reference:
-*Impressions à Montmartre, Eugène Delâtre et Alfredo Müller*, P. D. Cate, N. H. Zmelty and H. Koehl, Silvana Editoriale, 2013.









13/50

Max Kurzweil
(1867–1916)

10. *The Cushion*
1903

Colour woodblock print, 285 × 260 mm (sheet: 385 × 305 mm), Novotny-Adolph 428, Group B.

Impression on fine Japanese paper, published in the journal *Jahresmappe der Gesellschaft für Vervielfältigende Kunst in Wien*, printed in five colours: yellow, green, brown, blue and black. Variations exist in the printing; this impression belongs to "Group B", with a blue dress, green sofa and grey tone. The impression is mounted on its original backing of off-white Japanese paper.

The sitter is Martha Kurzweil, his wife, seated on a sofa.

Relatively early in his career, in the early 1890s, a decisive change took place in Kurzweil's life and art when he came into contact with French painting. He worked in Paris from 1892 to 1894 and regularly spent the summer in Concarneau, where an artists' colony had established itself, including Signac and Andri. What particularly influenced him at the time was the painting of Vuillard and Bonnard, as well as Vallotton's black-and-white graphic work. It was also during this period that he met Martha Guyot, the daughter of a merchant who was also deputy mayor of Concarneau. The following summer, they became engaged and married in 1895.

The most important of Kurzweil's few prints is this colour woodcut.
In Kurzweil's oeuvre, this woodcut clearly embodies the artist's personality and, at the same time, the essence of an artistic movement, even the very spirit of an era. Much of what Art Nouveau expresses about the spirit of its time can be read in this print: the characteristic floral style found both in the cushion and in the sofa's pattern. Yet this "ornamental gaiety" is counterbalanced by the subdued colour of the dress and the pose of his wife, whose face is hidden, buried, as though taking refuge in a melancholy that was also consuming the artist himself.

Max Kurzweil co-founded the Vienna Secession in 1897. From January 1898, he co-edited and illustrated the monthly journal *Ver Sacrum*.

Reference:
-*Max Kurzweil, Ein Maler der Wiener Sezession*, Fritz Novotny and Hubert Adolph, Jugend & Volk, 1969.



Jacques Villon (known as Gaston Duchamp)
(1875–1963)

11. ***The Black Man's Good Fortune***
1899

Etching and aquatint, 255 × 335 mm (sheet: 443 × 510 mm), Ginestet and Pouillon 22, state II/II.

State II/II, with aquatint in muted red, neutral green and dark bistre.
Impression with full margins, on watermarked laid paper bearing the "Arches" watermark, signed and numbered in pencil 3 from a total edition of 25 impressions.

At this time, apart from the numerous drawings he supplied to newspapers, Villon had taken up colour printmaking, following the example of his friend and neighbour Francis Jourdain. The medium had been brought back into fashion by Eugène Delâtre and Raffaëlli.
Indeed, after the heyday of colour printmaking in eighteenth-century France, brilliantly represented by artists including Debucourt, Descourtis and Janinet, a revival of colour would not occur until the last decade of the nineteenth century. This time, however, the principal medium would be lithography rather than intaglio printing, as in the previous century. In this respect, Villon would prove an exception: although he occasionally practised colour lithography, particularly for the few posters he produced at the turn of the century, he expressed himself preferably—and to best effect—through colour aquatint:
"Having Francis Jourdain as my studio neighbour on rue Caulaincourt, whose colour plates were published by Hessèle on rue Laffitte, I too was won over by the grain, and joined the ranks of colour painter-printmakers whose work Eugène Delâtre printed, having first led them down this forgotten path." (See Villon, Roland Pess at.)
This colour aquatint, deposited with Edmond Sagot on rue de Châteaudun, sold so well that it established Villon's success and encouraged him to pursue this technique until 1909.

The elegant Parisian woman, with her full skirts and broad-brimmed hat, appears in a variety of poses in Villon's early prints and drawings.
The choice of a Black man at her side is characteristic of the atmosphere prevailing at the time in bars, *caf'conc'* (café-concerts) and other cabarets, as well as of the artist's proximity to Lautrec and Raffaëlli.
The latter moved beyond the conventional portrayal of Black men solely as performers or caricatured figures, developing instead the image of the "flâneur dandy". This figure relates specifically to the iconography of bourgeois "strollers" who frequented the backstage areas of the Opéra Garnier, popularised by Edgar Degas and Jean-Louis Forain, and adopted here by Villon.
The same male model also posed for a drawing published in the 1899 supplement to *Gil Blas*, I 353.

References:
-*Villon et le cubisme impressionniste*, Jean Adhémar, Les Presses artistiques, 1959.
-*Jacques Villon. L'œuvre gravé*, Valery-Radot, Bibliothèque nationale, 1959.
-*La race comme spectacle dans l'art et la culture populaire française de la fin du XIXe siècle*, James Smalls, *French Historical Studies*, 2003.
-*Blacks and Blackness in European Art of the Long Nineteenth Century*, edited by Adrienne L. Childs and Susan H. Libby, Ashgate Books, 2014.



Kees Van Dongen
(1877–1968)

12. ***Mascara***

Pochoir, 310 × 230 mm, Juffermans JM1.

Signed in the plate and numbered 1271 from an edition of 1,700.
Originally commissioned for an advertisement for eyeshadow and published in 1920 in the magazine *Feuillet d'art*, edited by Edmond Moussié and Michel Duffet.

In 1917, Van Dongen moved into a magnificent Parisian villa. His studio became a veritable magnet for Parisian high society: dancers, playboys, cabaret stars and wealthy eccentrics. At the height of the Roaring Twenties, the extravagant and scandalous parties Van Dongen held in his studio generated considerable publicity in Paris, bringing him numerous portrait commissions and helping to establish his image as a kind of Dutch-born Jay Gatsby. His encounter with Jasmy Jacob, whose real name was Léo Jacob, undoubtedly played a major part in this transformation.
Naturally elegant and confident in her taste and charms, she wore the most daring fashions with sovereign distinction. With her affected poses, rather unpleasant arrogance and disdainful gaze, she held absolute sway over the painter's life from 1916 to 1927. As early as 1909–1910, with his portrait of *Nino la Parisienne*, faces had acquired distinctive characteristics: eyes ringed with black kohl, guarded and jaded expressions. Jasmy further nourished and enriched his vision of feminine beauty.
Indeed, to heighten the sense of disquiet in his portraits, the artist habitually outlined the eyes with kohl and enlarged them further. He developed his own visual language of distortions and colours, steeped in a dream of the Orient.
Pierre Schneider, in his *Matisse* (Flammarion, 1984, p. 233), was right to see Van Dongen as a painter of icons, "those icons implied by the very nature of Fauvism, with its hieratic style". "Through make-up, woman escapes nature and enters the world of ritual."
Pierre Schneider thus echoed certain ideas expressed by Baudelaire in his praise of make-up when discussing the work of Constantin Guys in *The Painter of Modern Life* (1863): "Woman (...) fulfils a kind of duty by striving to appear magical and supernatural; she must astonish, she must charm; an idol, she must gild herself in order to be worshipped (...)".
Georges Duthuit, Matisse's son-in-law, wrote scathing remarks about Van Dongen in his book *Les Fauves* (1949). Yet, with the artist's own help, he clearly recognised this deliberate artificiality, concluding ironically: "Exaggerate the essential!"

References:
-*Van Dongen, Le Peintre 1877–1968*, collective authors, Musée d'art moderne de la Ville de Paris, 1990.
-*Van Dongen retrouvé*, Anita Hopmans, Réunion des Musées Nationaux, 1997.
-*Van Dongen*, Jean-Michel Bouhours and Nathalie Bondil, Hazan, 2008.-*Van Dongen, Fauve, anarchiste et mondain*, Anita Hopmans, Musée d'Art moderne de la Ville de Paris, 2011.


Van Dongen

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NOTES

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The authenticity of all prints is guaranteed.

Measurements are given in millimetres, with height stated first, followed by width.

SLAM

ILAB LILA

Cover: Detail of James Jacques Joseph Tissot, *The Hammock*, no. 4.

Design: Arthur Besse.