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## Discussion of a Rare Book—*Vins, Fleurs et Flammes*, Illustrated by Maurice Utrillo and Other Painters

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KUROSAWA Yoshiko

The Ishibashi Foundation collection possesses *Vins, fleurs et flammes*, an illustrated book published in 1952 by Paris publisher, Bernard Klein. This essay aims to introduce the book and to point out the issues it raises to be researched.

*Vins, fleurs et flammes* consists of texts about wine written by twelve French writers in the 20th century. Prefaced by writer-poet Georges Duhamel (1884–1966), the book is co-authored by paleographer René Héron de Villefosse (1903–1985), novelist Colette (1873–1954), and poet Paul Valéry (1871–1945) among others and illustrated by twelve artists including École de Paris painters such as Maurice Utrillo (1883–1955), Moïse Kisling (1891–1953), and Tsuguharu Fujita (1886–1968), and Fauvists such as Raoul Dufy (1877–1953) and Maurice de Vlaminck (1876–1958). The book is unbound; and each illustration plate is inserted in its suitable chapter. The following is the index and the positions of each illustration.

### Index and Illustrations

- «Cover illustration» Jacques Villon  
«Illustration unlisted in index» (\*)
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- Plate 1. *Coteaux en septembre* [Hill in September] Raoul Dufy
- Plate 2. *Grand char de raisins* [Big Cart for Grapes] Raoul Dufy
- p. 19 "Vin-Esprit-Sang" [Wine-Spirit-Blood] Max Jacob
- Plate 3. *Le vin de la Cène* [Wine of the Last Supper] Max Jacob
- Plate 4. *Procession de la Reine des vignes* [Procession of the Queen of Grapes] Max Jacob
- p. 35 "Le vin dionysiaque" [Dionysiac Wine] Roger Vitrac
- Plate 5. *Age d'or et Terre promise* [Golden Age and Promised Land] André Derain
- Plate 6. *Navire écarlate de Dionysos* [Scarlet Ship of Dionysus] André Derain
- p. 43 "O vin..." [Oh, Wine...] Raoul Ponchon
- Plate 7. *Cabaret des Muses* [Cabaret of Muses] Maurice Utrillo
- p. 49 "Le vin des Sirènes" [Wine of Sirens] Tristan Derème
- Plate 8. *Café des Sirènes* [Cafe of Sirens] Moïse Kisling
- p. 55 "De l'ivresse dramatique" [Of Dramatic Intoxication] Louis Jouvet
- Plate 9. *Bacchante assise* [Sitting Bacchante] Jean Cocteau
- Plate 10. *Bacchante debout* [Standing Bacchante] Jean Cocteau
- p. 63 "Vins" [Wines] Colette

- Plate 11. *Tonneaux et cornues* [Barrels and Buckets] Dunoyer de Segonzac
- Plate 12. *La sieste de Colette* [Siesta of Colette] Dunoyer de Segonzac
- Plate 13. *Vendanges à Saint-Tropez* [Grape Harvest in Saint-Tropez] Dunoyer de Segonzac
- p. 69 "Vin du Gloire" [Wine of Glory] Mac Orlan
- Plate 14. *Conscrits en pointe de vin* [Topsy Conscrits] Gen Paul
- Plate 15. *Tourlourou et son quart* [Infantry and His Carafe] Gen Paul
- p. 77 "Les vins sur la nappe" [Wines on the Tablecloth] Héron de Villefosse
- Plate 16. *Anniversaire bien orchestré* [Anniversary Well-orchestrated] Tsuguharu Fujita
- p. 85 "Le Vin du marin" [Wine of the Sea] Fernand Fleuret
- Plate 17. *Vin du départ* [Wine of Departure] Moïse Kisling
- p. 91 "Du gros rouge au vin d'honneur..." [From Cheap Red Wine to Wine for Toast] Maurice Fombeure
- Plate 18. *Vin tricolore* [Tricolor Wine] Maurice Utrillo
- Plate 19. *Litre du travailleur* [Liter of the Worker] Maurice de Vlaminck
- p. 99 "Le vin perdu en mer" [The Wine Lost in the Sea] Paul Valéry
- Plate 20. *Phrase musicale* [Musical Phrase] Arthur Honegger

(\*) Judging from the 1953 edition of this book mentioned later, and Tsuguharu Fujita's catalogue raisonné, it is speculated to be *Garden Party*, a print by Fujita.<sup>1</sup>

The book in our collection is numbered 13 of an edition of 305 and accompanied by the original copper etching plate of *Age d'or et Terre promise* by André Derain (1880–1954), which is unique to this particular copy. Every copy of the book was paired with another volume, *À Travers nos vignes* [Across Our Vineyards],<sup>2</sup> and accompanied by a slipcase with an inscription of "VINS" on the spine in which the two volumes can be put together (fig.1). Both volumes end with the chapters, as well as black and white reproductions of them. It suggests that the owner of the book can frame and exhibit each piece separately. Thus these books were probably intended not only for reading but also for exhibiting and appreciating at home. Since the book was revised and reprinted a year after the initial printing in 1953, and then in 1956, with some of the illustrations changed, the publication seems to have been commercially successful.<sup>3</sup>

The contents of the twelve essays are greatly diverse. While insisting, "Wine is not an egoistic pleasure. It is a social pleasure. It is really one of the elements of the communion between spirits," and discussing how French bourgeoisie has been involved with wine in the preface, Georges Duhamel explains neither the aim of the book nor how it was developed. These twelve essays have almost nothing in common but being about subjects related to wine. For example, "Le vin des Sirènes" by Tristan Derème (1889–1941) is a short story about a group of people drinking wine and chatting about their encounter with a mysterious girl who may have been a mermaid, while "Les vins sur la nappe" by Héron de Villefosse reads like a guide that shows off whatever he knows about wine and its brand names to hospitalize guests, mentioning the writings of French gourmet, Grimod de La Reynière (1758–1837).<sup>4</sup> "Le vin perdu en mer," the closing chapter written by Paul Valéry, is a poem that delicately portrays how the color of red wine poured into the sea like an offering instantly disappears in the waves.

While the illustrations do not directly explain or supplement these essays, their images are certainly related to the contents of the texts. For instance, "O vin...," a poem by Raoul Ponchon (1848–1937) about a poet who writes drawing inspiration from wine, is illustrated by Utrillo's print, *Cabaret des Muses* (fig.2). Utrillo, who is well-known for his paintings of Paris streets such as that of Montmartre, depicted here a daily-life scene of the people and the street with bars and cabarets. Since additional colors are applied upon color lithographs using *pochoir* (a technique like stencil) with brushes, each print has a slightly different look from any other, maintaining a little originality (fig.3). The rendering of thick clouds (fig. 5) in *Vin du départ* (fig.4) by Kisling and the subtly different tones in black (fig. 7) of *Litre du travailleur* (fig.6) by Vlaminck also resulted from the combination of lithography and *pochoir*. Such technical aspects enhance the artistic value of the book.

There are some black and white etchings among the illustrations as well. André Derain's *Age d'or et Terre promise* depicts a large bunch of grapes hanging in the center of the image and a wine cup beneath it surrounded by a man, a woman and a child (fig.8). The sun on the upper left and the moon on the upper right cast light on the grape against the rolling hills in the background. There is no indication about what "age d'or [golden age]" in the title means, but the phrase recalls the harmonious, heavenly times after Genesis as described in *Metamorphoses* by Ovid, the ancient Roman poet. The scenes of the age of paradise in the book have often been illustrated as people picking fruits or drinking wine peacefully together in natural settings.<sup>5</sup> Derain explored this theme in other works as well.<sup>6</sup> "Terre promise [promised land]" is considered as Canaan mentioned in the Old Testament, the land that God allegedly promised to give Abraham's descendants. As the Old Testament has an episode that a bunch of grapes too large for one person to carry was harvested in Canaan due to the land's fertility, grapes bigger than human beings called "Grapes of Canaan" have often been depicted in Western art.<sup>7</sup> At the same time, the large bunch of grapes inevitably reminds us of the "mystic winepress" in the context of Christian paintings. "Mystic winepress" is an iconography that compares Jesus bleeding from persecution to the bunch of grapes transported from the promised land of Canaan and set in the winepress. The image

of a suspended bunch of grapes has often been depicted to signal the destiny of Jesus who was soon to be crucified.<sup>8</sup> Given that the sun and moon were often depicted on both sides of the Cross in the paintings of the Crucifixion during the Medieval age and early Renaissance period,<sup>9</sup> it is possible that the grapes in the illustration by Derain metaphorically refer to the Crucifixion. Further iconographical analyzation, and research of the work's connections with other works by Derain, are needed. At this point, this essay is intended to point out that these illustrations enhance the depth of the book by evoking various significations of wine as not merely a kind of beverage but also an important cultural matter that has shaped the spiritual world of the West.

It is known that there are two copies of the same book in the collections of other museums as well. One of them was previously owned by Tsuguharu Fujita and now belongs to the collection of the National Museum of Modern Art, Tokyo. This copy, numbered 292, was a special proof for Fujita and his wife, Kimiyo. It should also be noted that an additional illustration with an autographed message from Maurice Brianchon is attached to this particular copy (fig.9). The other copy is in the collection of the Tokyo Fuji Art Museum. This copy, numbered 47, appears in the form of a leather-covered book because its previous owner bound it (fig.10). It is not accompanied by *À Travers nos vignes*, the other volume of the pair, probably because they were separately bound and handled as individual books at some point. The Tokyo Fuji Art Museum has the 1953 reissue of *Vins, fleurs et flammes* as well. Unbound, it is complete with the slipcase and the other volume, *À Travers nos vignes*. While its text remains the same as the original printing's, this version is smaller in size with some illustrations replaced or eliminated, and also has different page designs.

While the copies of *Vins, fleurs et flammes* owned by the aforementioned museums have been exhibited before in Japan as a book illustrated by Fujita, the book has not been thoroughly discussed or explained in detail.<sup>10</sup> Furthermore, major research books about French illustrated books have not made direct mention of it.<sup>11</sup> It is not mentioned in the literature on the cultural history of wine, either.<sup>12</sup> Because it was a multi-authored volume, it may have been out of touch to the researchers of specific writers and artists. However, there is no doubt that the book, created by such prominent writers and painters of the 20th century, is an important material that conveys the interaction of these contemporary artists and is worthy of study and discussion. First of all, comparisons between different editions, as well as between different copies of the same edition, is required to have a general view of the series. Iconographical examination and evaluation of each work in the context of each artist's career is necessary as well. Since there are some illustrations whose original compositions are identified, investigation of whether each item was created for this publication or already existing is also possible.<sup>13</sup> Finally, the significance and influence of the volume can be analyzed when materials that shed light on the purpose and the background circumstances of the publication are discovered through thorough search.

Here I express deep gratitude to Mr. Taichi Osana and the art library staff of the National Museum of Modern Art, Tokyo, Mr. Toshiyasu Kamogi of the Tokyo Fuji Art Museum, and Ms. Yuko Sagawa of the Meguro Museum of Art, Tokyo, for their kind cooperation in doing this research.

(Librarian, Artizon Museum, Ishibashi Foundation)  
(Translated by Yamakawa Sumiko / Suga Azusa)

## Notes

1. Sylvie Buisson, *Léonard Tsuguharu Foujita*, vol. 2, Courbevoie (Paris): ACR édition, 2001, p. 576, no.53.48.
2. Rene Héron de Villefosse, one of the co-authors of *Vins, fleurs et flammes*, wrote the text of this book all by himself and Maurice Brianchon (1899–1979) illustrated it entirely. The book is written about French vineyards.
3. Georges Duhamel, et al., *Vins, fleurs et flammes*, Paris: Bernard Klein, 1953. ; Georges Duhamel, et al., *Vins, fleurs et flammes*, Paris: Bernard Klein, 1956.
4. Since La Raynière's writing is dated 1808 here although its title is not specified, *Manuel des amphitryons* (1808) may be the one. (Grimod de La Raynière, *Manuel des amphitryons*, Paris: Capelle et Renand, 1808.) It is a book about manners and tips in hospitality advising how to invite and offer hospitality to guests, and what dishes to serve them.
5. James Hall, *Dictionary of Subjects and Symbols in Art*, Japanese tr. by Tatsushi Takahashi, et al., Kawadeshobo Shinsha, 2008, p.200.
6. Michel Kellermann. *André Derain: catalogue raisonné de l'œuvre peint*, Paris: Editions Galerie Schmit, tome 1, 1992. pp. 233, 243, no.373. ; tome 3, 1999, p. 174, no.2067.
7. For example, in *Autumn* from the "Four Seasons" series (collection of Louvre Museum: Inventory no. INV 7305 or MR 2340), Nicolas Poussin depicted two men carrying together a huge bunch of Canaanite grapes as an Autumnal subject.
8. Hall, *ibid.* p.282.
9. The sun and moon by the Cross are seen in Crucifixions such as Raphael's *Mond Crucifixion* (National Gallery, London: Inventory no. NG3943), Albrecht Dürer's *The Crucifixion* from the "Large Passion" series in the collections of the Museum of Modern Art, New York and National Museum of Western Art, Tokyo (Museum of Modern Art, New York: Inventory no. 17.37.81; National Museum of Western Art: inventory no. G.1970-0008), etc. Regarding the iconographical background and meaning of the sun and moon in Crucifixion paintings, in addition to James Hall's *ibid.*, I also referred to Gertrude Schiller, "The Crucifixion." In vol. 2 of *Iconography of Christian Art*, London: Lund Humphries, 1972. pp. 90–109.
10. Meguro Museum of Art, Tokyo, *Léonard Foujita — Image et Parole* (exh. cat.), Meguro Museum of Art, Tokyo, 1988, pp. 116–117. ; The Shoto Art Museum and Hokkaido Museum of Modern Art, *Le monde des livres illustres par Léonard Foujita et les artistes de l'École de Paris* (exh. cat.), 2012, p. 117. ; Memorial Art Museum, Nishinomiya City, et al. eds., *Botsugo 50 nen Fujita Tsuguharu Hon no Shigoto* [50th Anniversary of his Death: Léonard Foujita's Books] (exh. cat.), Curators, 2018, p. 282.
11. The following books were referred: W. J. Strachan, *The Artist and the Book in France: the 20th century livre d'artiste*, London: Peter Owen, 1969.; W. J. Strachan, *The Artist & the Book, 1860–1960: in Western Europe and the United States*, New York: Hacker Art Books, 1982.; Riva Castleman. *A Century of Artists Books*, New York: Museum of Modern Art, Harry N. Abrams, 1994.
12. The following books were referred: Gilbert Garrier, *Histoire du vin*, Japanese Tr. by Naoko Yagi, Chikuma Shobo, 2004.; Jean-François Gautier, *Histoire du vin*, Japanese Tr. by Naoko Yagi, Hakusuisha, 1998.; Michio Naito, *Wain toiu Na no Yoroppa: Budoshu no Bunkashi* [An Europe named "Wine": Cultural History of Wine], Yasaka Shobo, 2010.; Hiroshi Yamamoto, *Wain no Sekaishi — Shizen no Megumi to Ningen no Chie no Ayumi* [World history of Wine — History of Nature's Gift and Human Wisdom], Nikkei BP, 2018.; Roger Dion, *Histoire de la vigne et du vin en France : des origines au XIXe siècle*, Japanese Tr. by Ikuhiro Fukuda, et al., Kokushokankokai, 2001.
13. For example, since Moise Kisling's *Café des Sirènes* resembles his work in watercolor, *Café la Rotonde* (1912, collection of Petit Palais of Geneve), we can assume the watercolor piece is the original of the illustration. The image of the watercolor is in the following book: Satoshi Murakami and Brain Trust eds., *Kisling* (exh. cat.), 2019, p. 22, cat.no.3.

## List of illustrations (pp. 91–95)

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- fig. 2—Illustration no.7: Maurice Utrillo, *Cabaret des Muses*, lithograph and pochoir, from *Vins, fleurs et flammes*, published in 1952, Artizon Museum, Ishibashi Foundation, Tokyo
- fig. 3—Utrillo, *Cabaret des Muses* (detail)
- fig. 4—Illustration no.17: Moise Kisling, *Vin du départ*, lithograph and pochoir, from *Vins, fleurs et flammes*, published in 1952, Artizon Museum, Ishibashi Foundation, Tokyo
- fig. 5—Kisling, *Vin du départ* (detail)
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- fig. 7—Vlaminck, *Litre du travailleur* (detail)
- fig. 8—Illustration no.5: André Derain, *Age d'or et Terre promise*, etching, from *Vins, fleurs et flammes*, published in 1952, Artizon Museum, Ishibashi Foundation, Tokyo
- fig. 9—Maurice Brianchon, Illustration attached to *Vins, fleurs et flammes*, edition no. 292, Art Library, the National Museum of Modern Art, Tokyo
- fig. 10—*Vins, fleurs et flammes*, edition no. 47, 1952, Tokyo Fuji Art Museum