

Symbolism, Its Origins and Its Consequences

Symbolism, Its Origins and Its Consequences

Edited by

Rosina Neginsky

CAMBRIDGE
SCHOLARS

P U B L I S H I N G

Symbolism, Its Origins and Its Consequences,
Edited by Rosina Neginsky

This book first published 2010

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Copyright © 2010 by Rosina Neginsky and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-4438-2392-9, ISBN (13): 978-1-4438-2392-0

TABLE OF CONTENTS

List of Illustrations	xi
-----------------------------	----

Introduction	1
Rosina Neginsky	

Part I: Origins of the Symbolist Movement

Art

Chapter One.....	16
Toward Symbolism: Gustave Moreau and the Masters of the Past, and his Contemporaries Geneviève Lacambre	

Chapter Two	33
Lovely Lines or: What Dutch Symbolists learned from Egypt Liesbeth Maria Grotenhuis	

Chapter Three	58
Armand Point's Eternal Chimera: The Florentine Quattrocento and Symbolist Currents in Britain, France, and Italy Cassandra Sciortino	

Chapter Four	94
Aby Warburg, Dante Gabriel Rossetti and Botticelli Deborah Cibelli	

Part II: Symbolist Movement

Austria

Architecture

Chapter Five	116
Symbolism and Crime: Architecture of the Vienna Secession Larry Shiner	

Belgium***Art***

Chapter Six	129
Jean Delville and the Belgian Avant-garde: Art in Search of the Absolute	
Brendan Cole	

Chapter Seven.....	147
Symbolism and ‘Social Art’: The Utility of Beauty in Fernand Khnopff’s	
<i>Après Flaubert</i>	
Leah C. Boston	

Chapter Eight.....	159
Something Incomprehensible: Symbolism and the Real in the Landscapes	
of Fernand Khnopff	
Andrew Marvick	

Literature

Chapter Nine.....	169
The Belgian Symbolist Novel and its Specific Features in the Context	
of French-speaking Literature	
Jana Náprstková-Dratvová	

England

Chapter Ten.....	178
Literary and Critical Receptions of the Pre-Raphaelite Painters	
in the <i>fin de siècle</i> Era	
Mireille Dottin-Orsini	

Chapter Eleven	189
The Symbolist Imagery of Burne-Jones: Behind Closed Eyes	
Kathryn Moore Heleniak	

France***Art***

Chapter Twelve.....	203
The Influence of Symbolism on the Formal Evolution of Sculptural	
Relief between 1900 and 1914	
Claire Barbillon	

Chapter Thirteen	209
From Appearance to Apparition and Reflection: Symbolist Constructions of Salome, John the Baptist, and the Spectator's Severed Head Leslie Curtis	
Chapter Fourteen	251
Woman, Symbolist Painting and Psychoanalysis Joelle Joffe	
Chapter Fifteen	272
Gauguin's Watery Women: A Multivalent Symbolist Reading Erika Schneider	
<i>Literature</i>	
<i>Novel</i>	
Chapter Sixteen	291
Fabricated Visions: From the Opium-Eater to des Esseintes Alina Clej	
Chapter Seventeen	309
Space, Time, Mimesis: Idealist Origins of French Literary Symbolism Mary Traester	
Chapter Eighteen	328
Villiers de l'Isle-Adam, Pater, and the Hard, Gemlike Flame Warren Johnson	
<i>Poetry</i>	
Chapter Nineteen	336
Mallarmé and Self-Portrait in Disguise Rosina Neginsky	
Chapter Twenty.....	360
Symbolism and Esoterism: The Case of Mallarmé's 'Mardis'. Patrick Thériault	

Theater

Chapter Twenty One	367
Nabis and Writers à l'Oeuvre: Artists and Dramatists for a Symbolist Theater	
Clément Dessy	

Greece*Art*

Chapter Twenty Two	383
The Greek Symbolism: Correspondences and Differences via the Angel's Image	
Maria Aivalioti	

Literature

Chapter Twenty Three	409
The Radiance of the French Symbolism in Greece	
Christos Nikou	

Italy*Art*

Chapter Twenty Four	426
Giovanni Segantini's Nirvana Series: Symbols of <i>Luxuria</i> and <i>Vanitas</i>	
Liana De Girolami Cheney	
Chapter Twenty Five	455
European Symbolist Graphics through the Pages of the Italian Art Critic Vittorio Pica	
Davide Lacagnina	
Chapter Twenty Six	481
Angelo Conti as the Ruskin and Pater of Italy: Promoter and Elucidator of Symbolism	
Anna Mazzanti	

Russia*Literature*

Chapter Twenty Seven	531
A Powerless Seeker: Merezhkovsky's Romance of Leonardo as Life-Writing Julia Friedman	
Chapter Twenty Eight	548
Paranoiac Discourse of the Symbolism and the Delusion of Persecution: F. Sologub, A. Belyj Olga Skonechnaia	

Turkey

Chapter Twenty Nine	556
Symbolist Movement in Turkish Literature and its Effects and Consequences on Turkish Language and Literature Hüseyin Altındış	

Part III: Consequences of the Symbolist Movement*Art*

Chapter Thirty.....	572
Paul Klee, the Femme Fatale, and Symbolism Jonathan Perkins	
Chapter Thirty One	583
Sensation: The Symbolist Contribution to Matisse's Decorative Aesthetic John Klein	
Chapter Thirty Two.....	594
Symbolist Aesthetics and Mallarméan Themes in the Work of Robert Motherwell William M. Perthes	

Literature

Chapter Thirty Three	608
William Faulkner and the Symbolist Movement: <i>Absalom, Absalom!</i> as a Reflection of Stéphane Mallarmé's "L'Après-midi d'un faune" Brent Judd	

Chapter Thirty Four	617
The Music of Poetry as Symbolic Testament	
Ethan Lewis	
Chapter Thirty Five	629
Speed and Slowness between the Symbolist and the Futurist Generations:	
A Few Texts, A Few Reflections	
Alain Faudemay	
Contributors	639

LIST OF ILLUSTRATIONS

Chapter One

- Fig. 1-1. Emile Bin, *L'affût. Héraklès Teraphonios*, Salon de 1872. Photo documentation du musée d'Orsay.
- Fig. 1-2. Gustave Moreau, *Hercule et l'hydre de Lerne*, Paris, musée Gustave Moreau , Cat. 34. Photo RMN (cliché 85-002151), www.dessins-musee-moreau.fr/outils/peintures_h.php.
- Fig. 1-3. Gustave Moreau, *Galatée*, Salon de 1880, Paris, musée d'Orsay, RF 1997-16. Photo RMN (cliché 97-022129), www.photo.rmn.fr/cf/htm/CSearchZ.aspx?o=&Total=1&FP=14375990&E=2K1KTS2LVS9RG&SID=2K1KTS2LVS9RG&New=T&Pic=1&SubE=2C6NU0GJR5MZ.
- Fig. 1-4. James Bertrand, *Galatée et son amant surpris par le cyclope Polyphème*, Salon de 1879 , Saint-Etienne, musée d'art moderne. Photo du musée.
- Fig. 1-5 Gustave Moreau, *Etudes pour Polyphème* , Paris, musée Gustave Moreau , Des. 12469. Photo RMN (cliché 01-002494), www.photo.rmn.fr/cf/htm/CSearchZ.aspx?o=&Total=1&FP=14375990&E=2K1KTS2LVS9RG&SID=2K1KTS2LVS9RG&New=T&Pic=1&SubE=2C6NU0GJR5MZ
- Fig. 1- 6. Gustave Moreau, *Galatée*, Paris, musée Gustave Moreau , Cat. 100. Photo RMN (cliché 94-002324), www.dessins-musee-moreau.fr/outils/peintures_g.php.

Chapter Two

- Fig. 2-1. Jan Toorop, *The Sphinx*, 1892-97, black and colored chalk and pencil on canvas, 126 x 135 cm. inv. no. T1-X-1931. Gemeentemuseum, The Hague.
- Fig. 2-2. *Maya and Merit*, about 1300 B.C. limestone, height 158 cm., inv. no. AST 1-3. National Museum of Antiquities, Leiden. Photo by the author.
- Fig. 2-3. Postcard *CAIRO-Sphinx and Pyramids*, The Cairo postcard Trust, Cairo, series 629, 14.1 x 9.1cm. photo: between 1890 and 1900, Private collection.
- Fig. 2-4. Jan Toorop, *Lioba*, plaster, lost. Published in “Die Kunst für Alle” reproduced in Marian Bizans-Prakken, *Toorop/Klimt*. Exhibition Catalogue (Gemeentemuseum) (The Hague: Waanders 2006), 174.
- Fig. 2-5. *Horemachbit in adoration*, (detail) spell 125 from the Book of Death, about 1100 BC, (22nd Dynasty), black and red ink on papyrus, height 34 cm. National Museum of Antiquities, Leiden.
- Fig. 2-6. *The goddesses Isis and Nephtys pouring holy water over the diseased Djedmontefach*, Thebes, about 1000 BC, (21st dynasty) detail of a coffin: wood with canvas and painted stucco, 187,5 x 50 x 30 cm. National Museum of Antiquities, Leiden.

- Fig. 2-7. Jan Toorop, poster for Arthur van Schendel's play "Pandorra," 1919, lithography, 114 x 85 cm. © Stedelijk Museum, Amsterdam.
- Fig. 2-8. *Funeral procession of Pakerer*, Sakkara, 19th-20st dynasty (ca. 1300-1100 BC), detail red and black ink on papyrus, h. ca. 20 cm. National Museum of Antiquities, Leiden.
- Fig. 2-9. *Hippopotamus hunt*, about 2400 BC (5th dynasty) detail of painted wall relief of lime stone in the mastaba of Ti, Sakkara. Photo by the author.
- Fig. 2-10. Jan Toorop, *Nirwana*, 1895, pencil heightened with white, 55.5 x 34 cm. Studio 2000 Art Gallery, Blaricum.
- Fig. 2-11. Jan Toorop, *Thoughtful, Meditation, Fire*, 1923, pencil on paper (also as litho), 18.5 x 15 cm. Studio 2000 Art Gallery, Blaricum.
- Fig. 2-12. *Ramose*, about 1411-1375 BC (18th dynasty) detail of a partly painted wall relief in the tomb of Ramose (TT55) in the Valley of the Nobles, Thebes, discovered in 1861. Photo by the author.
- Fig. 2-13. Humbert de Superville's scheme of Egyptian sculpture related to the Memnoncolossi.
- Fig. 2-14. Johannes van Vloten's scheme of line symbolism related to Greek goddesses.
- Fig. 2-15. Grid recognized in Van Konijnenburgs work.
- Fig. 2-16. Willem van Konijnenburg, *Diligence*, 1917, oil on canvas, 151.5 x 106.5 cm. Gemeentemuseum, The Hague.
- Fig. 2-17. K.P.C. de Bazel, *The natural development of mankind from the mineral, plant and animal world*, 1894, woodcut, 14 x 11.3 cm, Drents Museum, Assen.
- Fig. 2-18. *Magic: white and black*, 1886 reproduced in *Le Lotus* 1887 as illustration of the article by Franz Hartmann.

Chapter Three

- Fig. 3-1. Armand Point, *At Rest in the Desert*, 1887, oil on canvas, 73.7 x 100.3 cm. Private Collection (Photograph Courtesy of Sotheby's, Inc. ©1993).
- Fig. 3-2. Carlos Schwabe, *Salon Rose Croix*, 1892, lithograph, 198 x 80.5 cm. The Museum of Modern Art, New York, NY (The Museum of Modern Art/ Licensed by SCALA).
- Fig. 3-3. Armand Point and Léonard Sarluis, *Poster for the Fifth Salon Rose+Croix*, 1896, 75.8 x 102.6 cm. (Photograph Courtesy of Les Amis de Bourron-Marlotte).
- Fig. 3-4. Sandro Botticelli, *La Primavera*, 1477, tempera on wood, 203 x 314 cm. Uffizi, Florence (Photo credit: Erich Lessing / Art Resource, NY).
- Fig. 3-5. Armand Point, *The Eternal Chimera*, 1895, pencil and pastel, 715.0 x 42.0 cm. (Photograph Courtesy of Sotheby's, Inc. © 1994).
- Fig. 3-6. Leonardo da Vinci, *The Madonna of the Rocks*, 1483, oil on canvas, 199 x 122 cm. Louvre, Paris (Photo Credit : Réunion des Musées Nationaux / Art Resource, NY).
- Fig. 3-7. Armand Point, *April or Saint Cecilia*, 1896, pencil and charcoal heightened with chalk on paper, 184 x 74.5 cm. Private Collection (Photo Credit: Private Owner).

Fig. 3-8. Leonardo da Vinci, *Study for the head of Leda*, 1506-1508 (Facsimile - original in the Windsor Collection). Gabinetto dei Disegni e delle Stampe, Uffizi, Florence (Photo Credit : Scala / Art Resource, NY).

Fig. 3-9. Armand Point, *A Portrait of Madame Berthelot*, 1895, charcoal and coloured chalks, 43.2 x 31.1cm. Private Collection (Photograph Courtesy of Sotheby's, Inc. © 1993).

Fig. 3-10. Armand Point Cover of the catalog for the exhibition, "Peintres de l'âme [Painters of the Soul]," 1896, Paris, Bibliothèque Doucet.

Chapter Four

Fig. 4-1. Sandro Botticelli, *La Primavera (Spring)*, 1477. Tempera on wood, 203 x 314 cm. Photo Credit: Erich Lessing / Art Resource, NY. Uffizi, Florence, Italy.

Fig. 4-2. Sandro Botticelli, *Smeralda Bandinelli*, 1471. Tempera on panel, 65.7 x 41 cm. ã V&A Images / Victoria and Albert Museum, London.

Fig. 4-3. Dante Gabriel Rossetti, *La Donna Della Finestra*, 1879. Oil on canvas. 100.65 x 73.98 cm. Framed 137.16 x 111.13 x 8.98 cm. Harvard Art Museum, Fogg Art Museum, Bequest of Grenville L. Winthrop, 1943.200. Photo: Katya Kallsen ã President and Fellows of Harvard College.

Fig. 4-4. Sandro Botticelli, "Mystic Nativity," 1500. Oil on canvas, 108.6 x 74.9 cm. Bought, 1878. (NG1034) ã National Gallery, London / Art Resource, NY. National Gallery, London, Great Britain.

Fig. 4-5. Dante Gabriel Rossetti, *The Blessed Damozel*, 1871-1878. Oil on canvas. 136.84 x 96.52 cm. Predella 35.2 x 96.2 cm. Framed 212.09 x 133.03 x 8.89 cm. Harvard Art Museum, Fogg Art Museum, Bequest of Grenville L. Winthrop, 1943.202. Photo: Imaging Department ã President and Fellows of Harvard College.

Fig. 4-6. Aby Warburg, *Mnemosyne*, Plate 39. (The Warburg Institute, Archive) University of London.

Chapter Five

Fig. 5-1. The Secession Building in 2008.

Fig. 5-2. Inscription above the entrance to the Secession.

Fig. 5-3. Back of the Secession; Moser's frieze is no longer there.

Fig. 5-4. Side Niche of the Secession's Reception Hall.

Chapter Seven

Figure 7-1. Fernand Khnopff, *Memories (Lawn Tennis)*, 1889. Pastel on paper mounted on canvas, 127 X 200 cm. Royal Museums of Fine Arts of Belgium, Brussels.

Chapter Eight

Fig. 8-1. Fernand Khnopff, *Une cigarette*, ca. 1912 (pastel and charcoal on paper, diam. 15.8 cm., 38 x 21.5 cm. overall; private collection).

Fig. 8-2. Fernand Khnopff, *In Fosse: Grass* (oil on panel, 20.4 x 30 cm., 1893, private collection).

Fig. 8-3. Fernand Khnopff, *In Fosset: Twilight* (oil on panel, 37.8 x 66.5 cm., ca. 1890-1895, private collection).

Fig. 8-4. Fernand Khnopff, *In Fosset: A Stream* (oil on canvas, 40 x 32 cm., 1897, Budapest, Museum of Fine Arts).

Chapter Eleven

Fig. 11-1. Edward Burne-Jones, *Prioress's Tale*, c. 1865-98 (watercolor, bodycolor and pastel, 27 ¾ x 19 in., 70.3 x 48.3 cm). Delaware Art Museum, Wilmington. Samuel and Mary R. Bancroft Memorial.

Fig. 11-2. Edward Burne-Jones, *Le Chant d'Amour*, 1868-77 (oil on canvas, 45 x 61 3/8 in, 114.3 x 155.9 cm. The Metropolitan Museum of Art, New York. The Alfred N. Punnett Endowment Fund, 1947, 47.26). Image copyright The Metropolitan Museum of Art/Art Resource, NY.

Fig. 11-3. Edward Burne-Jones, *Cupid and Psyche*, c. 1865 (watercolor, bodycolor, and pastel, 27 ¼ x 19 in, 70.3 x 48.3 cm. Yale Center for British Art, Yale Art Gallery Collection, New Haven. Mary Gertrude Abbey Fund B2979.12.1038).

Fig. 11-4. Edward Burne-Jones, *The Sleeping Beauty from the small Briar Rose series*, c. 1870 (oil on canvas, 24 x 45 ½ in, 61 x 115.6 cm. Museo de Arte de Ponce. The Luis A. Ferre Foundation, Inc. Ponce, Puerto Rico 59.0114). Photograph by John Betancourt.

Fig. 11-5. Edward Burne-Jones, *The Sleep of King Arthur in Avalon*, 1881-98 (oil on canvas, 110 x 256 in, 279.4 x 650.2 cm. Museo de Arte de Ponce. The Luis A. Ferre Foundation, Inc. 63.0369). Photograph by John Betancourt.

Chapter Thirteen

Fig. 13-1. Odilon Redon. *L'Apparition*. 1883. Charcoal with white gouache highlights on chamois paper. Musée des Beaux-Arts, Bordeaux. © Cliché du M.B.A. de Bordeaux/photographe Lysiane Gauthier.

Fig. 13-2. Gustave Moreau. *L'Apparition*. 1876. Watercolor. 106 x 72.2 cm. Cabinet des dessins, Musée du Louvre, Paris. Réunion des Musées Nationaux/Art Resource, NY. Photo: Jean-Gilles Berizzi.

Fig. 13-3. Gustave Moreau. *Salome Dancing before Herod*. 1876. Oil on canvas. The Armand Hammer Collection. Gift of the Armand Hammer Foundation. Hammer Museum, Los Angeles.

Fig. 13-4. Gustave Moreau. *Beheading of Saint John the Baptist*. ca. 1870. Oil on canvas. 85 x 60 cm. Musée Gustave Moreau, Paris. Réunion des Musées Nationaux/Art Resource. Photo: René-Gabriel Ojéda.

Fig. 13-5. Puvis de Chavannes. *The Beheading of St. John the Baptist*. 1869. Oil on canvas. 124.5 x 166 cm. The Barber Institute of Fine Arts, University of Birmingham/The Bridgeman Art Library.

Fig. 13-6. Eugène Delacroix. *The Death of Saint John the Baptist*. 1843-1854. Frescoes from the spandrels of the main hall. Assemblée Nationale, Paris, France. Photo: Erich Lessing/Art Resource, NY.

- Fig. 13-7. Gustave Moreau. *Salomé dancing*. ca. 1875. Pen and black ink with white highlights. 29.4 x 14.8 cm. Musée Gustave Moreau, Paris, France. Photo: Réunion des Musées Nationaux/Art Resource, NY; René-Gabriel Ojéda.
- Fig. 13-8. Edouard Toudouze. *Salome Triumphant*. ca. 1886 (Salon of 1886). Oil on canvas. Current whereabouts unknown.
- Fig. 13-9. Odilon Redon. *Head of a Martyr*. 1877. Chalk and charcoal on paper. 37 x 36 cm. Rijksmuseum Kröller-Müller, Otterlo, The Netherlands. Photo: Erich Lessing/Art Resource, NY.
- Fig. 13-10. Odilon Redon. *Head of Orpheus Floating on the Waters*. 1880. Charcoal on paper. 41 x 34 cm. Rijksmuseum Kröller-Müller, Otterlo, The Netherlands. Photo: Erich Lessing/Art Resource, NY.
- Fig. 13-11. Stéphane Mallarmé. Page from *Un coup de Dés jamais n'abolira le Hasard*. 1897-1898. Paris, Doucet. Photo: © Roger-Viollet.
- Fig. 13-12. Unknown artist. *Chef-reliquaire de saint Jean-Baptiste*. Second third of the 14th century. Polychrome wood sculpture. Musée Historique de Haguenau, Haguenau, France. Photo: © Musées de Haguenau.
- Fig. 13-13. Odilon Redon. *Salome with the Head of John the Baptist*. ca. 1880-1885. Charcoal and black chalk on tan paper. 22 x 19.8 cm. Nelson-Atkins Museum of Art, Kansas City, Missouri. Bequest of Milton McGreevy, 81-30/67. Photo: Mel McLean.
- Fig. 13-14. Photograph of Odilon Redon (1840-1916) (b/w photo) by Guy & Mockrel (19th-20th century). Archives Larousse, Paris, France. Photo: Giraudon/The Bridgeman Art Library International.
- Fig. 13-15. Artemisia Gentileschi. *Judith Slaying Holofernes*. ca. 1612-1613. Oil on canvas. Museo Nazionale di Capodimonte, Naples, Italy. Photo: Scala/Ministero per i Beni e le Attività culturali / Art Resource, NY.
- Fig. 13-16. Caravaggio. *David with the Head of Goliath*. ca. 1605-1606 (?). oil on canvas. Galleria Borghese, Rome, Italy. Photo: Mauro Magliani for Alinari, 1997/Art Resource, NY.
- Fig. 13-17. Jeanne Jacquemin. *Christ á la couronne d'épines*. Lithograph, published in *Le Courrier Français*, June 23, 1895.
- Fig. 13-18. Jean Baptiste (Auguste) Clésinger. *Tête de saint Jean-Baptiste*. 1877. Terra cotta. Musée Carnavalet, Paris, France. Photo: © Eric Emo / Musée Carnavalet/Roger-Viollet.
- Fig. 13-19. James Ensor. *The Dangerous Cooks*. 1896. Oil on panel. 38 x 46 cm. Private collection, Belgium. Photo: © DACS / Giraudon / The Bridgeman Art Library International.
- Fig. 13-20. Emile Bernard. *Salomé*. 1897. Oil on canvas. Private collection, Switzerland.
- Fig. 13-21. Man Ray (Emmanuel Radnitzky), American, 1890-1976. *Mary Reynolds and Marcel Duchamp*. 1937. Gelatin silver print. 15 x 14.9 cm. Gift of Frank B. Hubachek, 1970.796, The Art Institute of Chicago. Photography © The Art Institute of Chicago.
- Fig. 13-22. Jeanne Jacquemin. *La Douleureuse et glorieuse couronne (The Crown of Thorns)*. 892. 52 x 34 cm. Pastel on paper. Private Collection, Paris, France. Photo: Lessing Photo Archive.

Fig. 13-23. Jeanne Jacquemin. *Saint-Georges*. 1898. Color Lithograph. Appeared in *L'Estampe moderne*, March 1898.

Fig. 13-24. Photograph of Alice Guszalewicz starring as Salome in the opera by Richard Strauss (1864-1949) (b/w photo). ca. 1910. Private collection/Roger-Viollet, Paris/The Bridgeman Art Library. (This photograph was identified in 1987 by Richard Ellman as being a photograph of Oscar Wilde, an error which was corrected in 1992).

Chapter Fourteen

Fig. 14-1. Gustave Moreau, *Jupiter et Sémélé*, Musée Gustave Moreau.

Chapter Fifteen

Fig. 15-1. Paul Gauguin, *In the Waves*, 1889, oil on canvas, The Cleveland Museum of Art, Cleveland, OH.

Fig. 15-2. Pierre Puvis de Chavannes, *Automne (Autumn)*, 1863-64, oil on canvas, Musée des Beaux-Arts de Lyon, Lyon, France.

Fig. 15-3. Leonhart Thurn-Heisser, *The Four Humours*, 1574 (Image in the public domain).

Fig. 15-4. Paul Gauguin, *Soyez mystérieuses (Be Mysterious)*, 1890, polychrome wood relief, Musée d'Orsay, Paris (Erich Lessing/ Art Resource, NY).

Fig. 15-5. Paul Gauguin, *Fatata te miti (By the Sea)*, 1892, oil on canvas, National Gallery of Art, Washington, DC (Erich Lessing/ Art Resource, NY).

Fig. 15-6. Paul Gauguin, *Noa Noa: Auti te Pape (Women at the River)*, 1893-94, woodcut, The Cleveland Museum of Art, Cleveland, OH.

Fig. 15-7. Odilon Redon "Le Passage d'une âme," *Les Feuilles d'art* V (15 Avril 1920): 31. Ingalls Library, The Cleveland Museum of Art, Rare Books and Special Collections, Cleveland, OH.

Fig. 15-8. Aristide Maillol, *The Wave*, 1898, Musée du Petit Palais, oil on canvas, Paris, France.

Fig. 15-9. Maurice Denis, *Polyphemus*, 1907, oil on canvas, Pushkin Museum of Fine Arts, Moscow ©Artists Rights Society (ARS), New York/ADAGP, Paris (Erich Lessing/ Art Resource, NY).

Chapter 21

Fig. 21-1. Paul Ranson, *La Farce du pâté et de la tarte*, 1892, stonecutting, Saint-Germain-en-Laye (France), departemental museum Maurice Denis "Le Prieuré".

Fig. 21-2. Paul Ranson, program for *Les sept princesses*, 1892, stonecutting, Saint-Germain-en-Laye (France), departemental museum Maurice Denis "Le Prieuré".

Fig. 21-3. Maurice Denis, *Pelléas et Mélisande*, 1893, drawing (pencil on paper). Private collection © SABAM Belgium 2009 © ADAGP, Banque d'Images, Paris 2010.

Chapter 22

- Fig. 22-1. Nikolaos Gysis, *The Worship of Angels*, 1898, oil on paper, 38cm, National Gallery –Museum Alexandros Soutzos, Athens.
- Fig. 22-2. Nikolaos Gysis, Study of the archangel of *The Triumph of Religion* or *The Foundation of Faith* , 1894-1895, charcoal and lavis on paper, 60x44,5 National Gallery- Museum Alexandros Soutzos, Athens.
- Fig. 22-3. Nikolaos Gysis, Study of the archangel of *The Triumph of Religion* or *The Foundation of Faith* , 1894-1895, oil on canvas, 91x69, National Gallery- Museum Alexandros Soutzos, Athens.
- Fig. 22-4. Nikolaos Gysis, Study of the head of the archangel of *The Triumph of Religion* or *The Foundation of Faith* , 1894-1895, oil on canvas, 46x37, National Gallery- Museum Alexandros Soutzos, Athens.
- Fig. 22-5. Nikolaos Gysis, *The Triumph of Religion* or *The Foundation of Faith* , 1894-1895, oil, on canvas, 145x73, Koutlidis Foundation's Collection, National Gallery- Museum Alexandros Soutzos, Athens.
- Fig. 22-6. Dimitrios Mpiskinis, *The Time of Vesper*, 1916, oil on canvas, 65x85, National Gallery- Museum Alexandros Soutzos, Athens.
- Fig. 22-7. Dimitrios Mpiskinis, *The Expulsion from Paradise*, 1930-1935, (Constantinos Ioannidis' Private Collection) is on the Internet site: www.amvrakia.blogspot.com.
- Fig. 22-8. Constantinos Parthénis, *Annunciation*, 1910-1911, oil on canvas, 45x44, National Gallery-Museum Alexandros Soutzos, Athens.
- Fig. 22-9. Constantinos Parthénis, *Saint Sophie*, 1917-1919, oil on canvas, 85x78, National Gallery-Museum Alexandros Soutzos, Athens.
- Fig. 22-10. Constantinos Parthénis, study for *Under the auspices of the patroness Virgin*, 1920-1922, india ink on paper, National Gallery-Museum Alexandros Soutzos, Athens.
- Fig. 22-11. Constantinos Parthénis, *Angel Trumpeter*, 1940-1941, oil on canvas, 95x90, National Gallery-Museum Alexandros Soutzos.
- Fig. 22-12. Constantinos Parthénis, *Athanasius Diakos' Apotheosis*, before 1927, oil on canvas, 117,5x 117, (Private Collection) is on the Internet site: www.eikastikon.gr/zografiki/parthenis.html.

Chapter Twenty-Three

- Fig. 23-1. Carlos Schwabe (1866–1926), *The Death of the Gravedigger*, 1900, watercolour, gouache, black lead. Paris, Orsay Museum. Conserved at the Department of Graphic Arts (D.A.G) of the Louvre Museum, Michonis' legacy (RF 40162 bis).

Chapter Twenty-Four

- Fig. 24-1. Giovanni Segantini, *The Angel of Life*, 1894, The Galleria d'Arte Moderna, Milan.
- Fig. 24-2. Giovanni Segantini, *The Fruit of Life*, 1889, Museum der bildenden Künste, Leipzig.
- Fig. 24-3. Cavalier Cesare d'Arpino, *Madonna of the Tree*, 1590, The Galleria degli Uffizi, Florence.

- Fig. 24-4. Giovanni Segantini, *The Two Mothers*, 1889, Galleria d'Arte Moderna, Milan.
- Fig. 24-5. Giovanni Segantini, *Ave Maria at the Crossing*, 1886. Fischbacher Foundation, San Gallen.
- Fig. 24-6. Giovanni Segantini, *The Punishment of Lust I*, 1891. Walker Art Gallery, Liverpool.
- Fig. 24-7. Giovanni Segantini, *The Punishment of Lust I*, 1891, drawing. Private Collection, Washington, DC.
- Fig. 24-8. Giovanni Segantini, *The Punishment of Lust II*, 1896-1897. Kunsthhaus, Zurich.
- Fig. 24-9. Giovanni Segantini, *Evil Mothers I*, 1894, Kunsthistorisches Museum, Vienna.
- Fig. 24-10. Giovanni Segantini, *Evil Mothers II*, 1896-1897, Kunsthhaus, Zurich.

Chapter Twenty-Five

- Fig. 25-1. Odilon Redon, *Pégase captif*. Lithograph published in Vittorio Pica, "Attraverso gli albi e le cartelle (sensazioni d'arte). I. Redon - Rops - De Groux - Goya", *Emporium* III (1896): 122.
- Fig. 25-2. Odilon Redon, *Serpent-auréole*. Lithograph published in Vittorio Pica, "Attraverso gli albi e le cartelle (sensazioni d'arte). I. Redon - Rops - De Groux - Goya", *Emporium* III (1896): 126.
- Fig. 25-3. Odilon Redon, *Lumière*. Lithograph (published in Vittorio Pica, "Attraverso gli albi e le cartelle (sensazioni d'arte). I. Redon - Rops - De Groux - Goya", *Emporium* III (1896): 125.
- Fig. 25-4. Félicien Rops, illustrations for the tale *Le bonheur dans le crime* (left below) and the book *Les diaboliques* (right above) by Jules-Amédée Barbey d'Aureville. Etchings published in Vittorio Pica, "Attraverso gli albi e le cartelle (sensazioni d'arte). I. Redon - Rops - De Groux - Goya", *Emporium* III (1896): 130.
- Fig. 25-5. Félicien Rops, illustration for the novel *Le vice suprême* by Joséphin Péladan. Etching published in Vittorio Pica, "Attraverso gli albi e le cartelle (sensazioni d'arte). I. Redon - Rops - De Groux - Goya", *Emporium* III (1896): 128.
- Fig. 25-6. Auguste Rodin, *Printemps*. Dry-point published on the cover page of *Catalogue de la Collection Vittorio Pica. Eaux-fortes, Pointes Sèches, Vernis Mous, Lithographies des Grands Maîtres du XIXème Siècle* (Milano, Antiquariato W. Toscanini, 9 december 1931).
- Fig. 25-7. Auguste Rodin, studies. Pen-drawings published in Vittorio Pica, "I disegni di tre scultori moderni. Gemito - Meunier - Rodin", *Emporium* XLIII (1916): 402.
- Fig. 25-8. Auguste Rodin, studies for female nudes in different poses. Pen-drawings published in Vittorio Pica, "I disegni di tre scultori moderni. Gemito - Meunier - Rodin", *Emporium* XLIII (1916): 419.
- Fig. 25-9. Auguste Rodin, studies for female nudes in different poses. Pen-drawings published in Vittorio Pica, "I disegni di tre scultori moderni. Gemito - Meunier - Rodin", *Emporium* XLIII (1916): 420.

Fig. 25-10. Auguste Rodin, studies for female nudes in different poses. Pen-drawings published in Vittorio Pica, "I disegni di tre scultori moderni. Gemo - Meunier - Rodin", *Emporium* XLIII (1916): 421.

Chapter Twenty-Six

- Fig. 26-1a. Mario de Maria, photograph portrait of Angelo Conti, about 1886.
- Fig. 26-1b. Mario de Maria, photograph portrait of Angelo Conti at the Ca' d'Oro (?) in Venice, 1896 Rome, Conti Estate.
- Fig. 26-2. Mario de Maria, *Moonlight. Tables at an inn at Prati di Castello*, 1884, Roma, Galleria Nazionale d'Arte Moderna. Su concessione del Ministero per i Beni e le Attività Culturali.
- Fig. 26-3. Mario de Maria, *Egloga The end of a summer's day*, 1899-1909, Venice, Galleria Internazionale d'Arte Moderna di Ca' Pesaro.
- Fig. 26-4. Mario de Maria, *La barca a torsio (The moored boat)*, 1895 Piacenza, Galleria d'Arte Moderna Ricci-Oddi.
- Fig. 26-5. Francesco Saverio Castracane degli Antelminelli, Fluvial, sea and fossil Diatomaceæ microphotography, 1877 from *Studi sulle Diatomee* (Rome: Tipografia della pace, 1877) table, 171.
- Fig. 26-6. Hilma af Klint *Group IV, the ten largest, infancy*, 1907 Stokolm, The Hilma af Klint Foundation.
- Fig. 26-7a. Mario de Maria, illustrations for *L'Alunna* by Gabriele D'Annunzio, *Isaotta Guttadauro*, 1886-87.
- Fig. 26-7b. Mario de Maria, illustrations for *L'Alunna* by Gabriele D'Annunzio, *Isaotta Guttadauro*, 1886-87.
- Fig. 26-8. Odilon Redon, *Germination (Dans le rêve, 2)*, 1879, Paris, Bibliothèque National Français.
- Fig. 26-9. Odilon Redon, *Araignée qui sourit (The smiling spider)*, 1888 Paris, Bibliothèque National Français.
- Fig. 26-10. Gaetano Previati, *Spider and Flies*, 1888-90 Milano, Private collection.
- Fig. 26-11. Félicien Rops, *Rare Fish*, 1877 Paris, Private collection.
- Fig. 26-12. Giulio Aristide Sartorio, *Allegory*, 1909 ca, Rome, Private collection.
- Fig. 26-13. Giuseppe Cellini, *Garisinda: E sul dal corda l'anima sospira (Up the Heart, Spirit sighs)*, 1886.
- Fig. 26-14 and 26-15. Giulio Aristide Sartorio, *Donna Francesca, Ballata VI*, illustrations for *Isaotta Guttadauro*, 1886.
- Fig. 26-16. Giuseppe Primoli, *Concert. Marie and Lisa Stillman, Giorgina Costa* 1890-92, Rome, Primoli Foundation.
- Fig. 26-17. Giuseppe Primoli, *The marquise Sanfelice, the count Primoli and Sartorio pose as tableau vivant*, 1890-92, Rome.
- Fig. 26-18. Caravaggio, *Cardsharps*, ex-collection Sciarra, now Fort Worth, Kimbell Art Museum.
- Fig. 26-19. Sebastiano del Piombo, *Viola player* ex-collection Sciarra.
- Fig. 26-20. John Everett Millais, *Isabella*, 1848-1849 Liverpool, Walker Art Gallery.
- Fig. 26-21. Gabrielle Hebert, *Eléonore d'Ukermann poses on the wood*, 1891 emulsion print La Tronche, Musée Hebert.

- Fig. 26-22a and 26-22b. Ernest Hébert, *To the Heros without Glory*, 1888 from “La Tribuna illustrata”, 1891; Ernest Hébert, *Roma sdegnata*, Roma, Museo di Roma.
- Fig. 26-23. Giuseppe Primoli, *Maria Hardouin Gallese e la marquise Sanfelice pose as Annunciation* 1890ca., Rome, Primoli Foundation; [Giuseppe Primoli, *Ernest Hébert and his model at Villa Medici*, 1890 ca Fondazione Primoli].
- Fig. 26-24. Dante Gabriel Rossetti, *Ecce Ancilla Domini*, 1849-50 London, Tate Gallery.
- Fig. 26-25. Giuseppe Primoli, *The marquise Sanfelice*, 1890 Primoli Foundation.
- Fig. 26-26. Edward Burne-Jones, *Psiche's Wedding*, 1895 Bruxelles, Musées Royaux des Beaux Arts
- Fig. 26-27. Mario de Maria, *Portrait of Daniela von Bülow (Green Vision)*, 1893 Unknown site.
- Fig. 26-28. Giovanni Bellini, *Madonna degli alberelli*. Venice, Galleria dell'Accademia.
- Fig. 26-29 and 26-30. Cesare Laurenti, *Beautiful Mask and Conversation*, 1900 ca Unknown sites.
- Fig. 26-31. Vittorio Bressanin, *Modesty and Vanity*, 1899 Venice, International Gallery of Modern Art Ca' Pesaro.
- Fig. 26-32 and 26-33. Mario de Maria, Casa dei Tre Oci, 1912-13 Venice, Giudecca.
- Fig. 26-34 and 26-35. Museum Mariano Fortuny, Venice, Palazzo Pesaro degli Orfei.
- Fig. 26-36. Mario de Maria, *Chiesa e Campo dei Giustiziati in Val d'Inferno*, 1907 Trieste, Civico Museo Rivoltella.
- Fig. 26-37. Pordenone, *The Family of the Satyr or The wounded Satyr*, Private collection (ex-Collection of Mario de Maria).
- Fig. 26-38. Eugene Benson, *Orpheus wakes Eurydice on the river Lete*, 1907 Asolo, Museo Civico.
- Fig. 26-39. Frederic Leighton, *Idyll*, 1880-81 Private collection.
- Fig. 26-40. Pierre Puvis de Chavannes, *Summer*, 1891 detail. The Cleveland Museum of Art.
- Fig. 26-41. Mario de Maria, *The square at Borca, Cadore (Moonlight at Borca)* 1909 Private collection.
- Fig. 26-42. Vittore Grubicy de Dragon, *Sinfonia crepuscolare (Lago Maggiore)*, 1896 Milano, Civica Galleria d'Arte Moderna.
- Fig. 26-43. Giovanni Segantini, *Springtime in the Alps (The Allegory of Spring)* 1897 New York, Private collection.
- Plate 26-1. Giulio Aristide Sartorio, *The wise and foolish Virgins*, 1890-91, Roma, Galleria Comunale d'Arte Moderna e Contemporanea.
- Plate 26-2. Mario de Maria, *The Fondaco of Turkishs in Venice*, 1909, Roma, collezione privata.

Chapter Thirty

Fig. 30-1. Franz von Stuck (1863-1928), *Das Schlangenweib* (Snake Woman), Piccadilly Gallery, London, Great Britain. Photo Credit: Erich Lessing/Art Resource, NY.

Fig. 30-2. Franz von Stuck (1863-1928), *Die Sünde* (Sin), 1893, Oil on canvas. 94.5cm x 59.5cm, Inv. 7925, Pinakothek der Modern, Bayerische Staatsgemäldesammlungen, Munich, Germany. Photo Credit: Bildarchiv Preussischer Kutturbesitz/ Art Resource, NY.

Fig. 30-3. Paul Klee (1879-1940), Erste Fassung, *Weib und Tier* (First version, Woman and Beast), 1903, Etching, 21.7cm x 28.2cm, Kunstmuseum Bern, Hermann und Margrit Rupf-Stiftung. © by ARS, New York.

Fig. 30-4. Paul Klee (1879-1940), *Weib u. Tier* (Woman and Beast), 1904, 13, Etching, 20cm x 22.8cm, Zentrum Paul Klee Bern. © by ARS, New York.

Fig. 30-5. Paul Klee (1879-1940), *Jungfrau (träumend)* (Virgin [dreaming]), 1903, 2, Etching, 23.6cm X 29.8cm, Zentrum Paul Klee, Bern. © by ARS, New York.

Chapter Thirty-Two

Fig. 32-1. Robert Motherwell, *A Throw of the Dice No. 1*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm). Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-2. Robert Motherwell, *A Throw of the Dice No. 2*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm) Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-3. Robert Motherwell, *Beside the Sea No. 5*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm Smith College Museum of Art, Northampton, Massachusetts. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958 and the Dedalus Foundation Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-4. Robert Motherwell, *Beside the Sea No. 22*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm. Private Collection Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Chapter Thirty-Three

Fig. 32-1. Robert Motherwell, *A Throw of the Dice No. 1*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm). Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-2. Robert Motherwell, *A Throw of the Dice No. 2*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm) Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-3. Robert Motherwell, *Beside the Sea No. 5*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm Smith College Museum of Art, Northampton, Massachusetts. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958 and the Dedalus Foundation Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-4. Robert Motherwell, *Beside the Sea No. 22*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm. Private Collection Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Chapter Thirty-Four

Fig. 32-1. Robert Motherwell, *A Throw of the Dice No. 1*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm). Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-2. Robert Motherwell, *A Throw of the Dice No. 2*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm) Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-3. Robert Motherwell, *Beside the Sea No. 5*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm Smith College Museum of Art, Northampton, Massachusetts. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958 and the Dedalus Foundation Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-4. Robert Motherwell, *Beside the Sea No. 22*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm. Private Collection Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Chapter Thirty-Five

Fig. 32-1. Robert Motherwell, *A Throw of the Dice No. 1*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm). Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-2. Robert Motherwell, *A Throw of the Dice No. 2*, 1963, lithograph on white woven Rives BFK paper, 30 x 22 in. (76.2 x 55.9 cm) Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-3. Robert Motherwell, *Beside the Sea No. 5*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm Smith College Museum of Art, Northampton, Massachusetts. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958 and the Dedalus Foundation Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Fig. 32-4. Robert Motherwell, *Beside the Sea No. 22*, 1962, Oil on Strathmore paper, sheet: 29 x 23 in.; 73.66 x 58.42 cm. Private Collection Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

INTRODUCTION

ROSINA NEGINSKY

Without symbolism there can be no literature; indeed, not even language. What are the words themselves but symbols, almost as arbitrary as the letters which compose them, mere sounds of the voice to which we have agreed to give certain significations, as we have agreed to translate these sounds by those combinations of letters?

Symbolism began with the first words uttered by the first man, as he named every living thing; or before them, in heaven, when God named the world into being. And we see, in these beginnings, precisely what Symbolism in literature really is: a form of expression, at the best but approximately, essentially but arbitrary, until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness.

—Arthur Symons, *The Symbolist Movement in Literature*¹

Since the birth of the Symbolist movement in the middle of the nineteenth century, there have been many attempts to define, explain, and expose different sides of this movement. Russian literary critic Zinaida Vengerova, while analyzing and documenting the evolution of Western European Symbolism as it emerged, wrote that

Symbolism is everything that reflects the essential as a sign of the unincarnated. The Symbolist is the one who does not merge with the existing moment, is not immersed in it, but perceives it as a search for the purpose of existence, as a path.²

Probably the key word that describes the Symbolist movement is *imagination*. The role of imagination was identified in the Saint-Simonist dialog of 1825, which compared artists, scientists, and industrialists. It contends that “*Artist means the man of imagination*, and the artist embraces at once the works of the painter, the musician, the poet, the man of letters.”³ Although Symbolism flourished throughout Western and Eastern Europe, in the English, French, and Spanish-speaking Americas, and even in Turkey, Symbolist aesthetics and sensibility developed first in France and in England. It was the French Symbolist aesthetic that first became known and affected the development of Symbolist trends in other countries. Even in England, where the Symbolist aesthetic started with the Pre-Raphaelite movement and developed very early, it was predominantly French Symbolism that influenced the Aesthete movement that formed around Oscar Wilde.

At the root of the Symbolism there is a discontent with and a withdrawal from the society. The Symbolist sensibility, as Wallace Fowlie notes, could be born and developed only in “a blatantly materialistic age.”⁴ Symbolist art and literature originated in opposition to the industrialized and materialist society and opposed rationalist and positivist doctrines. Overall, the Symbolist sensibility rejects society, is intolerant to humanity, revolts against life, and has a complex relationship with nature. When nature represents an alternative to the industrial world, it is attractive to Symbolists, but when it is a symbol of perishable, life-related phenomena, Symbolists rebel against it and reject it. One of the reasons why Symbolists often portrayed Woman as a monster is because she was the one who gave birth and was perceived as the origin and the essence of the physical life; she was a part of matter, of a perishable physical existence. Imagination is a key word and concept for Symbolism, because it is through imagination that one can escape from unsatisfactory surroundings to more attractive worlds created by the imagination.

Among those who embraced the new sensibility, imagination led toward new inventions in art and literature. Those new “inventors” used themselves as a basis of their creativity, celebrating their own subjective experiences. They were interested in the past, which they usually invented and represented differently from historical reality. They were attracted to the folkloric and imprecise aspects of the Middle Ages and to pagan primitive and archaic cultures. They were fascinated by the transcendental and mystical aspects of existence in a search that manifested itself as a metaphysical quest. Those “inventors” created their own societies. They gathered in cafés, published their own magazines, created groups and circles. As the *Encyclopédie du Symbolisme* points out,

All that was colored by the asocial and antisocial spirit of subversion. As a result, the communities of those artists and poets kept an air of secrecy and were overall communities of an anarchic individualism.”⁵

Romanticism played an important role in the development of Symbolist aesthetics and sensibility. For example, for English poet Samuel Taylor Coleridge, who influenced English Symbolism, the role of poetry was to evoke the mystery of the world.⁶ For Novalis, a German philosopher and writer of early Romanticism, who also had an impact on Symbolists, nature was a symbol for something grander than philosophy. The French poet Charles Baudelaire, who was considered the “founder” of French Symbolist aesthetics, was influenced by the German Romantic writer, E.T.A. Hoffman, who was famous for his fantastic horror works. The novel *Aurélia* by French writer Gerard de Nerval, in which daydreams replace reality, and his twelve sonnets published under the title *Chimères* at the end of the novel *Filles du feu*, played an important role in the development of a mysterious and dreamy side of Symbolist sensibility. The pessimism of German philosopher Arthur Schopenhauer, as stated in the following citation, played an important role in the evolution of the symbolist worldview:

our ordinary existence, driven by will, is subject to an endless dialectic of desire and boredom, and the only way to escape it is either ascetic renunciation or art. Fine art can give us temporary relief from ceaseless striving by making us forget our desiring individuality in the aesthetic act of rapt contemplation.⁷

Schopenhauer significantly influenced J-K Huysmans’ novel, *A rebours* (*Against Nature*), and Decadence, a branch of the Symbolist movement.

One of the most important concepts on which Symbolist aesthetics were constructed is *art for art’s sake*. For centuries human beings have been preoccupied with this concept, but the first reference to *l’art pour l’art*, as it was referred to by nineteenth century artists, writers, and poets, appeared in Victor Cousin’s *Questions esthétiques et religieuses* (*Aesthetic and Religious Questions*, 1818), in which Cousin developed the idea that “art is not enrolled in the service of religion and morals or in the service of what is pleasing and useful.” As Cousin states, “Religion exists for the sake of religion, the moral exists for the sake of the moral, and art should exist for its own sake.”⁸ Art is a purpose in itself, and, as Alfred de Vigny pointed out, “the modern . . . spiritual belief.”⁹

In France, the idea of “art for art’s sake” began to take hold among French artists and writers as a doctrine from 1835, when Théophile

Gautier proclaimed the importance of art for art's sake in the preface to his novel, *Mademoiselle de Maupin*. At the same time, Gautier published a poem "L'Hippopotame," in which he established the poet's mocking attitude toward bourgeois society and bourgeois literary criticism. With the foundation of the Second Empire in 1852, French poets and writers such as Charles Baudelaire, Leconte de Lisle, Gustave Flaubert, Théodore de Banville, and Théophile Gautier proclaimed that the bourgeois art did not have any originality or style, and bourgeois social values were meaningless and laughable.

In his 1857 poem "L'Art,"¹⁰ published in the second edition of the collection of poetry entitled *Emaux et Camées*, Théophile Gautier reinforces the idea found in Alfred de Vigny's works that "a book must be composed, cut, and sculptured as if it were a statue of Parian marble."¹¹ When in 1866, 1869 and 1877, the publisher Alfred Lemerre published three anthologies of the new poets under the title *Le Parnasse Contemporain*, the editor, Catulle Mendès, was guided by the ideas stated in Gautier's poetry and works, such as art for art's sake, the cult of formal beauty embodied in faultless workmanship, and the contempt for contemporary bourgeois society. Worship of beauty was essential for Parnassian poets, since it separated the artist from everything that is banal and vulgar. "Hatred of successful mediocrity," of a society in which those poets lived, was the basis for that attitude. Their style indicated the withdrawal from the world around them and the aspiration to stand aside and be above the society in which they lived.

Baudelaire's *Les Fleurs du mal* (*Flowers of Evil*), published in 1857 and dedicated to Gautier, is a revolt against the society he deeply hated and despised. "Le beau est toujours bizarre" (beauty is always strange), a statement associated with Baudelaire, becomes the foundation of the new aesthetic credo."¹²

It stresses the artist's attraction to the strange as an element of the artist's personality and his aspiration to separate himself from most men, who submit easily to the conventional and the traditional, who prefer not to be startled by originality. Those impulses that often manifest themselves in the subconscious—fantasies, hallucinations, and sentiments of fear—and which in most men are not allowed to develop, represent the sources of experiences in man's moral and physical life. The artist, for Baudelaire, feels a desire to know and explore such fantasies that border on dreams and nightmares.¹³

Baudelaire was very much under the spell of an American writer, Edgar Allan Poe, for whom the bizarre and unusual were at the root of his

art. Baudelaire and later Mallarmé, who was also fascinated by Poe, together with Emile Hennequin, a friend of French writer J-K Huysmans, who wrote the famous decadent novel *A rebours*, translated into French all of Poe's works. Poe's works were published in France beginning in the 1880s. Poe's *Philosophy of Composition* also influenced Baudelaire's concept of imagination. Baudelaire perceived imagination as "the queen of the faculties" and "quasi-divine."¹⁴ For him,

Imagination is not a fantasy; it is not a sensitivity either, though it would not be possible to imagine a man with an imagination who is not sensitive. Imagination is an almost divine ability which perceives intuitively the intimate and secret relationship, the correspondences and analogies.¹⁵

Baudelaire's sonnet "Correspondences" confirms and establishes in a poetic form the key role of the imagination.¹⁶ Baudelaire also popularized the notion of non-belonging. It is especially pronounced in his poem "Le Cygne" (The Swan), which stresses the feelings of a constant exile from the world around him, exile that occurs either in myths, or dreams, or fantasies, or memories.¹⁷ As one critic pointed out:

That feeling of exile introduces us already to Baudelaire's symbolism, to the world of the Ideal from which he was originally exiled but to which he is conscious to belong. It is a world that has something in common with the Platonic world of Ideas. For the poet, the forms are the presentations, the symbols of the ideal and more real reality. The "painful secret" which is in the center of the sonnet "La Vie antérieure" (The Anterior Life) is a hidden desire to arrive to that supreme state of elevation. ... The elevation will be the privileged mode of the access to the Ideal, but it will remain in a state of a dream.¹⁸

If the word associated with Baudelaire and early evolution of the Symbolist sensibility was *bizarre*, Paul Verlaine in his three essays written in 1883 about three French poets — Corbière, Rimbaud, and Mallarmé — introduced a concept of a *maudit*, *cursed* poet. In his essays he also calls these poets *Satanic*. They were a threat to the bourgeois society because they potentially could "contaminate" the society with their ideas and sow a germ of destruction.

At the time of Verlaine, *vers libre* (free verse), a new phenomenon in writing poetry, was born. Verlaine was at the center of this phenomenon, although at the same time, other poets with the same Symbolist sensibility began to write in *vers libre*. Verlaine describes the art and principles of writing in his poem "Art Poétique" (Ars Poetica).¹⁹ One of the major precepts of this "new" poetry is that it should follow the music of the

poet's soul, and the rhyme of the poetry is determined by the rhyme of poet's soul. Hence, the number of sounds in the line loses its importance; only rhyme, the pulse of poet's soul, remains.

*

Paintings from artists such as Francisco Goya, William Blake, and Henry Fuseli contributed to the development of the spiritual and the mysterious in art. Those artists did not reproduce reality around them but concentrated on dreams, hallucinations, and nightmares—that is, on everything that is an extension of the inner life and of the world of mystery.

Pre-Raphaelite artists such as Dante Gabriel Rossetti, William Holman Hunt, William Morris, John Everett Millais, Edward Burne-Jones, and art critic John Ruskin, all contributed to the development of English Symbolism and Symbolist aesthetics, which manifested itself at first in the revolt against academic art that the Pre-Raphaelites considered deprived of any life. They were searching in early Renaissance and Gothic art for inspiration for new forms and ideas. The Pre-Raphaelites were influenced in part by the mysticism, spirituality, and imagination of William Blake and were his followers. They regarded him as one of the precursors of their Brotherhood. Nonetheless, the English cult for beauty started with the poetry of the English poet John Keats and was reformulated by the Pre-Raphaelites. The Pre-Raphaelites were also followers of the German Nazarene movement, which reacted against the art of the academy and tried to revive in their art spiritual values while searching for inspiration in late Middle Ages and early Renaissance.

The Pre-Raphaelites questioned artistic techniques. In their works they used much brighter colors; they tried to recreate a depiction of the world around them, not in the conventional required-by-the-academic-art way, but in a new way. They aspired to be true to the perception of reality they painted. They endowed it with precise details that were supposed to convey the spirit of “real” life and the soul of their characters. For topics, they used as a point of departure history, which they reinvented, and literary works, which they reinterpreted; nature, which they endowed with the spirit of primitive innocence, distant from social tumult and the industrial spirit of big cities; and social situations, in which they depicted an awaking of the human soul yearning to be free from social constraints. The inspiration from nature became pivotal in Art Nouveau, which manifested itself in architecture, decorative arts and jewelry. The Pre-Raphaelite sensibility and inspirations led to the development of the Arts

and Crafts movement, whose leader and founder was William Morris. The movement reinvented new styles of furniture and new objects of art that could be used in daily activities and were priced to be accessible to the middle and lower classes. The Arts and Crafts movement also influenced architectural styles and the Art Modern that developed at the end of the nineteenth century across Europe.

The image of Woman became central in the works of Dante Gabriel Rossetti, who created a new type of Madonna—a woman who, with her penetrating glance and long red hair, was at once divine and earthly, divine and demonic. The theme of Woman dominated Symbolism. As in Christianity, there were two main tendencies. One represented an idealized woman, either distant or pure, chaste, and exceedingly religious. The other tended to represent Woman as a monster, the seducer and a destroyer of man, the symbol of evil and perversity. We find idealized and dreamy images of Woman in Maurice Denis, Aristide Maillol, Alphonse Mucha, in the later works of Puvis de Chavannes, and even in the works of Gustave Moreau—*La Sulamite*, *Orphée* in the musée d'Orsay—and Paul Gauguin. Although Gustave Moreau also created inaccessible women—Galatée—who were not evil, the demonic beauty or the beauty of anguish incarnated in women is present in his works—Eve, Dalila, Salomé, Messaline. These images of women are close to those of Dante Gabriel Rossetti. In Germany, the demonic Woman is seen in the art of Franz von Stuck, in Austria, Gustave Klimt, in Belgium, Fernand Khnopff, and in Norway, Edvard Munch. All women were depicted as evil, seductive destroyers, men's lustful executioners. In their perception of women, artists successfully omitted the fact that in order to seduce, the seduced has to wish to be seduced and should have the same lustful inclinations as the seducers supposedly have. Those images certainly demonstrate a fear of women who, in the nineteenth century, began to enter the workforce, became more active in life of society, and could be easily perceived by men as their competitors. Now, not only were men sexually dependant on woman, they also had to compete with her for social recognition and for their place within society. The images of a threatening, beautiful women appeared not only in painting; they were also central in many literary works.

One might observe that the French version of the Pre-Raphaelite painting can be found in the works of French painter Gustave Moreau, who in his turn was directly influenced by the grand romantic artists such as Delacroix and Chassériau, as well as by the artists of the Renaissance. Moreau influenced the art of his students, such as Henri Matisse, George Rouault, his admirer Fernand Khnopff, and the works of French Symbolist painter Odilon Redon, who already in 1865 saw Moreau's *Oedipus and the*

Sphinx. Moreau's art also mesmerized the Surrealist André Breton who, while visiting the Gustave Moreau Museum in Paris, found in Moreau's work an inspiration for his movement. French artist Rodolphe Bresdin, in addition to Moreau, undoubtedly played a role in the development of the art of Odilon Redon, who was Bresdin's student and who partly under Bresdin's influence came to the conclusion that, "In art everything is accomplished through the docile submission to the orders of the unconscious."²⁰

The Pre-Raphaelite movement was also a literary movement. Dante Gabriel Rossetti was not only a painter, he was also a poet and an editor of the Pre-Raphaelite journal *The Germ*, which, among other publications, stated the precepts of the movement. His sister Christina, a very talented poet, also participated in the meetings of the Pre-Raphaelites, and her poetic works reflect the spirit of the movement. The work of the Pre-Raphaelites, together with Baudelaire's poetry, had an impact on the English poet Algernon Charles Swinburne, who is considered one of the most important English Symbolist poets. He participated in the Pre-Raphaelite gatherings and in 1866 published *Poems and Ballads*, which was very much influenced by Baudelaire's *Fleurs du mal*.

Another major contributor to the development of the Symbolist aesthetic and sensibility was Walter Pater, an English literary and art critic who also wrote fiction. His *Studies of the Renaissance* (1873) and the novel *Marius The Epicurean* (1885) helped to shape English Aestheticism, the movement associated with Oscar Wilde, which was derived partly from French Symbolism, partly from the English Pre-Raphaelite movement, and partly from Pater's aesthetics. Wilde and his followers were under the spell of French literature of the second part of the nineteenth century, and they read it avidly. They were particularly sensitive to the notion of the *bizarre* and the cursed, similar to French "cursed" poets who felt disgust toward "well thinking" society.

Oscar Wilde's dandyism was, as stated in the following passage, a challenge to conformity. Dandyism was

... at its best an individual's response to society's demand for conformity in the 19th century, to the homogenizing tendencies of bourgeois society and morals. Dandyism confronted bourgeois morality and ideology with its refusal to glorify labor, to idealize the natural, its rejection of utility, its scorn for the sacred cow of progress, and the skepticism with which it greeted the great liberal ideals of democracy and equality. The dandy felt himself set apart from society, or above it; his life's task therefore, was to *manifest* the distance he felt. He resisted society by amazing it, shocking it, testing its tolerance, by persistently going "too far" in his dress, gestures,