

The cover features several stylized, light green leaf motifs scattered across the background. Each motif consists of a stem with two leaves pointing upwards and to the right.

# A SOURCEBOOK OF GAUGUIN'S SYMBOLIST FOLLOWERS

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Les Nabis, Pont-Aven, Rose + Croix

**Russell T. Clement, Annick Houzé,  
Christiane Erbolato-Ramsey**

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A Sourcebook of Gauguin's  
Symbolist Followers

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Les Nabis, Pont-Aven, Rose + Croix

Russell T. Clement, Annick Houzé, and  
Christiane Erbolato-Ramsey

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## Preface

European Symbolism in the visual arts, literature, and music reached its zenith in the final two decades of the 19<sup>th</sup> century. A reaction against scientific materialism and naturalism, Symbolism's complex aesthetic was a mixture of Platonism, mysticism, occultism, spiritualism, psychology, and illusion. The Symbolists emphasized feeling and evocation over definition and observed fact. In the visual arts, the Symbolist painters escaped the optical, spatial, and textural strictures of Impressionism by emphasizing spiritual insights that were often perplexing and irrational, via intuition, fantasy, imagination, and dreams.

In Post-Impressionist France, Paul Gauguin (1848-1903) played a seminal role in Symbolism's spread and visual evolution. In his writings and work, Gauguin favored emotional responses to nature over intellectual uses of line, color, and composition. At Pont-Aven in Brittany in the summer of 1888, he and Émile Bernard developed a new style called Synthetism, in which heavy outlines (Cloisonnism) defined areas of pure color, arranged in flat planes. As Gauguin instructed Paul Sérusier, who carried the Synthetist gospel to l'Académie Julian and formed the Nabis, "How do you see that tree? Is it really green? Then put it down in green – the most beautiful green in your palette – and that shadow is rather blue? Don't be afraid to paint it as blue as possible."

While hundreds of artists in Europe and in the United States were influenced by Symbolism and followed its tenets to varying degrees for various periods, this sourcebook focuses on three groups who were the most prominent adherents of Gauguin's Synthetism – Pont-Aven (active 1888-late 1890s), the Nabis (active 1888-1900), and the Rose + Croix (1892-1897). *Gauguin's Symbolist Followers* completes the cycle of Greenwood bibliographies and sourcebooks on fin-de-siècle French colorists that began, appropriately, with

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*Paul Gauguin: A Bio-Bibliography* (1991). Other works in the series are *Les Fauves* (1994), *Four French Symbolists* (1996), and *Neo-Impressionist Painters* (1999).

*Gauguin's Symbolist Followers* compiles and organizes the literature on Gauguin's circle at Pont-Aven, the Nabis, and the Salons de la Rose + Croix, both in general and also by school or movement. Sources in the General section cover two or more of the three groups, as well as surveys and overviews that relate to Gauguin-inspired Symbolism. A general chronology from 1886 to 1900 is available for reference.

The General section is followed by sections on the three movements: Pont-Aven, Nabis, and Rose + Croix. Following an introduction, individual artists associated with the movement are treated. Each individual artist section includes a brief biographical sketch, a chronology, primary and secondary bibliographies, and exhibition lists (individual and group). Entire careers are covered in the sourcebook.

To produce the sourcebook, relevant literature was gleaned from electronic and card catalogues and from printed indexes and guides to the library and archival collections of major art museums, universities, and scholarly and artistic institutes in the United States and Western Europe. Most of this work was accomplished between 1999 and 2002.

Standard art indices and abstracting services, such as *BHA: The Bibliography of the History of Art*; *Art Abstracts*; *Art Index Retrospective*; *ARTbibliographies Modern*; *International Repertory of the Literature of Art*; *Répertoire d'art et d'archéologie*; *Arts and Humanities Search*; *Design & Applied Arts Index*; *Humanities Index*; and *Répertoire des catalogues de ventes* were consulted, among other sources, along with pertinent bibliographic databases such as RLG, SCPIO, WorldCat, Dissertations Abstracts, FirstSearch, and Internet sites. The sourcebook attempts to be as comprehensive as possible within the constraints of time, budget, and length. It should not, however, be construed as exhaustive.

This guide is a briefly and partially annotated sourcebook, not a critical one. Annotations are provided sporadically for entries where titles give incomplete or unclear information about works and their content. Monographs and dissertations are annotated with more regularity than periodical articles. When they appear, annotations are, necessarily, concise and are intended only to note the subject matter discussed, the general orientation, or the conclusion

of the study. Obviously, a sentence or two or even a major paragraph can hardly hope to describe even a short article, to say nothing of a major book. Our apologies to authors who may feel that the annotations have misrepresented, misconstrued, misunderstood, or even distorted their work. Our opinions and critical judgments have in no case been conscious criteria for inclusion or exclusion. Foreign-language titles abound, particularly in French. Since a reading knowledge of French is essential for serious art research in this area, only titles in other foreign languages are occasionally translated.

### **How to Use the Primary and Secondary Bibliographies**

The bibliographies are divided into sections, accessible through the Contents. Entries are numbered consecutively throughout. In every section, books are listed first, followed by periodical articles. Within each section, citations are listed alphabetically by author or chronologically, when noted. Anonymous works are alphabetized by title. When several entries are credited to the same author, they are arranged chronologically. Authors whose surnames have changed and those who have rearranged their given names or initial are generally listed as they appear in print. They may, therefore, be found in the Personal Names Index in more than one location. The Exhibitions sections contain information and publications about exhibitions, including a few sales catalogues and reviews, arranged chronologically into individual and group exhibition categories.

The most effective use of the secondary bibliographies is by means of the Contents and Art Works and Personal Names Indices. Entries are indexed with reference to their citation numbers. Particular publications may be located in the Personal Names Index under the author or any other persons associated with the work, such as editors or translators.

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## Introduction

Three groups of Paul Gauguin's Symbolist followers – the Pont-Aven circle, the Nabis, and the Rose + Croix – pursued and extended the Synthetist vision and aesthetic developed in Pont-Aven by Gauguin and Émile Bernard in 1888-89. By then, Symbolist art and literature was firmly entrenched in Europe. Symbolist works by Gustave Moreau, Pierre Puvis de Chavannes, Odilon Redon, Maurice Denis, and others replaced traditional iconography with “primitive” forms that were intended to evoke the natural spirituality and simplicity of “native” societies untouched by modern, decadent civilization. Like the Romantics before them and the Surrealists afterwards, artistic Symbolists found highly idiosyncratic and frequently contradictory means to communicate individual moods, emotions, and ideas through the expressive use of form, line, and color. As an art movement, Symbolism defies categorical definition and chronological restrictions.

The word *Symbolism* entered the French language around 1830. Its primary meaning was the practice of representing things by symbols. Pierre Puvis de Chavannes and Gustave Moreau, seers of the French Symbolist art generation of the 1870s and 1880s, both preferred painting to writing theoretical manifestoes. People outside the academic, beaux-arts tradition quickly filled the void. The result is a proliferation of confusing terminology. Gauguin applied the term “*synthétiste*” to his Pont-Aven canvasses. Critic and theorist Georges-Albert Aurier defined Gauguin's work as “*idéiste*.” Maurice Denis characterized the paintings of the Nabis as “*néo-traditionniste*.” Critic André Mellerio's concept of the “*mouvement idéaliste*” differed considerably from the mysticism of Joséphin Péladan, founder of the Salons of the Rose + Croix.

Younger artists, determined to break with the preceding generation, understood the importance of the Symbolist message and idiom, just as their

counterparts in literature and music saw themselves in the works of Baudelaire, Poe, and Wagner. Subject matter was paramount. The Symbolists shared many themes with the Romantics. Both were haunted by love and death. Recurrent images in their paintings deal with love, hope, death, pain, and the meaning of life. Almost no French artist of the period was immune to Symbolism, even if many only followed the movement. Beyond Paris, a more international Symbolism was centered in Brussels, where it received distinction through exhibitions of the Groupe des XX and La Libre Esthétique, the plays of Maurice Maeterlinck, and poetry of Émile Verhaeren. The Belgians brought Symbolism to the Secession shows in Munich and Berlin, and to the last and most innovative of these exhibitions, the 1898 Vienna *Kunstschau*.

What the symbolist artists held in common was the belief that, by means of forms, colors, and moods, they could communicate personal messages of a spiritual, moral, and religious nature. The Naturalists and Impressionists, on the other hand, sought to reproduce scientifically the natural world. In reaction, Symbolist painters no longer faithfully represented the physical world but aimed for imaginative suggestions of their dreams and imaginings through symbolic allusion and luxuriant decorative forms. The year 1886 – with the appearance of Arthur Rimbaud’s *Illuminations* and Émile Zola’s *L’Œuvre*, the arrival of Vincent van Gogh in Paris, and Paul Gauguin’s first visit to Pont-Aven – was a significant turning point. It confirmed the break with Impressionism and marked, on the one hand, the official birth of Neo-Impressionism, a scientific extension of Impressionism, and, in opposition to it, Gauguin’s potent Synthetism.

Synthetism developed out of Cloisonnism and formed a current within Symbolism. The term derives from the verb *synthétiser* (to synthesize), coined in 1889 when Gauguin and Emile Schuffenecker organized *l’Exposition des peintures du groupe impressionniste et synthétiste*, which was held in the Café Volpini during l’Exposition Universelle. According to Caroline Boyle-Turner, “Synthetism is based on the idea that art should be about his subject, and purely aesthetic considerations of line, colour, and form.” In 1890, Maurice Denis summarized its goals: “It is well to remember that a picture before being a battle horse, a nude woman, or some anecdote, is essentially a flat surface covered with colors assembled in a certain order.” Denis and other theoreticians preferred the term Symbolism over Synthetism.

Aesthetical underpinnings of the Synthetist collaboration at Pont-Aven caught fire at l’Académie Julian through Paul Sérusier, who had been tutored

by Gauguin in 1888. With fellow students Maurice Denis, Édouard Vuillard, Pierre Bonnard, and Paul Ranson, Sérusier founded the Nabis in late 1888. Another Symbolist-inspired group, l'Ordre de la Rose + Croix, exhibited works by Gauguin's followers (Bernard, Vallotton, and Filiger, as well as by Khnopff, Toorop, Hodler, and Schwabe) at six Salons in Paris from 1892 to 1897. As the following sourcebook attests, popular and scholarly interest in Gauguin's Symbolist followers is active and robust.

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## **Gauguin's Symbolist Followers General Chronology, 1886-1900**

**1886**

16 July

Gauguin, age 36, leaves Paris for Pont-Aven in Brittany, an artists' colony of about 1500 inhabitants and 100 artists, mainly English, Americans, and Scandinavians. Gauguin lives at the boardinghouse of Marie-Jeanne Gloanec, 13, place de la Mairie, for 75 francs a month, bed and board.

Summer

Gauguin interacts with many artists in Pont-Aven and soon establishes himself as a leader, a role he resumes during future stays. Charles Laval (1862-94) becomes his first pupil. Gauguin's influence steadily grows. According to Camille Pissarro, in a letter to his son Lucien: "This summer by the sea, he was pontificating, with a band of young men following him, listening to the master, the zealot... . Moreover, it must be said, he has gradually acquired considerable influence."

16 August

Émile Bernard arrives in Pont-Aven and resides at the Pension Gloanec. Bernard, a young artist from Asnières who experimented with Impressionism and Pointillist color theory, was a close friend of Louis Anquetin and Toulouse-Lautrec. That summer he walked through Normandy and Brittany and was drawn to the Gothic architecture and carved Breton calvaries. He met Emile Schuffenecker in Concarneau. Recommended by Emile Schuffenecker, a mutual friend, Bernard is introduced to Gauguin by Achille Granchi-Taylor. Their initial encounter is of little consequence. Bernard later claims, "My stay at Pont-Aven passed without our making friends; we didn't even talk, though we were sitting next to each other at mealtimes."

## 2 Gauguin's Symbolist Followers Chronology

18 September

*Le Figaro littéraire* publishes "Un manifeste littéraire, le Symbolisme" by Jean Moréas (pp. 150-1).

19 September

*L'Art moderne* publishes an analysis of Georges Seurat's art and "Neo-Impressionist method" by Félix Fénéon.

September

Gauguin paints seascapes at Le Pouldu, a village 30 kilometers from Pont-Aven. Bernard walks through Lorient, Auray, and Vannes to Rennes, where he takes a train to Paris. He probably sees Pointillist works by Seurat and Signac at the second Salon des Indépendants.

13 October

Gauguin leaves Pont-Aven for Paris. Joséphin (Sâr) Péladan, founder of the Rose + Croix, publishes a new edition of his novel *Le Vice suprême* (Paris, 1884), with a preface by Jules Barbey d'Auréville, a founder of literary Symbolism.

Fall

Gauguin makes 55 ceramics in terra cotta at Ernest Chaplet's studio. Bernard deposits works painted during his trek at Père (Julien-François) Tanguy's shop in rue Clauzel, frequented by van Gogh, where Bernard is exposed to works by Cézanne.

Late November

Decisive break between Gauguin and Guillaumin on one hand and Signac, Seurat and Pissarro on the other. Camille writes to Lucien: "The Impressionists are finished, whatever that zealot Gauguin says."

December

Gauguin is hospitalized for 27 days with angina.

**1887**

Winter

Bernard shows Pointillist paintings in Asnières. Signac notices his work and invites him to his studio.

March

Bernard meets and befriends van Gogh at Père Tanguy's shop. Together, they study Japanese prints. Bernard repudiates Pointillism.

April-November

Gauguin and Laval travel to Panama and Martinique.

April-June

Bernard resides in Saint-Briac at M<sup>me</sup> Lemasson's inn, where he decorates the walls of his room with religious and bucolic frescoes, and its windows and the glazed door of the dining room with paintings imitative of stained glass.

1 May

Fénéon publishes his definition of "Neo-Impressionism" in *L'Art moderne*. Throughout the year, Paul Sérusier, Maurice Denis, Gabriel Ibels, Paul Ranson, and Pierre Bonnard meet at l'Académie Julian.

Summer

Bernard returns to Pont-Aven. Louis Anquetin, working in Etrépagney, experiments with landscape seen through a door made up of pieces of glass in many colors. These innovations contribute to the development of Cloisonnism, a style characterized by strong black contour lines and flat areas of color. Cloisonnism, named by the critic Édouard Dujardin in 1888, was inspired by stained glass, Japanese prints, and so-called "primitive" sources. It was close in theory and expression to Gauguin's Synthetist experiments. Towards the end of the summer, Anquetin paints *The Mower at Midday*, the first known Cloisonnist work.

Fall

Bernard works with van Gogh in Paris and exchanges a portrait of his grandmother for a self-portrait by van Gogh.

15 November

Gauguin returns to Paris, where he lodges with Schuffenecker for two months. He undertakes a second pottery endeavor, this time at Auguste Delaherche's studio.

November-December

Exhibition at the Grand-Bouillon, the Restaurant du Chalet at 43, avenue de Clichy, includes Cloisonnist works by Anquetin, van Gogh, and Bernard. Gauguin exchanges a Martinique painting for two *Faded Sunflowers* by van Gogh.

## 4 Gauguin's Symbolist Followers Chronology

### 1887-88

December-January

Major exhibitions of Japanese art, including prints from the collections of Bing, Burty, Cernuschi, and Gonse, are on view at Galerie Bernheim-Jeune.

### 1888

January

Anquetin shows his new paintings at the offices of *La Revue indépendante*. Later in the year, he shows at the Salon des XX in Brussels and at the Salon des Indépendants in Paris. Bernard is impressed by Gauguin's large-format Martinique paintings, examined at the van Gogh brothers' apartment.

26 January

Gauguin leaves for Pont-Aven in order to "work for 7-8 months on end soaking up the character of the people and the country, which is essential if you want to paint anything good." He returns to the Pension Gloanec, where he occupies a little room on the first floor which also serves as his studio. Gauguin's health is bad for the first two months. He lives there on credit until June.

19 February

Van Gogh leaves Paris for Arles, shortly after meeting with Seurat for the first time.

18 March

First letter from van Gogh to Bernard, the beginning of a sustained and intense correspondence.

Late April

Bernard treks through Brittany as far as Saint-Briac, where he stays for over three months. Péladan's vitriolic salon reviews of the 1880s are collected in *L'Art ochloratique* (Paris, 1888). He attacks Realism (Courbet and Manet) and Impressionism in favor of the Symbolist-inspired works of Gustave Moreau, Pierre Puvis de Chavannes, and Edward Burne-Jones. Péladan and the occultist Stanislas de Guaita (1861-97) resurrect Rosicrucianism and form l'Ordre Kabbalistique de la Rose + Croix, a mystical fraternity that is anti-papal and prefers the Kabala.

## Late May

Van Gogh sends a letter to Gauguin proposing that they live and work together in Arles, joined in time by other "Impressionists" such as Bernard. This is the germ of his "studio of the south" idea.

## 28 May

Samuel Bing opens *Historic Exhibition of the Art of Engraving in Japan* in his Paris gallery at 22, rue de Provence and founds a sumptuous magazine, *Le Japon artistique* (36 numbers from May 1888-April 1891).

## July

Gauguin's health is improved and he launches a fruitful period of experimentation. In a letter he recounts, "in my most recent studies, I feel I've gone beyond anything I've done till now – Of course, the gang of boors here think I'm completely round the bend and that keeps me happy." Gauguin's close-knit group includes Yves Ponthier de Chamaillard, Charles Morice, Henry Moret, and Henri Delavallée. Sérusier spends part of the summer at Concarneau. Maurice Denis enters l'École des beaux-arts and works in Gustave Moreau's studio. Van Gogh and Bernard exchange pen-and-ink drawings. Laval joins Gauguin in Pont-Aven.

## August

Strongly encouraged by van Gogh to work in Pont-Aven with Gauguin, upon arrival Bernard (age 20) immediately begins an intense collaboration with Gauguin. Bernard's mother and sister Madeleine soon join him at Pension Gloanec. Madeleine models for Gauguin and Laval.

Bernard's ideas and experimentation with Cloisonnism stimulate Gauguin. Together, they work out the principles and techniques of Synthetism. In a letter to Schuffenecker, Gauguin explains: "My most recent works are making good progress and I think you will find . . . an affirmation of my previous experiments the synthesis of a form and a color with only the dominant [color] considered." Bernard's groundbreaking *Breton Women in the Meadow*, a starkly drawn and crudely painted composition that depicts a Breton "Pardon," directly inspired Gauguin's revolutionary *Vision After the Sermon: Jacob Wrestling with the Angel*. Of that summer and fall, Bernard later recounted, "I lived alongside [Gauguin] throughout the summer of 1888, we spent all our time together. Our work was, at this time, made almost in common."

## 6 Gauguin's Symbolist Followers Chronology

### September

Sérusier arrives in Pont-Aven and comes into contact with Gauguin and Bernard. Several Pont-Aven artists respond favorably to van Gogh's invitation to winter in Arles.

### October

Sérusier paints the *Talisman* or *Landscape in the Bois d'Amour* under Gauguin's direction on a cigar-box lid. The boldly simplified student work in pure, unmodulated colors applied in flat areas incorporates synthetist principles. On his return to Paris, Sérusier shows it to his friends at l'Académie Julian – Denis, Ibels, Ranson, Roussel, Vuillard, and Bonnard. It becomes their *Talisman* and they formed themselves into the Nabis, the Hebrew word for prophets. Drawn together by idealist philosophy and literary symbolism, the Nabis disseminated the Synthetist style of simplified drawing, flat patches of color, and bold contours, and Japanese patterning developed by Gauguin and Bernard.

### 21 October

Gauguin leaves Pont-Aven to join van Gogh in Arles. He carries with him Bernard's *Breton Women in the Meadow*, obtained in exchange for an unspecified painting of his own.

### November

Théo van Gogh organizes an exhibition of Gauguin's ceramics and Brittany paintings at Galerie Boussod et Valadon, which are greatly admired by the Nabis and Degas. Gauguin confesses to Bernard: "I'm a fish out of water in Arles. I find everything so small and mean, landscape and people alike. Van Gogh and I have little in common in general, especially in painting."

### 25 or 26 December

In the aftermath of van Gogh's nervous breakdown and self-mutilation, Gauguin returns to Paris.

### Late 1888-Early 1889

Bernard works on a series of zincographs – *Bretonneries* – in parallel with Gauguin, who began his *Lithographic Drawings* in late January 1889.

**1889**

February

Gauguin is invited to show at the Salon des XX in Brussels, where he exhibits *Vision After the Sermon* and 11 other works.

April

Gauguin leaves Paris for Pont-Aven.

June-October

Gauguin and Schuffenecker organize an exhibition entitled *L'Exposition de peintures du groupe impressionniste et synthétiste* held during l'Exposition Universelle at Café Volpini. It includes Cloisonnist paintings and prints on Breton themes by Gauguin (17), Bernard, Laval, Anquetin, and others of the Pont-Aven circle. The exhibition profoundly affects the Nabi group and draws a number of new adherents.

End June

Gauguin moves into the Destais Auberge in Le Pouldu, then into Marie Henry's inn with Sérusier.

July-August

Gauguin works for a month with Jacob Meyer de Haan in Le Pouldu before returning to the Pension Gloanec in Pont-Aven.

October-December

Gauguin lives with Meyer de Haan in Le Pouldu. They decorate the dining room of Marie Henry's inn.

**1890**

January

Founding of *Le Mercure de France*. The Symbolist poet Georges-Albert Aurier contributes an article on van Gogh.

February

Gauguin returns to Paris and teaches at the Vitti Academy in Montparnasse.

The Nabis, who had met earlier at a bistro, L'Os à moelle near l'Académie Julian, began monthly gatherings at Ranson's studio in Montparnasse, jokingly referred to as "Le Temple."

## 8 Gauguin's Symbolist Followers Chronology

June

Gauguin returns to Le Pouldu with Meyer de Haan. Over the summer he paints the ceiling of Marie Henry's inn. Sérusier and Charles Filiger help decorate the rest of the room.

29 July

Van Gogh dies in Auvres-sur-Oise of a self-inflicted gunshot wound.

23 and 30 August

*Art et critique* publishes an article by Denis in which his famous definition of painting first appears: "You must remember that a painting, before being a war horse, a nude woman or some anecdote, is essentially a flat surface covered with colors and assembled in a certain order... ."

Péladan organizes l'Ordre de la Rose + Croix du Temple et du Graal ou de la Rose + Croix Catholique. He assumes the rank of high priest (Sâr) and claims the equivalent of papal infallibility.

November

Gauguin returns to Paris. He meets the writer Charles Morice and becomes a regular at gatherings of Symbolist writers at Café Voltaire.

**1891**

Gauguin often visits the studio shared by Bonnard, Denis, and Vuillard at 28, rue Pigalle.

March

Albert Aurier's "Le Symbolisme en peinture: Paul Gauguin" appears in *Le Mercure de France*. Based on *Vision After the Sermon*, Aurier credits Gauguin as the leader of Symbolist painting and initiator of Synthetism, much to Bernard's displeasure. Bonnard's poster for *France-Champagne* appears throughout Paris and impresses Toulouse-Lautrec, who soon designs his first poster for the Moulin Rouge.

4 April

Gauguin leaves Paris for Tahiti, where he lives until June 1893.

During the year and through 1893, the Symbolist poet and playwright Paul Fort employs Nabis artists for set and scenery designs at his Théâtre d'Art.

April-October

Sérusier, Verkade, and Mogens Ballin work in Brittany.

August-September

First group show of the Nabis, organized by Denis, is held at the château of Saint-Germain-en-Laye.

2 September

Péladan publishes a grandiloquent manifesto of the Rose + Croix and a brochure of rules for Rosicrucian exhibitions.

October

*La Revue blanche*, the avant-garde anarchist journal managed by the Natanson brothers, is established in Paris. The Natansons actively promote the Nabis, sponsor group printmaking ventures and exhibitions, and offer Vuillard and others major decorative commissions.

December

First group show at the gallery of Louis Le Barc de Boutteville by the Nabis, joined by Bernard, Toulouse-Lautrec, and Anquetin.

**1892**

10 March-10 April

First Salon de la Rose + Croix is held at Galerie Paul Durand-Ruel. Sixty-nine artists participate, among them Bernard, Filiger, Khnopff, Hodler, Carlos Schwabe, Toorop, and Vallotton. Organized by Joséphin (Sâr) Péladan, the press and public were fascinated by the exhibition and the colorful events that accompanied it, such as performances of plays and music.

April

Bernard organizes the first retrospective of van Gogh's work at Galerie Le Barc de Boutteville. *La Revue encyclopédique* publishes an article by the critic Georges-Albert Aurier on the Symbolists illustrated by Bonnard, Denis, Roussel, Vuillard, and Sérusier. Aurier hails the Nabis as inheritors of Gauguin's teachings and as creators of a unique Symbolist art. Mogens Ballin, Sérusier, and Verkade work in Brittany.

## 10 Gauguin's Symbolist Followers Chronology

May-August

Second exhibition of the Impressionists and Symbolists at Le Barc de Boutteville includes works by Bonnard, Denis, Ibels, and Sérusier.

August-October

Second exhibition of Fine Arts at the château of Saint-Germain-en-Laye includes strong representation by the Nabis.

Late November-December

Third Impressionist and Symbolist Painters exhibition at Le Barc de Boutteville.

### 1893

28 March-30 April

Second Salon de la Rose + Croix is held in the central dome of the vast Palais du Champ de Mars. Beset by the financial problems, it does not live up to the impact nor to the originality of the first Salon. Bernard, Hodler, Toorop, and Filiger do not show in this nor in subsequent years. Wagner and Beethoven were the featured composers; Péladan's play *Babylone* received several performances.

April-June

Fourth Exhibition of Impressionist and Symbolist Painters is held at Le Barc de Boutteville, featuring an increasing number of Nabi artists.

August

Gauguin returns to France.

Bernard travels to Italy and later to Egypt, where he lives until 1904. His work concentrates mainly on scenes of street life in Cairo. He marries a Lebanese woman and they raise a family there.

Aurélien Lugné-Poe, Denis's former classmate and actor, opens the Théâtre de l'Œuvre. He commissions sets, decorations, scenery, and designs from the Nabis, beginning with Maurice Maeterlinck's *Pelléas et Mélisande*.

October-December

Fifth Exhibition of Impressionist and Symbolist Painters at Le Barc de Boutteville.

November

Gauguin exhibits at Durand-Ruel.

December

Ambroise Vollard opens a new gallery at 6, rue Laffitte.

**1894**

17 February

La Libre Esthétique opens in Brussels. Gauguin shows five works.

March

Sixth Exhibition of Impressionist and Symbolist Painters.

8 April-7 May

Third Salon of the Rose + Croix at the Galerie des artistes contemporains, a small gallery in the rue de la Paix. Péladan's plays are performed in a neighboring theatre due to lack of space.

27 April

Charles Laval dies.

End April

Gauguin leaves Paris for Brittany.

Early May

Gauguin lodges briefly with the painter Wladyslaw Slewinski and his wife in their villa at Le Pouldu. Goes to Pont-Aven where he stays at the Hôtel Ajoncs d'Or, now run by Marie Jeanne Gloanec. Learns that Marie Henry, the innkeeper at Le Pouldu and Meyer de Haan's mistress, refuses to return the paintings and sculptures that he left in her keeping during his trip to Tahiti. He initiates a lawsuit to recover his art.

15 May-June

Group Nabis show at the Parisian offices of the newspaper *La Dépêche de Toulouse*.

May 25

A visit by Gauguin to Concarneau (near Le Pouldu) with fellow painters Armand Séguin, Émile Jourdan, and Roderic O'Conor and their girlfriends,

## 12 Gauguin's Symbolist Followers Chronology

ends disastrously when the group is assaulted by local sailors. Gauguin, whose leg is fractured above the ankle, is hospitalized briefly and incapacitated for the next two months. Throughout the summer, he takes morphine and alcohol for the pain and is unable to paint. Works on watercolor transfers and woodcuts.

End June

The writer Alfred Jarry stays with Gauguin at the Gloanec Inn in Pont-Aven. Jarry writes three poems dedicated to Gauguin and inspired by three of his Tahitian paintings from the November Durand-Ruel exhibition.

10 July-August

Seventh Nabis group show at Le Barc de Boutteville.

August 23

Gauguin travels 25 miles to Quimper to attend the trial of his assailants at Concarneau. They are fined only 600 francs.

8 November-December

Eighth show at Le Barc de Boutteville.

14 November

Gauguin loses his lawsuit against Marie Henry and returns immediately to Paris.

**1895**

Ranson and Maillol exhibit tapestries at the Salon de la Société nationale des beaux-arts.

20 March-20 April

Fourth Salon de la Rose + Croix held again at Galerie des artistes contemporains. A modest affair of only about 100 paintings, there is no poster, nor an exhibition catalogue.

9 April-26 May

Sérusier and Lacombe participate in the Société des artistes indépendants. Bonnard, Denis, Ibels, Vallotton, and Vuillard exhibit at the Galerie Laffitte.

April-May

Ninth Exhibition of Impressionist and Symbolist Painters at Le Barc de Boutteville.

3 July

Gauguin sets sail from Marseille for Tahiti, never again to return to Europe.

Siegfried Bing opens his Salon de l'Art Nouveau at 22, rue de Provence. He commissions stained-glass designs from Sérusier, Denis, Vuillard, Bonnard, Ibels, Roussel, and Vallotton, which are produced in Tiffany glass.

Ambroise Vollard commissions Bonnard, Denis, Vuillard, and Roussel to create series of lithographs to be collected in albums.

**1896**

18 January

First individual show of Bonnard's work at Durand-Ruel.

February

André Mellerio publishes *Le Mouvement idéaliste en peinture* (frontispiece by Odilon Redon).

April

Maillol shows three wood sculptures and one tapestry at the Société nationale des beaux-arts; Ranson presents a tapestry.

Spring

Fifth Salon de la Rose + Croix, which benefits from publicity surrounding Péladan's wedding to a niece of Léonce de Larmandie in January. The Salon is held in the larger Galerie des Arts Réunis, in l'Avenue de l'Opéra, which offered the novelty of electric lighting.

December

First performance of Alfred Jarry's *Ubu Roi* at the Théâtre de l'Œuvre, with scenery by Sérusier and Bonnard.

26 December-February 1897

Final (13<sup>th</sup>) Exhibition of Impressionist and Symbolist Painters at Le Barc de Boutteville. The previous shows in 1896 are held in January and July.

## 14 Gauguin's Symbolist Followers Chronology

**1897**

5-31 March

Sixth and last Salon of the Rose + Croix, held at the prestigious Galerie Georges Petit. Among newcomers were pupils of Gustave Moreau such as Georges Rouault. Péladan decides to terminate the venture on this high note. Altogether, some 230 artists exhibited at the Rose + Croix salons.

April

Nabis exhibit at Ambroise Vollard's gallery. Maillol and Ranson exhibit tapestries at the Société nationale des beaux-arts.

Gauguin paints *Where do we come from? What are we? Where are we going?* in Tahiti.

**1898**

April

Nabis exhibit at Vollard's.

18 April

Death of Gustave Moreau.

May

André Mellerio publishes *La Lithographie originale en couleurs*. Péladan tours the Middle East.

September

Death of Stéphane Mallarmé.

October

Death of Puvis de Chavannes.

**1899**

13-31 March

Group exhibition of the Nabis. Signac, Cross, Luce, and Bernard also take part.

April

Exhibition of lithographs by Denis, Bonnard, Vuillard, and Redon at Vollard's gallery.

December

Paul Signac publishes historical overview, "D'Eugène Delacroix au Néo-Impressionnisme" in *La Revue blanche*.

**1900**

2-22 April

Final group show of the Nabis at Galerie Bernheim-Jeune.

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## Common Abbreviations

cat.	catalogue
col.	color
diss.	dissertation
dist.	distributed
ed(s.)	editions(s), edited, editor(s)
exh.	exhibition
illus.	illustrations
min.	minutes
no.	number(s)
p.	page(s)
pl.	plate(s)
rev.	revised
ser.	serie(s)
supp.	supplement
trans.	translated or translation
vol(s.)	volume(s)

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## Pont-Aven, Nabis, Rose + Croix, and European Art Symbolism in General

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### I. Manuscripts

1. Brussels, Archives de l'art contemporain, Musées royaux. *Les XX, La Libre Esthétique, Octave Maus*. Holographs.

Maus (1856-1919) was secretary of Les XX and La Libre Esthétique exhibition societies and co-founder of Belgium's leading avant-garde art journal, *L'Art moderne*. Includes letters from Seurat and other Neo-Impressionists as well as documentation for the Brussels exhibitions, 1884-1914.

2. Brussels, Bibliothèque de Belgique. *Henry van de Velde*. Holographs.

Henry van de Velde (1863-1957), a Belgian designer, painter, architect and writer, was a leading figure in the creation of Art Nouveau in the 1890s. Archive includes thousands of letters from Neo-Impressionists and other artists and personal manuscripts of van de Velde.

3. Brussels, Bibliothèque royale de Belgique. *Émile Verhaeren*. Holographs.

Verhaeren (1855-1916) was a Belgian symbolist, poet, and critic who defended Les XX and La Libre Esthétique avant-garde art societies as well

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as Neo-Impressionism. Archive includes Verhaeren's literary estate and letters from Seurat, Signac, and other Neo-Impressionists.

4. MORICE, CHARLES. *Papers*. 9 archival boxes; 16 volumes. Located at the Getty Center for the History of Art and the Humanities, Archives of the History of Art, Santa Monica, California.

Papers of the prominent nineteenth century (1860-1919) French art and literary critic, including diaries, notebooks, correspondence, and manuscripts. Morice's diaries, 1869-1914, document his lifelong interest in French art and literature and his role as a spokesman for the Symbolist movement. The ten notebooks contain much of the literary work of Morice – poetry, novels, essays, plays, and lectures on nineteenth-century French aesthetics. Manuscripts include his collaborative work with Paul Gauguin, *Noa Noa*, information about Gauguin's life in Tahiti, and *Les Cathédrales de France*, a work by Auguste Rodin. The notebooks and correspondence document Morice's interest in the issue of capital punishment. Prominent correspondents include Émile Bernard, Émile Durkheim, Paul Gauguin, Camille Maclair, Albert Morice, Alfred Vallette, Henri de Régnier, Auguste Rodin, and Paul Verlaine.

5. RYSSELBERGHE, THÉO VAN. *Correspondence*, ca. 1889-1926. ca. 225 items. Holographs, signed. Located at The Getty Center for the History of Art and the Humanities, Archives of the History of Art, Santa Monica, California.

Rysselberghe (1862-1926) was a Belgian painter trained at the Ghent Academy and then in Jean Portaels' studio in Brussels. After a trip to Spain and Morocco in 1884, he helped the art critic Octave Maus found Les XX, a group of twenty artists whose aim was to encourage artistic exchanges between Belgium and France. Rysselberghe then went to Paris, where he became friendly with Georges Seurat and, along with Paul Signac, Henri-Edmond Cross, and Camille Pissarro, was converted to Neo-Impressionism. Rysselberghe applied their divisionist theories to landscapes and portraits. Rysselberghe was an indefatigable traveler who became a vital link between Les XX, and then, after 1894, its successor group, La Libre Esthétique, and the intellectual centers abroad. Around 1895, he participated in Henry van de Velde's crusade for the revival of the decorative arts and designed posters, furniture, typographical designs, and jewelry. In 1898 he left Brussels for Paris, where he became a familiar figure in Symbolist literary circles. Rysselberghe eventually retired to St. Clair in Provence, where he indulged

the dictates of his expansive nature and gave up scientific theories of painting. He abandoned divisionism, brightened his palette, broadened his brushstrokes, and let his brush play freely over the canvas.

Collection contains 84 letters of van Rysselberghe to, among others, Madame van Rysselberghe, the dealer Huinck, Paul Signac, and Berthe Willière; and 141 letters received from colleagues including Henri Cross, Paul Signac, Camille Pissarro, and Henry van de Velde. The letters, many of which are extensively illustrated, are largely theoretical in nature and explore all facets of art theory and practice associated with the Neo-Impressionist milieu of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Organization: Series I. Letters to Madame Rysselberghe, ca. 1902-1920 (folder 1); Series II. Miscellaneous letters, 1900-26 (folders 203); Series III. Letters received from Paul Signac, ca. 1892-1909 (folders 4-8); Series IV. Letters received from Henri Cross, 1903-10, n.d. (folders 9-11); Series V. Miscellaneous letters received, ca. 1889-1905, n.d. (folders 12-13).

Series III. Letters received from Paul Signac, ca. 1892-1909 (74 items). Detailed letters, many extensively illustrated with color and ink sketches, focus primarily on theoretical issues. Signac outlines ideas for work in progress, discusses color theory and the divisionist technique, and comments on a wide variety of matters, including Old Master painting and the work of Seurat, Maurice Denis, Odilon Redon, Paul Sérusier, Henri Cross, and Eugène Delacroix. In several essay-length letters, Signac attempts to render in a systematic manner the theory of Neo-Impressionism and his own approach to painting and avidly defends the pointillist technique. The letters also include discussion of practical matters relating to exhibitions and the sale of paintings, as well as mention of literary interests and personal news. Series IV. Letters received from Henri Cross, 1908-10, n.d. (53 items). Eleven letters addressed to van Rysselberghe contain discussion of work in progress (illustrated) and working method and include mention of Félix Fénéon, Signac, and Henri Matisse. Forty-two letters, mostly personal in nature, are addressed to Madame van Rysselberghe and contain some mention of literary and musical interests, daily activities, and art-related matters.

Series V. Miscellaneous letters received, ca. 1889-1905, n.d. (14 items). Includes four letters from Camille Pissarro concerning printmaking ventures and including mention of Octave Maus and André Marty (1895); two brief letters from Maximilien Luce (n.d.); one letter from Maurice Denis mentioning two portraits by van Rysselberghe and commenting on personal travel plans (n.d.); and seven letters from Henry van de Velde explaining in some detail his difficulties with the Neo-Impressionist style and outlining

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plans for an exhibition in Berlin designed to interest the German press in Neo-Impressionism (1890-1905).

6. SIGNAC, PAUL. *Papers*. Holographs, signed; manuscript, signed. 93 items. Located at the Getty Center for the History of Art and the Humanities, Archives of the History of Art, Santa Monica, California.

Collected papers and correspondence of Signac (1863-1935), the Neo-Impressionist painter and color theorist. Prominent correspondents include Georges Lecomte, Édouard Fer, Maurice Guillemot, and Henri Martineau.

7. VELDE, HENRY VAN DE. *Peinture moderne*. Unpublished manuscript, written before 1930. Van de Velde Archive, Brussels, Bibliothèque royale, Musée de la littérature, FSX/79.

8. VELDE, HENRY VAN DE. *Autobiography*. Typewritten manuscript. Van de Velde Archive, Brussels, Bibliothèque royale, Musée de la littérature, FSX/4.

### II. Books

9. ABBATE, FRANCESCO, ed. *L'Ottocento in Europa: Simbolismo e Impressionismo*. Riduzione a cura di Francesco Abbate. Milan: Fabbri, 1968. 158 p., illus.

a. English ed.: *Impressionism, its Forerunners and Influences*. General editor Francesco Abbate; trans. by W. J. Strachan. London, New York: Octopus Book Ltd., 1972. 158 p., 83 col. illus.

10. AJALBERT, JEAN. *Mémoires en vrac au temps du Symbolisme, 1880-1890*. Paris: A. Michel, 1938. 413 p., illus., pl.

Mentions Neo-Impressionists and Symbolism.

11. ALEXANDRE, ARSÈNE. *La Collection Canonne: une histoire en action de l'Impressionnisme et de ses suites*. Paris: Éditions Bernheim-Jeune et Renaissance de l'art, 1930. 129 p., illus., 73 pl., some col.

Highlights the Henri Canonne Collection of works by Bonnard and other artists, sold at auction on 28 May 1930 at Hôtel Drouot, Paris.

12. ANDERSON, DAVID L., et al. *Symbolism: A Bibliography of Symbolism as an International and Multi-Disciplinary Movement*. Compiled and edited by David L. Anderson, with Georgia S. Maas and Diane-Marie Savoye. New York: New York University Press, 1975. 160 p.

Focuses primarily on literary Symbolism (3,182 entries).

13. APOLLINAIRE, GUILLAUME. *Chroniques d'art 1902-1918*. Textes réunis avec préface et notes par L. C. Breunig. Paris: Gallimard, 1960. 524 p.

Collection of art criticism that includes many references to Symbolism.

a. Other eds.: 1981; 1993.

b. U.S. eds.: *Apollinaire on Art: Essays and Reviews, 1902-1918*. Trans. by Susan Suleiman. NY: Viking, 1972; NY: Da Capo, 1988.

c. English ed.: London, Thames & Hudson, 1972. 546 p., illus.

d. Italian ed.: *Cronache d'arte 1902-1918*. Edizione Italiana a cura di Vittorio Fagone; traduzione di Maria Croci Gull. Palermo: Novecento, 1989. 472 p.

14. AQUILINO, MARIE JEANNINE. *Decoration by Design: The Development of the Mural Aesthetic in Nineteenth Century French Painting*. Ph.D. diss., Brown University, 1989. 239 p., illus.

Examines mural painting in Paris in the 1890s by Bonnard, Denis, Vuillard, and Sérusier, culminating in Matisse's *La Joie de vivre* (1906). Bibliographical references, pp. 214-26.

15. AURIER, GABRIEL-ALBERT. *Œuvres posthumes*. Avec un autographe de l'auteur et un portrait gravé à l'eau-forte par A.-M. Lauzet. Notice de Rémy de Gourmont. Dessins et croquis de G.-Albert Aurier, Vincent van Gogh, Paul Sérusier, Émile Bernard, Jeanne Jacquemin, Paul Vogler. Paris: Le Mercure de France, 1893. 480 p. illus. 259 copies.

Aurier (1865-92) was an influential art critic for *La Revue indépendante* and *Le Mercure de France*. He championed van Gogh, Gauguin, and the Nabis.

16. AURIER, GABRIEL-ALBERT. *Le Symbolisme en peinture: van Gogh, Gauguin et quelques autres*. Textes réunis et présentés par Pierre-Louis Mathieu. Caen: L'Échoppe, 1991. 87 p.

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17. BANTENS, ROBERT JAMES. *Eugène Carrière, His Work and His Influence*. Ph.D. thesis, Pennsylvania State University, 1975; Ann Arbor, MI: UMI Research Press, 1983. 271 p., 38 illus.

Examines the œuvre and influence of the Symbolist painter Eugène Carrière (1849-1906), who exerted a significant influence on fin-de-siècle aesthetics.

18. BARILLI, RENATO. *Il Simbolismo nella pittura francese dell'Ottocento*. Milan: Fabbri, 1967. 100 p., illus., some col.

19. BARROT, OLIVIER and PASCAL ORY. *La Revue blanche: histoire, anthologie, portraits*. Paris: C. Bourgeois, 1989. 344 p. (Fins de siècles)

History and influence of the avant-garde arts and literary magazine *La Revue blanche* (1891-1903), which was managed by the Natanson brothers. *La Revue blanche* championed the Nabis and Toulouse-Lautrec, among other artists.

20. BARROWS, SUSANNA. *Distorting Mirrors: Visions of the Crowd in Late Nineteenth-Century France*. New Haven: Yale University Press, 1981. 221 p. (Yale Historical Publications. Miscellany, no. 127)

21. BASLER, ADOLPHE and CHARLES KUNSTLER. *La Peinture indépendante en France*. Paris: G. Crès, 1928. 2 vols.

For information on the Symbolists, see vol. 1, *De Monet à Bonnard*.

22. BAZIN, GERMAIN. *L'Époque impressionniste*. Avec notices biographiques et bibliographiques. Paris: P. Tisné, 1947. 93 p., 95 pl.

23. BEAUFILS, CHRISTOPHE. *Le Sâr Péladan, 1858-1918; biographie critique*. Paris: Aux Amateurs de Livres, 1986. 157 p., illus., 8 pl.

Biography of Joséphin Péladan, founder of the Rose + Croix. Bibliography, pp. 145-57.

24. BEAUFILS, CHRISTOPHE. *Joséphin Péladan (1858-1918): essai sur une maladie du lyrisme*. Grenoble: J. Millon, 1993. 514 p., illus.

25. BERGER, KLAUS. *Japonismus in der westlichen Malerei, 1860-1920*.

Munich: Prestel-Verlag, 1980. 368 p., illus. (Studiën zur Kunst des neunzehnten Jahrhunderts, no. 41)

a. English ed.: *Japonisme in Western Painting from Whistler to Matisse*. Trans. by David Britt. Cambridge: Cambridge University Press, 1992. 397 p., illus.

26. BERNARD, ÉMILE. *Souvenirs inédits sur l'artiste peintre Paul Gauguin et ses compagnons, lors de leur séjour à Pont-Aven et au Pouldu*. Preface by René Maurice. Lorient: Imprimerie du Nouvelliste du Morbihan, 1939. 24 p., illus.

Memoirs of Émile Bernard (1868-1941), French painter, poet, and art critic. Bernard painted with Gauguin and the Pont-Aven school and influenced Gauguin's Cloisonnism.

27. BERNHEIM DE VILLERS, GASTON. *Petites histoires sur de grands artistes*. Paris: Bernheim-Jeune, 1940. 180 p., illus.

a. U.S. ed.: *Little Tales of Great Artists*. Trans. and edited by Denys Sutton. NY: E. Weyhe, 1949. 105 p., illus., 32 pl.

28. BERNIER, GEORGES. *La Revue blanche*. Paris: Hazan, 1991. 327 p., illus.

Historical study of this important avant-garde journal, which championed the Nabis and other emerging art movements. *La Revue blanche* was founded on 1 December 1889 by A. Jeunehomme and P. Leclercq and published in Liège. In 1891 it moved to Paris, where its financial management was taken over by the Natanson brothers, with Thadée as editor-in-chief. Bonnard, Vuillard, Vallotton, Denis, Redon, Sérusier, and other artists contributed illustrations.

29. BESSON, GEORGE. *Le Musée chez soi; les maîtres de la peinture française, 1850-1950*. Paris: Braun, 1958. 158 p., illus.

30. *Bildwelten des Symbolismus*. Autoren, Hans-Heinrich Grosse-Brockhoff, et al. Neuss: Concept Verlag, 1985. 159 p., illus., some col.

Symposium held 19-20 October 1984 at the Clemens-Sels-Museum, Neuss, in honor of Irmgard Feldhaus's 65<sup>th</sup> birthday. See in particular the section,

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“Werke des Symbolismus im Clemens-Sels-Museum (Auswahl)” (pages 77-157), for discussion of works by Denis, Bernard, Roussel, Khnopff, Minne, Rops, Hodler, Toorop, and contemporary artists.

31. BILLY, ANDRÉ. *L'Époque 1900; 1885-1905*. Paris: Jules Tallandier, 1951. 484 p. (Histoire de la vie littéraire)

32. BLANCHE, JACQUES-ÉMILE. *Les Arts plastiques*. Préface de Maurice Denis. Paris: Éditions de France, 1901. 529 p. (La Troisième République, 1870 à nos jours, no. 8)

33. BLANCHE, JACQUES-ÉMILE. *La Pêche aux souvenirs*. Paris: Flammarion, 1949. 57 p.

34. BLOCK, JANE. *Les XX and the Belgian Avant-Gardism 1868-1894*. Ph.D. thesis, University of Michigan, 1980. 436 p.

Examines Les XX in depth in the context of late 19<sup>th</sup> century Belgium avant-garde tendencies and movements.

a. Printed ed.: Ann Arbor, Michigan: UMI Press, 1984. 185 p., illus. (Studies in the Fine Arts. Avant-garde, no. 41)

35. BLOCK, JANE, ed. *Belgium, the Golden Decades, 1880-1914*. NY: P. Lang, 1997. 264 p., 64 illus. (Belgian Francophone Library, no. 3)

Includes references to the Neo-Impressionists and Les XX and La Libre Esthétique exhibition societies. Articles are in French and English. Bibliography, pp. 241-50.

36. BOIME, ALBERT. *The Academy and French Painting in the Nineteenth Century*. London; NY; Phaidon; dist. in the U.S. by Praeger, 1971. 330 p., 161 illus., pl.

Another ed.: New Haven; London; Yale University Press, 1986. 330 p., illus.

37. BOONE, MARY ELIZABETH. *Self-Portraits for Exchange: Vincent van Gogh, Paul Gauguin, Émile Bernard, and Charles Laval*. M.A. thesis, University of California, Berkeley, 1985.

Investigates the self-portraits exchanged in friendship in 1888-89.

38. BOYLE-TURNER, CAROLINE. *Émile Bernard and French Symbolism*. M.A. thesis, Case Western University, 1973.

39. BRACQUEMOND, FÉLIX. *Du dessin et de la couleur*. Paris: G. Charpentier, 1885.

40. BRETTELL, RICHARD R. and CAROLINE B. BRETTELL. *Les Peintres et le paysan au XIX<sup>e</sup> siècle*. Geneva: Skira, 1983. 167 illus.

41. BRIDGMAN, FREDERICK ARTHUR. *L'Anarchie dans l'art*. Traduit de l'anglais. Paris: Société française d'éditions d'art, 1898. 248 p.

42. BROSI, SIBYLLE. *'Der Kuss der Sphinx': Weibliche Gestalten nach griechischem Mythos in Malerei und Graphik des Symbolismus*. Münster, Hamburg: Lit, 1992. 235 p., illus., 52 pl.

Originally presented as the author's doctoral thesis, Universität Freiburg, 1986.

43. BURHAN, FILIZ EDA. *Vision and Visionaries: Nineteenth Century Psychological Theory, the Occult Sciences and the Formation of the Symbolist Aesthetic in France*. Ph.D. thesis, Princeton University, 1979. 418 p.

44. CAHN, ISABELLE. *Les Nabis*. Paris: Centre national de documentation pédagogique, 1993. 81 p., illus. (Actualité des arts plastiques)

45. CALLEN, ANTHEA. *Artists' Materials and Techniques in Nineteenth-Century France*. Ph.D. thesis, London University, Courtland Institute of Art, 1980. 513 p.

Analyzes artistic techniques of 30 individual paintings in detail, dating 1860-1905.

a. English eds.: *Techniques of the Impressionists*. London: Orbis, 1982. 192 p., illus.; London: New Burlington Books, 1985; 1987.

b. U.S. ed.: Secaucus, NJ: Chartwell Books, 1982.

c. French ed.: *Les Peintres impressionnistes et leur technique*. Paris, 1983.

46. CANNING, SUSAN MARIE. *A Preliminary Study and Catalogue of*

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*Expositions of the Belgian Group Les Vingt, 1883-1893.* M.A. thesis, Pennsylvania State University, 1973. 204 p.

47. CANNING, SUSAN MARIE. *A History and Critical Review of the Salon of 'Les Vingt,' 1884-1893.* Ph.D. diss., Pennsylvania State University, 1980. 529 p.

48. CARLUCCIO, LUIGI. *Du symbole à l'expression, XIX<sup>e</sup> et XX<sup>e</sup> siècles.* Geneva: Éditions d'art Albert Skira, 1974. 96 p., 49 illus. (La Grande histoire de la peinture, 15)

Survey of printmaking and painting by major European artists from 1840-1920, including references to Symbolist and Nabi artists.

49. CARR, REGINALD P. *Anarchism in France: The Case of Octave Mirbeau.* Montréal: McGill/Queen's University Press; Manchester: Manchester University Press, 1977. 190 p.

Studies manifestations of anarchism in France in the late 19<sup>th</sup> century, with a focus on the author Octave Mirbeau (1850-1917).

50. CASSOU, JEAN. *Panorama des arts plastiques contemporains.* Paris: Gallimard, 1960. 796 p., 117 illus. (Le Point du jour)

51. CASSOU, JEAN. *Encyclopedia du Symbolisme: Peinture, gravure et sculpture, littérature, musique.* Jean Cassou, avec la collaboration de Pierre Brunel, et al. Paris: Somogy, 1979. 291 p., illus., some col.

a. U.S. ed.: *The Concise Encyclopedia of Symbolism.* Trans. by Susie Saunders. Secaucus, NJ: Chartwell Books, 1979. 292 p., illus., some col.

52. CATE, PHILLIP DENNIS. *The Graphic Arts and French Society, 1871-1914.* New Brunswick, NJ: Rutgers University Press; Jane Voorhees Zimmerli Art Museum, 1988. 195 p., illus., 24 pl.

Includes essays by Ann Ilan Alter, Jack Spector, and Patricia Eckert Boyer on the cultural milieu of Paris at the end of the 19<sup>th</sup> century and French Printmaking.

53. CHAMPA, KERMIT SWILER. *Studies in Early Impressionism.* New Haven and London: Yale University Press, 1973. 106 p., illus.

a. Another ed.: NY: Hacker Art Books, 1985. 106 p., illus., 105 pl.

54. CHASSÉ, CHARLES. *Gauguin et le groupe de Pont-Aven, documents inédits*. Paris: H. Floury, 1921. 93 p., 31 illus., 1 pl.

Study of Gauguin's years and companions at Pont-Aven. Includes 11 reproductions of Gauguin's Pont-Aven works.

55. CHASSÉ, CHARLES. *Le Mouvement symboliste dans l'art du XIX<sup>e</sup> siècle: Gustave Moreau – Redon – Carrière; Gauguin et le groupe de Pont-Aven; Maurice Denis*. Paris: H. Floury, 1947. 215 p., illus.

Includes two chapters (4-5) on Gauguin, along with information on Moreau, Redon, Carrière, Maurice Denis, Rodin, and the Pont-Aven group.

56. CHASSÉ, CHARLES. *Gauguin et son temps*. Paris: La Bibliothèque des arts, 1955. 150 p., 21 pl.

Biography which emphasizes Gauguin's Pont-Aven and Le Pouldu periods. Review: *Werk* 44:supp. (September 1957.):173.

57. CHASSÉ, CHARLES. *Nabis et leur temps*. Paris: La Bibliothèque des arts, 1960.

Examines the Nabi movement, which began in 1888 on the initiative of Paul Sérusier who was influenced by Gauguin's work in Brittany. The Nabis included Maurice Denis, Édouard Vuillard, and Pierre Bonnard

a. English ed.: *The Nabis & Their Period*. Trans. by Michael Bullock. London: Lund Humphries, 1969. 136 p., 44 pl., 6 col.

b. U.S. ed.: New York: Praeger, 1969. 136 p., 44 pl., 6 col.

58. CHENNEVIÈRES, PHILIPPE DE. *Souvenirs d'un directeur des Beaux-arts*. Paris: Aux bureaux de l'artiste, 1883-89. 5 vols.

a. Another ed.: Paris: Arthena, 1979. 671 p., illus., 56 pl.

59. CHEYRON, JEAN. *Émile Bernard avant Paul Gauguin*. Chassiers: Impr. Hubert et fils, 1983. 16 p., illus.

60. CHRISTIAN, JOHN. *Symbolists and Decadents*. Compiled, and with

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introduction by John Christian. New York: Park South Books, 1977. 88 p., illus., 40 col. p.

a. Another ed.: 1985.

b. English ed.: London: Thames and Hudson, 1977. 88 p., 40 col. illus.

c. French ed.: *Symbolistes et décadents*. Trans. by Inès Heugel. Paris: Chêne, 1977. 87 p., col. illus.

61. CLARK, TIMOTHY J. *The Painting of Modern Life: Paris in the Art of Manet and his Followers*. Princeton, NJ: Princeton University Press, 1984. 338 p., illus., 32 pl.

a. Other eds.: NY: Knopf, 1985; 1986; 1989.

b. English ed.: London: Thames and Hudson, 1985.

Review: J. House, *Burlington Magazine* 128:997(April 1986):296-7.

62. CLARK, WILLIAM CHARLES. *Camille Mauclair and the Religion of Art*. Ph.D. diss., University of California, Berkeley, 1976. 395 p.

Focuses on the French art critic and theorist Camille Laurent Célestin Faust (1872-1945), who wrote under the pseudonym Camille Mauclair. A consummate Symbolist, Mauclair's criticism was highly influenced by Stéphane Mallarmé. He championed the Pre-Raphaelites, Edward Burne-Jones, and the French Symbolists. In 1892 he took over *Le Mercure de France* from Albert Aurier. Bibliography, pp. 368-95.

63. COGNIAT, RAYMOND. *Le Salon entre 1880 et 1900*. Catalogue par Raymond Cogniat; préface de Paul Chabas. Paris: Expositions de Beaux-arts et de la Gazette des Beaux-arts, 1934. 34 p., illus. (Les Étapes de l'art contemporain)

Printed catalogue of an exhibition held April-May 1934 in Paris at the office of *La Gazette des Beaux-arts*.

64. COGNIAT, RAYMOND. *Le Siècle des Impressionnistes*. Paris: Flammarion, 1959. 207 p., illus., pl.

65. CONZEN-MEAIRS, INA. *Edgar Allan Poe und die bildende Kunst des Symbolismus*. Ph.D. thesis, Ruprecht-Karls Universität, Heidelberg, 1986; Worms: Wernersche Verlagsgesellschaft, 1989. 237 p., illus., 31 pl.

66. COQUIOT, GUSTAVE. *Cubistes, futuristes, passéistes, essai sur la jeune peinture et la jeune sculpture, avec 48 reproductions*. Paris: Librairie Ollendorf, 1914. 277 p., pl.

a. Rev. ed.: 1923.

67. COQUIOT, GUSTAVE. *Les Indépendants, 1884-1920*. Paris: Librairie Ollendorf, 1920. 239 p., illus., 40 pl.

68. COQUIOT, GUSTAVE. *Des peintres maudits*. Paris: A. Delpeuch, 1924. 218 p., illus.

69. COUYBA, CHARLES-MAURICE. *L'Art et la démocratie: les écoles, les théâtres, les manufactures, les musées, les monuments*. Paris: E. Flammarion, 1900. 363 p.

a. Another ed.: 1902.

70. DARDEL, ALINE. *Catalogue des dessins et publications illustrées du journal anarchiste 'Les Temps nouveaux,' 1894-1914*. Ph.D. thesis, Université de Paris (IV), 1980. 2 vols.

71. *De l'impressionnisme à l'expressionnisme*. Paris: Celiv, 1982. 132 p., col. illus.

See in particular the chapter, "Autour de l'impressionnisme: de Gauguin à Bonnard."

a. Another ed.: 1989.

72. DEBENEDETTI, JEAN-MARC and SERGE BAUDIFFIER. *Les Symbolistes*. Paris: H. Veyrier, 1990. 190 p., illus., some col., 32 pl.

73. DELEVOY, ROBERT L. *Journal du Symbolisme*. Geneva: Albert Skira, 1978. 246 p., 400 illus., some col.

a. Another ed.: *Le Symbolisme*. Geneva: Skira, 1982. 219 p., illus., some col.

b. Spanish ed.: *Diario del Simbolismo*. Trans. by Francisco A. Pastor Llorián. Geneva: Skira, 1979. 222 p., illus., some col.

c. English ed.: London: Macmillan, 1978. 247 p., illus., some col.

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d. German ed.: *Der Symbolismus in Wort und Bild*. Geneva: Skira/Klett-Cotta, 1979. 245 p., col. illus.

e. U.S. ed.: *Symbolists and Symbolism*. Trans. by Barbara Bray, Elizabeth Wrightson, and Bernard C. Swift. Geneva: Skira; NY: Rizzoli, 1982. 219 p., illus., some col.

74. DELOUCHE, DENISE. *Peintres de la Bretagne: découverte d'une province*. Rennes: Université de Haute Bretagne; Paris Klincksieck, 1977. 401 p., 171 illus.

Study of the Brittany region of France as represented in the work of painters. Brittany first became a popular subject for artists with Gauguin and the Pont-Aven school. As early as 1830 painters and lithographers as well as contemporary writers flocked there to work. This study traces the developments in the pictorial vision of Brittany through the examination of the work and interaction of painters, printmakers, writers, and critics.

75. DELOUCHE, DENISE, et al. *Pont-Aven et ses peintres à propos d'un centenaire*. Rennes: Presses universitaires de Rennes 2; Institut culturel de Bretagne, 1986. 279 p., illus., some col.

76. DELOUCHE, DENISE. *Bretagne: images et mythes*. Rennes: Presses universitaires de Rennes 2, 1987. 237 p., illus.

77. DELOUCHE, DENISE. *Les Peintres et le paysan breton*. Baille: Ursa-Le-Chasse-Marée, 1988. 216 p., some col.

78. DELOUCHE, DENISE. *Artistes étrangers à Pont-Aven, Concarneau et autres lieux de Bretagne*. Rennes: Presses universitaires de Rennes 2, 1989. 233 p., illus., some col.

79. DELSEMME, PAUL. *Un Théoricien du symbolisme: Charles Morice*. Paris: Librairie Nizet, 1958. 276 p., illus.

Biographical and critical study of Charles Morice (1860-1919). Morice was a poet and disciple of Stéphane Mallarmé, who played an important role as critic and defender of Symbolist art following the death of Albert Aurier in 1892. Includes information on his relationship with Gauguin and Morice's collaboration on the *Noa Noa* manuscript from 1893-95. Morice later wrote several articles on Gauguin and one of the first Gauguin biographies in 1919.

80. DENIS, MAURICE. *Du Symbolisme au classicisme: théories*. Textes réunis et présentés par Olivier Revault d'Allonnes. Paris: Hermann, 1964. 181 p., illus. Volume in "Miroirs de l'art" series.

Theoretical writings by Denis (1870-1943) and essays on Symbolism, Gauguin, Sérusier, Redon, van Gogh, Maillol, Cézanne, Camille Pissarro, and Henri-Edmond Cross.

81. DENIS, MAURICE. *Les Théories, 1890-1910, du Symbolisme et de Gauguin vers un nouvel ordre classique*. Paris: Bibliothèque de l'Occident, 1912. 270 p.

a. Other eds.: Paris: Rouart et Watelin, 1913; 1920; 1960.

Reviews: H. Ghéon, *Nouvelle revue française* 45(1 Sept. 1912):537-43; *Le Temps* (22 Oct. 1912):4; L. Vauxcelles, *Gil blas* (2 Aug. 1913); A. Soffici, *La Voce* 3(1913):1003.

82. DENIS, MAURICE. *Gauguin, ses amis, l'École de Pont-Aven et l'Académie Julian*. Paris, 1930s, 30 p., illus.

83. DESTRÉE, JULES. *Art et socialisme*. Brussels: Journal le Peuple, 1896. 32 p. (Bibliothèque de propagande socialiste)

84. DI LEO, BRIGIDA. *Il mito nella pittura Simbolista francese*. Foggia: Bastogi, 1983. 129 p., illus., some col., 20 pl.

85. *La Diffusion de l'impressionnisme: Renoir, Rousseau, Gauguin, van Gogh, Klimt, Toulouse-Lautrec, Kandinsky, Bonnard*. Paris: Hachette-Livre de Paris, 1980. 208 p., illus., (Chefs-d'œuvre de l'art, grands peintres, 6)

86. DORIVAL, BERNARD. *Les Étapes de la peinture française contemporaine*. Paris: Gallimard, 1943-48. 4 vols.

See vol. 1, *De l'impressionnisme au fauvisme, 1883-1905*. "Notice bibliographique," vol. 1, pp. 275-84.

87. DORIVAL, BERNARD. *L'École de Paris au Musée national d'art moderne*. Paris: Somogy, 1961. 324 p., col. pl.

a. U.S. ed.: *The School of Paris in the Musée d'art moderne*. Trans. by Cornelia Brookfield and Ellen Hart. NY: Abrams, 1962. 316 p., illus.

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88. DORRA, HENRI, ed. *Symbolist Art Theories: A Critical Anthology*. Berkeley, Los Angeles, London: University of California Press, 1994. 396 p., 50 illus.

Compilation of 60 essays and writings by artists and critics that includes texts by Seurat and Signac in "The Post-Impressionists" section. Traces Symbolism and its roots from artist to artist and critic to critic from the mid-nineteenth to the early twentieth century. Decorative arts, architecture, painting, sculpture, Arts and Crafts, Art Nouveau, and literary developments are included.

89. DOYON, RENÉ-LOUIS. *La Douleoureuse aventure de Péladan*. Paris: La Connaissance, 1946. 316 p., illus, 3 pl.

Biography of Joséphin Péladan, founder of the Rose + Croix.

90. DUVAL, ELGA LIVERMAN. *Téodor de Wyzewa: A Critic Without a Country*. Ph.D. thesis, Columbia University, 1980. 304 p.

a. Printed ed.: Geneva; Paris: Droz, 1961. 173 p., illus.

91. EGBERT, DONALD DREW. *Social Radicalism and the Arts: Western Europe; a Cultural History from the French Revolution to 1968*. NY: A. Knopf, 1970. 821 p., 53 illus.

92. ELLRIDGE, ARTHUR. *Gauguin et les Nabis*. Paris: Terrail, 1993. 223 p., illus.

Explores how Gauguin's Symbolist paintings influenced the Nabi artists, particularly their technique and work in printmaking, lithography, book illustration, stained glass, and sculpture.

a. English ed.: *Gauguin and the Nabis: Prophets of Modernism*. Paris: Terrail, 1995. 223 p., 166 illus., 10 col.

93. ESCHOLIER, RAYMOND. *La Peinture française, XX<sup>e</sup> siècle*. Paris: Floury, 1937. 144 p., col. illus.

94. *L'Esprit de décadence: Colloque de Nantes, 21-24 avril 1976, Institut des Lettres de l'Université de Nantes*. Paris: Minard, 1980-84. 2 vols., 269 p.

95. EVENSON, NORMA. *Paris: A Century of Change, 1878-1978*. New Haven and London: Yale University Press, 1979. 382 p., illus.

96. *Exhibitions of Symbolists and Nabi*. New York: Garland, 1981. 1 vol., 310 p. in various pagings, illus. (Modern Art in Paris, 1855-1900)

97. FALQUI, LAURA. *Ascoltare l'incenso, confraternite di pittori nell'Ottocento: nazareni, preraffaelliti, Rosa + Croix, nabis*. Florence: Alinea, 1985. 296 p., illus., 46 pl.

Chapters 3 and 4 cover the Rose + Croix and the Nabis.

98. FANELLI, GIOVANNI and EZIO GODOLI. *Dizionario degli illustratori Simbolisti e Art Nouveau*. Florence: Cantini, 1990. 2 vols., illus.

99. FAURE, ELIE. *Histoire de l'art moderne*. Paris: G. Crès, 1921. 468 p., illus.

a. Revised eds.: Paris: Le Livre de Poche, 1964. 2 vols.; Paris: Pauvert, 1984. 548 p., illus.

100. FÉNÉON, FÉLIX. *Les Impressionnistes en 1886*. Paris: Publications de la Vogue, 1886. 42 p.

Anthology of art criticism that includes Symbolist texts.

101. FÉNÉON, FÉLIX, ed. *L'Art moderne et quelques aspects de l'art d'autrefois*. Paris: Bernheim-Jeune, 1919. 2 vols.

102. FÉNÉON, FÉLIX. *Œuvres*. Introduction de Jean Paulhan. Paris: Gallimard, 1948. 478 p.

a. Another ed.: 1991.

103. FÉNÉON, FÉLIX. *Au-delà de l'impressionnisme*. Textes réunis et présentés par Françoise Cachin. Paris: Hermann, 1966. 187 p., illus. (Miroirs de l'art)

Selection of texts from Symbolist's principal critic and defender.

104. FÉNÉON, FÉLIX. *Œuvres plus que complètes*. Textes réunis et

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présentés par Joan U. Halperin. Genève: Librairie Droz, 1970. 2 vols. (1087 p.), illus., 23 pl. (Histoire des idées et critique littéraire, no. 107)

Collection of critical writings by the influential art critic Félix Fénéon (1861-1944), who championed numerous Impressionist, Neo-Impressionist, and Symbolist artists. Volume 1, *Chroniques d'art*; volume 2, *Les Lettres, les mœurs*.

105. FÈVRE, HENRY. *Étude sur le Salon de 1886 et sur l'Exposition des impressionnistes*. Paris: Tresse et Stock, 1886. 50 p.

“Extrait de la *Revue de demain*.”

106. FIORI, TERESA. *Archivi del divisionismo*. Raccolti e ordinati da Teresa Fiori. Roma: Officina edizioni, 1968. 2 vols., pl. (Archivi dell'arte contemporanea)

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107. FLINT, RICHARD CHARLES. *'Fin de siècle': The Concept of Decadence in French and English Art During the Late Nineteenth Century*. Ph.D. diss., Indiana University, 1980. 192 p., illus.

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108. FOCILLON, HENRI. *La Peinture aux XIX<sup>e</sup> et XX<sup>e</sup> siècles; du réalisme à nos jours*. Ouvrage illustré de 210 gravures. Paris: Librairie Renouard, 1928. 524 p., illus. (Manuels d'histoire de l'art)

a. Another ed.: Paris: Flammarion, 1991. 2 vols.

109. FONTAINAS, ANDRÉ and LOUIS VAUXCELLES. *Histoire générale de l'art français de la Révolution à nos jours*. Paris: Librairie de France, 1922. 3 vols. 120 pl.

See vol. 1, *La Peinture, la gravure, le dessin*, pp. 159-68. Vol. 2 also by Georges Gromort; vol. 3 by Gabriel Mourey.

110. FONTAINAS, ANDRÉ. *Mes souvenirs du Symbolisme*. Paris: Nouvelle revue critique, 1928. 220 p.

111. FOSSIER, FRANÇOIS. *La Nébuleuse Nabie: les Nabis et l'art graphique*. Paris: Bibliothèque nationale, 1993. 304 p., 153 illus., 62 col.

Overview of Nabi graphic art in the collections of the Bibliothèque nationale, Paris, which includes posters, theatre programs, book illustrations, and color lithographs.

112. FRANCASTEL, PIERRE. *L'Impressionnisme; les origines de la peinture moderne de Monet à Gauguin*. Paris: La Librairie Les Belles Lettres, 1937. 271 p., 12 pl. (Publications de la faculté des lettres de Strasbourg, 2 ser., no. 16)

113. FRÈCHES-THORY, CLAIRE and ANTOINE TERRASSE. *Les Nabis*. Paris: Flammarion, 1990. 320 p., illus., some col.

Historical survey of the Nabis brotherhood in eight chapters: formation, painters, large-scale decorative works, sculpture, graphic arts, theatre designs, and legacy. Includes a chronology (pp. 297-9), biographical outlines of 38 artists and associates (pp. 300-8), and a bibliography (pp. 309-10).

a. U.S. ed.: *The Nabis: Bonnard, Vuillard, and Their Circle*. Trans. by Mary Pardoe. NY: H.N. Abrams, 1991. 320 p., 355 illus., 135 col. (Schools and Movements of Painting)

114. FREIXA, MIREIA. *Las Vanguardias del siglo XIX*. Barcelona: G. Gili, 1982. 471 p. (Fuentes y documentos para la historia del arte, 8)

Anthology of texts and documents that traces the development of modernism. Includes the Nabis and Salon de la Rose + Croix artists.

115. FUGAZZA, STEFANO. *Simbolismo*. Milan: Arnoldo Mondadori Arte, 1991. 135 p., illus., some col.

116. GALTIER, GÉRARD. *Maçonnerie égyptienne, Rose + Croix et Néo-Chevalerie: les fils de Cagliostro*. Paris: Éditions du Rocher, 1989. 474 p., illus., 4 pl.

Includes bibliography, pp. 439-64.

117. GAUS, CHARLES EDWARD. *The Aesthetic Theories of French Artists, 1855 to the present*. Baltimore: The John Hopkins Press, 1949. 111 p.

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Chapter 5, pp. 53-68, includes information on Symbolism and Fauvism.  
a. Reprint: 1963.

118. GEFROY, GUSTAVE. *La Vie artistique 1892 à 1903*. Paris: E. Dentu, 1892-1903. 8 vols., illus.

119. GENOVA, PAMELA ANTONIA. *Symbolist Journals: A Culture of Correspondence*. Aldershot; Burlington, VT: Ashgate, 2002. 384 p., illus. (Studies in European Cultural Transition)

Examines the influence of French Symbolism on European culture at the turn of the 20<sup>th</sup> century, as manifest in numerous literary reviews of the period. The first part discusses the rise of Symbolism and the development of its literary journals (such as *La Revue blanche*, *Le Décadent*, *La Revue indépendante*, and *Le Mercure de France*); the second part (The Image: Painting the Visual Artist) explains the ways in which these journals moved forward, and debates on contemporary art, music, and literature. For art criticism see in particular chapters 4-6 (pp. 128-217).

120. GERHARDUS, MALY and DIETFRIED GERHARDUS. *Symbolismus und Jugendstil*. Freiburg im Breisgau, Basel, Vienna: Herder, 1977. 104 p., 73 col. illus.

a. English ed.: *Symbolism and Art Nouveau: Sense of Impending Crisis, Refinement of Sensibility, and Life Reborn in Beauty*. Trans. by Alan Bailey. Oxford: Phaidon, 1978. 104 p., col. illus.

121. GIBSON, MICHAEL. *Les Symbolistes*. Paris: Nouvelles éditions françaises, 1984. 187 p., illus., some col.

a. U.S. ed.: *The Symbolists*. Trans. from the French and revised by the author. NY: Abrams, 1988. 199 p., illus., some col.

122. GIDE, ANDRÉ. *Si le grain ne meurt*. Paris: Éditions de la nouvelle revue française, 1924. 3 vols.

Includes Gide's account of visiting Marie Henry's auberge in Le Pouldu. The inn's dining room was decorated from floor to ceiling by Gauguin, Meyer de Haan, and Paul Sérusier in 1889.

a. Other French eds.: Paris: 1928, 1929, 1933, 1945, 1953, 1966.

b. English eds.: *If it Die; An Autobiography*. Trans. by Dorothy Bussy. London: 1925, 1935, 1951; New York: 1935, 1957.

123. GOLD, ARTHUR. *Misia: Muse, Mäzenin, Modell; das ungewöhnliche Leben der Misia Sert*. Frankfurt: Fischer-Taschenbuch, 1994. 367 p., illus.

Biography of Misia Sert (1872-1950), who married Thadée Natanson, Alfred Edwards, and the Catalan artist José Maria Sert. Sert modelled for Renoir, Bonnard, Vuillard, and Toulouse-Lautrec.

124. GOLDWATER, ROBERT JOHN. *Symbolism*. NY: Harper & Row, 1979. 286 p., illus.

Includes contributions by John Fleming and Hugh Honour, who edited and completed the work after Goldwater's death.

125. GORDON, JAN. *Modern French Painters*. London: J. Lane, The Bodley Head, 1923. 188 p., illus., col. pl.

a. Other eds.: 1926, 1929, 1936; Freeport, NY: Books for Libraries Press, 1970.

126. GRACE, TRUDIE. *The Disembodied Head: A Major Theme in European Art from 1885-1905*. Ph.D. thesis, City University of New York, 1984. 439 p., illus.

127. GREENSPAN, TAUBE G. *'Les Nostalgiques' Re-examined: The Idyllic Landscape in France, 1890-1905*. Ph.D. diss., City University of New York, 1981. 558 p.

Provides an overview of symbolism and examines a group of artists originally named Les Nostalgiques by the early 20<sup>th</sup> century critic Gustave Coquiott. Discusses several Nabis artists including Denis, Roussel, and Maillol.

128. GUAÏTA, STANISLAS DE. *Lettres inédites de Stanislas de Guaita au Sâr Péladan; une page inconnue de l'histoire de l'occultisme à la fin du XIX<sup>e</sup> siècle*. Éditées par Édouard Bertholet et Émile Dantine. Neuchâtel: Éditions Rosicruciennes, 1952. 170 p., illus.

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Correspondence from Guaïta (1861-97) to Péladan, founder of the Rose + Croix.

129. GUÉGAN, STÉPHANE. "Artistes à l'œuvre." *Beaux-arts magazine* 88(March 1991):70-3. 6 illus., 4 col.

Studies Vuillard's portraits of his artist friends, including Bonnard, Roussel, Maillol, and Denis, created between 1925, and 1935 from earlier sketches. Many are held by the Musée d'Art moderne de la ville de Paris. References to the Vuillard retrospective exhibition in Nantes (15 Feb.-20 April 1991).

130. GUILLERM, JEAN-PIERRE. *Tombeau de Léonard de Vinci: le peintre et ses tableaux devant l'écriture symboliste et décadente*. Lille: PUF, 1981. 243 p., illus.

131. GULLÓN, RICARDO. *El Simbolismo: su nadores y visionarios*. Prólogo, Ricardo Gullón. Madrid: J. Tablate Miquis Ediciones, 1984. 142 p., illus.

132. HALPERIN, JOAN UNGERSMA. *Félix Fénéon and the Language of Art Criticism*. Ph.D. thesis, University of California, Berkeley, 1967. 404 p.

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a. Printed ed.: Ann Arbor, Michigan: UMI Research Press, 1980. 243 p., 22 pl. (Studies in Fine Arts; Criticism, no. 6)

133. HALPERIN, JOAN UNGERSMA. *Félix Fénéon, Aesthete and Anarchist in Fin-de-Siècle Paris*. With a forward by Germaine Brée. New Haven and London: Yale University Press, 1988. 425 p., illus.

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134. HAMANN, RICHARD. *Der Impressionismus in Leben und Kunst*. Cologne: M. Dumont-Schauberg, 1907. 319 p., pl.

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Aurier (1865-92) was an influential French avant-garde critic and champion of Symbolist and Nabis artists. In May 1891, Aurier's well-known essay, "Gauguin: le symbolisme en peinture," appeared in *Le Mercure de France*. Bibliography, pp. 160-6.

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197. MATHER, FRANK JEWETT. *Modern Painting*. NY: H. Holt; Garden City, NY: Garden City Pub. Co., 1927. 385 p., illus.

198. MATHEWS, PATRICIA TOWNLEY. *G.-Albert Aurier's Symbolist Art Theory and Criticism*. Ph.D. diss., University of North Carolina at Chapel Hill, 1984. 503 p., illus., 28 pl.; Ann Arbor, MI: UMI Research Press, 1986. 212 p., illus. (Studies in the Fine Arts)

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200. MATHIEU, PIERRE-LOUIS. *La Génération symboliste, 1870-1910*. Geneva: Skira, 1990. 223 p., col. illus.

Beginning with the Pre-Raphaelites and pivotal French artists (Puvis de Chavannes, Gustave Moreau, Odilon Redon, and others), who assured the transition from Romanticism to Symbolism, the work turns to examine

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Gauguin's contribution to the spread of Symbolism, an international movement that boasted such painters as the Nabis, the artists of the Rose + Croix Salons, as well as Böcklin and Hodler in Switzerland, Rops, Khnopff, and Ensor in Belgium, and Toorop in the Netherlands. In all, counts some 100 artists throughout Europe are among the Symbolists.

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Examines revival of medieval art styles and techniques on painting, stained glass, and politics in late 19<sup>th</sup> century France, with particular reference to the Nabis. Chapter 1 surveys medieval themes in Symbolist art; Chapter 2 describes the Nabis; Chapters 3-4 address the political environment of the period; Chapter 5 studies stained glass and tapestry. Bibliography, pp. 352-66.

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Focuses on the French critic Gustave Geffroy (1855-1926), who wrote for *La Justice* and *Le Journal*. Geffroy had a socialist bent and was an advocate of Gauguin, Vuillard, Bonnard, Denis, and Seurat.

a. Printed ed.: NY: Garland, 1985. 491 p., 82 illus.

235. PÉLADAN, JOSÉPHIN. *Introduction à l'esthétique*. Paris: E. Sansot, 1907. 102 p. (Les Idées et les formes)

*Please note:* For a comprehensive bibliography of Joséphin Péladan's published works (46 listed) on aesthetics and the Rose + Croix, see "Écrits esthétiques de Joséphin Péladan de 1881 à 1897" in Jean da Silva, *Le Salon de la Rose + Croix (1892-1897)* (Paris: Syros Alternatives, 1991):122-3.

236. PELLOUTIER, FERNAND. *L'Art et la révolte*. Paris: L'Art social, 1896.

237. PERUCCHI-PETRI, URSULA. *Die Nabis und Japan; das Frühwerk von Bonnard, Vuillard und Denis*. Munich: Prestel, 1976. 242 p., 139 illus., 14 col. (Studien zur Kunst des neunzehnten Jahrhunderts, 37)

Examines Japanese influences in works by Bonnard, Vuillard, and Denis comparing paintings and prints by these artists to the Japanese originals on which they are based. Originally presented as a dissertation at the Universität Heidelberg under the title, *Die Einfluss der östasiatischen Kunst auf die Entwicklung des Frühwerks von Bonnard, Vuillard und Denis*. Bibliography, pp. 227-32.

238. *Petit bottin des lettres et des arts*. Paris: E. Giraud, 1886. 180 p., illus.

Includes contributions by Paul Adam, Félix Fénéon, Jean Moréas, Oscar Méténier, and other critics.

239. PICA, VITTORIO. *Gli impressionisti francesi*. Bergamo: Istituto Italiano d'Arti Grafiche, 1908. 212 p., pl. (Collezione di monografie illustrate. Serie artisti moderni, no. 3)

240. PIERRE, JOSÉ. *Le Symbolisme*. Paris: F. Hazen, 1976. 62 p., illus., some col., 48 pl.

a. English ed.: *Symbolism*. Trans. by Désirée Moorhead. London: Eyre Methuen; Woodbury, NY: Barron's 1979. 60 p., illus., some col., 90 pl.

241. PIERRE, JOSÉ. *L'Univers symboliste: décadence, Symbolisme et Art Nouveau*. Paris: Somogy, 1991. 403 p., 377 illus., 301 col.

Survey of Symbolist movements in art, music, visual and performing arts. See especially the chapters "The Apostle of Symbolism" and "The Chevaliers of Art Nouveau."

242. PIERROT, JEAN. *L'Imaginaire décadent, 1880-1900*. Paris: Presses universitaires de France, 1977. 340 p. (Publications de l'Université de Rouen, no. 38)

a. U.S. eds.: *The Decadent Imagination, 1880-1900*. Trans. by Derek Coltman. Chicago: University of Chicago Press, 1981. 309 p.; 1984.

243. PINCUS-WITTEN, ROBERT. *Occult Symbolism in France; Joséphin Péladan and the Salons de la Rose + Croix*. Ph.D. diss., University of Chicago, 1968. New York and London: Garland, 1976. 291 p., 68 illus.

244. PISSARRO, CAMILLE. *Camille Pissarro: Letters to His Son Lucien*. Edited with the assistance of Lucien Pissarro by John Rewald. Trans. by Lionel Abel. NY: Pantheon; London: K. Paul, Trench, Trubner, 1943. 367 p., illus.

a. Rev. ed.: Mamaroneck, NY: Paul P. Appel, 1972.

b. Reprint: Santa Barbara and Salt Lake City: Peregrine Smith, 1981.

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245. POLLOCK, GRISELDA. *Avant-Garde Gambits, 1888-1893: Gender and the Colour of Art History*. London: Thames and Hudson, 1992. 80 p., illus. (Walter Neurath Memorial Lectures, no. 24)

Discusses the representation of color and gender in art history, with special reference to works of Gauguin, van Gogh, and Bernard.

a. U.S. ed.: NY: Thames and Hudson, 1993.

246. *Les Premières armes du symbolisme*. Paris: L. Vanier, 1889. 50 p. (Curiosités littéraires)

Contents: "Lettre de Jean Moréas à Léon Vanier"; "Les Poètes décadents: chronique de Paul Bourde"; "Les Décadents: réponse de Jean Moréas"; "Le Symbolisme: manifeste de Jean Moréas"; "Examen du manifeste par Anatole France à Anatole France"; Lettre de Jean Moréas à Anatole France."

a. Another ed.: Texte présenté et annoté par Michael Pakenham. Exeter: University of Exeter, 1973. 118 p., illus. (Textes littéraires)

247. *La Promenade du critique influent: anthologie de la critique d'art en France, 1850-1900*. Textes réunis et présentés par Jean-Paul Bouillon [et al.]. Paris: Hazan, 1990. 443 p., illus.

248. PUDLES, LYNNE IRIS. *Solitude, Silence and the Inner Life: A Study of the Belgian Symbolist Artist*. Ph.D. diss., University of California, Berkeley, 1987. 391 p.

Argues that themes of solitude, introversion, secrecy, and narcissism are central to Belgian Symbolist art. Provides an overview of Symbolism in Belgium and examines works by Khnopff, Xavier Mellery, Valerius de Saedeleer, William Degouve de Nuncques, and George Minne.

249. PUY, MICHEL. *L'Effort des peintres modernes*. Paris: A. Messein, 1933. 158 p. (Collection La Phalange)

250. RAPHAEL, MAX. *Von Monet su Picasso*. Munich-Leipzig: Delphin Verlag, 1913. 130 p., illus.

251. RAYNAL, MAURICE, HERBERT E. READ, and JEAN LEYMARIE. *Histoire de la peinture moderne de Baudelaire à Bonnard: naissance d'une vision nouvelle*. Geneva: A. Skira, 1949. 152 p., illus., col. pl.

a. English ed.: Trans. by Stuart Gilbert. Geneva: A. Skira, 1950. 150 p., illus., 80 pl.

252. REARICK, CHARLES. *Pleasures of the Belle Époque. Entertainment and Festivity in Turn-of-the-Century France.* New Haven; London: Yale University Press, 1985. 239 p., illus., 10 pl.

a. Reprint: New Haven: Yale University Press, 1986. 240 p., illus.

253. REED, JOHN ROBERT. *Decadent Style.* Athens: Ohio University Press, 1985. 274 p., illus.

254. RESZLER, ANDRÉ. *L'Esthétique anarchiste.* Paris: Presses universitaires de France, 1973. 113 p.

255. REWALD, JOHN. *The History of Impressionism.* NY: Museum of Modern Art, 1946. 474 p., illus., col. pl.

a. Other eds.: 1955, 1961, 1973, 1980.

256. REWALD, JOHN. *Post-Impressionism: From van Gogh to Gauguin.* NY: Museum of Modern Art, 1956. 619 p., illus., col. pl.

Monumental history of the critical years of Symbolism. Includes indispensable critical bibliographies of the movement and major artists.

a. Other eds.: 1962, 1978, 1982. NY: Doubleday, 1962. 619 p., illus.

b. French ed.: *Le Post-Impressionnisme: de van Gogh à Gauguin.* Paris: A. Michel, 1961. 2 vols., illus.

c. German eds.: *Von van Gogh bis Gauguin. Die Geschichte des Nachimpressionismus.* Cologne: M. DuMont Schauberg, 1967; rev. ed. 1987. 412 p., illus.

d. Italian ed.: *Il postimpressionismo da van Gogh a Gauguin.* Firenze: Sansoni, 1967. 639 p.

e. Russian ed.: [Post-Impressionism from Van Gogh to Gauguin] [title in Russian] Leningrad: Iskusstvo, 1962. 434 p., illus., col. pl.

f. English ed.: London: Secker & Warbuck, 1978. 540 p., illus.

257. REWALD, JOHN. *Studies in Post-Impressionism.* London: Thames & Hudson; NY: H. N. Abrams, 1986. 295 p., illus.

258. REY, ROBERT. *La Renaissance du sentiment classique dans la*

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*peinture française à la fin du XIX<sup>e</sup> siècle. Degas-Renoir-Gauguin-Cézanne-Seurat.* Paris: Les Beaux-arts; G. van Oest, 1931. 162 p., illus.

259. RICHARDSON, EDGAR PRESTON. *The Way of Western Art, 1776-1914.* Cambridge: Harvard University Press, 1939. 204 p., illus.

a. Other eds.: New York: Cooper Square Publishers, 1967, 1969, 1970. 204 p., illus.

260. RITTER, WILLIAM. *Études d'art étranger.* Paris: Société du Mercure de France, 1906. 471 p.

261. ROBERTS, KEITH. *The Impressionists and the Post-Impressionists: 105 Reproductions.* Selected and introduced by Keith Roberts. London: Phaidon, 1975. 96 p., 105 illus.

Selection of 105 color reproductions chosen to represent major artists and sub-styles with Impressionism and Post-Impressionism.

262. ROBERTS-JONES, PHILIPPE. *Du réalisme au surréalisme: la peinture en Belgique de Joseph Stevens à Paul Delvaux.* Bruxelles: Université Libre de Bruxelles; Groupe de recherche en art moderne, 1969. 239 p., illus.

Survey of Belgian painting from 1848 to 1945, with sections on Symbolism and Les XX.

a. English ed.: *From Realism to Surrealism: Painting in Belgium from Joseph Stevens to Paul Delvaux.* Brussels: Laconti, 1972. 199 p., 88 illus. (Belgium, Art of our Time)

263. ROBIN, MAURICE. *L'Art et le peuple.* Paris: Petite bibliothèque des 'Hommes du Jour,' 1910. 31 p.

264. ROBINSON, ALAN. *Poetry, Painting and Ideas, 1885-1914.* London: Macmillan, 1985. 280 p., illus., 8 pl.

a. U.S. ed.: *Symbol to Vortex: Poetry, Painting and Ideas, 1885-1914.* New York: St. Martin's Press, 1985. 280 p., illus., 8 pl.

265. ROGER-MARX, CLAUDE. *La Gravure originale en France de Manet à nos jours.* Paris: Éditions Hypérior, 1939. 128 p., illus.

a. English ed.: *French Original Engraving from Manet to the Present Time*. London: Hyperion Press, 1939. 128 p., illus.

266. ROGER-MARX, CLAUDE. *Le Paysage français de Corot à nos jours, ou le dialogue de l'homme et du ciel*. Paris: Librairie Plon, 1952. 112 p., illus.

267. ROGER-MARX, CLAUDE. *Maîtres du XIX<sup>e</sup> siècle et XX<sup>e</sup> siècle*. Geneva: P. Cailler, 1954. 327 p., illus.

268. ROOKMAKER, HENDRIK R. *Synthetist Art Theories; Genesis and Nature of the Ideas on Art of Gauguin and his Circle*. Ph.D. diss., Amsterdam University, 1959. Amsterdam: Swets & Zeitlinger, 1959. 285 p.

Deals mainly with the synthetist theory of art as developed from 1885 to 1890. Nineteenth century precursors of the synthetists are discussed as well as Symbolism.

a. Printed ed.: *Gauguin and 19<sup>th</sup> Century Art Theory*. Amsterdam: Swets & Zeitlinger, 1972. 362 p.

Reviews: L. D. Steefel, *Journal of Aesthetics* 20(1961):104; *Art Bulletin* 45(1963):168-9.

269. ROSKILL, MARK W. *Van Gogh, Gauguin, and the Impressionist Circle*. Greenwich, CT: New York Graphic Society, 1970. 310 p., 8 col.

a. Another ed.: London: Thames and Hudson, 1970. 310 p., illus.

270. ROSSEL, ANDRÉ. *La Belle Époque (1898-1914)*. Paris: L'Arbre verdoyant, 1982. 318 p.

271. SALA, CHARLES and COLETTE GARRAUD. *La Peinture symboliste*. Paris: Centre national de documentation pédagogique, 1981, 1987. 2 vols. (78 p., 86 p.), illus. (Actualité des arts plastiques)

Overview of Symbolist painting that includes an introduction and commentary of works by Arnold Böcklin, Maurice Denis, William Degouve de Nuncques, Ferdinand Khnopff, Jan Toorop, Gustav Klimt, and others.

272. SALMON, ANDRÉ. *Peindre*. Paris: Éditions de la Sirène, 1921. 56 p., illus.

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273. SALMON, ANDRÉ. *Propos d'atelier*. Paris: G. Crès, 1922. 275 p., illus.

a. Another ed.: Paris: Nouvelles éditions Excelsior, 1938. 275 p.

274. SÁNCHEZ VÁSQUEZ, ADOLFO. *Art and Society: Essays in Marxist Aesthetics*. Trans. by Maro Riofrancos. NY: Monthly Review Press, 1973. 287 p.

275. SCHAPIRO, MEYER. *Modern Art: 19<sup>th</sup> and 20<sup>th</sup> Centuries. Selected Papers*. NY: Braziller, 1979. 277 p., illus.

a. Other eds.: NY: Braziller, 1978, 1994.

b. English ed.: London: Chatto & Windus, 1978. 277 p., illus.

c. Italian ed.: *L'Arte moderna*, Torino: G. Einaudi, 1986. 300 p., illus.

276. SCHURR, GÉRALD. *Les Petits maîtres de la peinture, valeur de demain, 1820-1920*. Paris: Éditions de la Gazette, 1969-89. 7 vols.

a. Another ed.: Paris: Éditions de l'Amateur, 1972-79. 4 vols.

277. SCHWARZ, MARTIN. *Octave Mirbeau: vie et œuvre*. The Hague: Mouton, 1966. 205 p.

Biography of critic and writer Octave Mirbeau (1848-1917).

278. SEIGEL, JERROLD E. *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930*. NY: Viking, 1986. 453 p., illus.

a. Another ed.: NY: Penguin Books, 1987. 453 p., illus.

279. SÉRULLAZ, MAURICE. *Les Peintres impressionnistes*. Paris: Tisné, 1959. 185 p., col. illus.

a. Another ed.: Paris: Société française du Livre, 1973. 187 p., col. illus.

b. U.S. ed.: *The Impressionist Painters; French Painting*. Trans. by W. J. Strachan. NY: Universe Books, 1960. 186 p., illus.

280. SÉRUSIER, PAUL. *ABC de la peinture, suivi d'une étude sur la vie et l'œuvre de Paul Sérusier par Maurice Denis*. Paris: Librairie Floury, 1942. 124 p., 35 pl., 4 col.

Style and technique manual by the artist Paul Sérusier (1863-1927), a main link between the Pont-Aven and Nabi groups. Includes several mentions of Gauguin in the section by Denis on Sérusier's life and works.

a. Another ed.: Paris: Librairie Floury, 1950. 173 p.

281. SHAPIRO, THEDA. *Painters and Politics: The European Avant-Garde and Society, 1900-1925*. NY: Elsevier, 1976. 341 p., illus.

282. SHIFF, RICHARD. *Cézanne and the End of Impressionism*. Chicago: University of Chicago Press, 1984. 318 p., illus.

283. SHIKES, RALPH E. *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the 18<sup>th</sup> Century to Picasso*. Boston: Beacon, 1969. 439 p., illus.

284. SILVA, JEAN DA. *Le Salon de la Rose + Croix: 1892-1897*. Paris: Syros-Alternatives, 1991. 128 p., illus.

Historical overview of the Rose + Croix Salons, 1892-97, organized by Joséphin Péladan. Includes a bibliography of Péladan's published criticism and writings on aesthetics (pp. 122-3) and related literature (pp. 123-5).

285. SILVER, KENNETH E. *Esprit de corps: The Art of the Parisian avant-garde and the First World War, 1914-1925*. Princeton, NJ: Princeton University Press, 1989; London: Thames and Hudson, 1989. 504 p., illus.

a. Another ed.: 1991.

b. French ed.: *Vers le retour à l'ordre: l'avant-garde parisienne et la Première Guerre mondiale*. Paris: Flammarion, 1989. 377 p., illus., pl., 8 col.

286. SILVERMAN, DEBORA L. *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style*. Berkeley and Los Angeles: University of California Press, 1989. 415 p., illus.

a. Another ed.: 1992.

287. SILVERMAN, DEBORA L. *Van Gogh and Gauguin: The Search for Sacred Art*. NY: Farrar Straus Giroux, 2001. 576 p., illus., some col.

Extensive examination of the relationship between the two painters,

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including details and criticism about the development of Symbolist aesthetics, iconography, and motifs.

288. SONG, MISOOK. *Art Theories of Charles Blanc (1813-1882)*. Ph.D. diss., Pennsylvania State University, 1981. 195 p., illus.

Examines the writings and science-based aesthetics of Blanc, a French critic and arts administrator. Blanc's art theories influenced Seurat and the Neo-Impressionists. Bibliography, pp. 180-4.

a. Printed ed.: Ann Arbor, MI: UMI Research Press, 1984. 145 p., illus.

289. SONN, RICHARD DAVID. *French Anarchism as Cultural Politics in the 1890s*. Ph.D. diss., University of California at Berkeley, 1981. 593 p., illus.

Examines 1890s French anarchism as a wide-ranging cultural phenomenon that merged heterogeneous social and ideological groups into a fragile alliance that did not survive the decade. Discusses anarchism's appeal to Symbolist artists.

a. Printed ed.: *Anarchism and Cultural Politics in fin-de-siècle France*. Lincoln: University of Nebraska Press, 1989. 365 p., illus.

290. SOURIAU, PAUL. *L'Esthétique de la lumière*. Paris: Hachette, 1913. 439 p., illus.

291. STOCK, PIERRE-VICTOR. *Memorandum d'un éditeur*. Préface de Jean Ajalbert. Paris: Stock (Delamain et Boutelleau), 1935. 329 p., 1 pl.

292. SWART, KOENRAAD WOLTER. *The Sense of Decadence in Nineteenth-Century France*. The Hague: Nijhoff, 1964. 272 p.

293. SWEENEY, JAMES JOHNSON. *Plastic Redirections in 20<sup>th</sup> Century Painting*. Chicago: University of Chicago Press, 1934. 103 p., illus.

a. Another ed.: New York: Arno Press, 1972. 102 p., illus.

294. *Symbolist Illustrated Books & Graphics: Catalog*. Luxembourg: Bag-Art, 1975. 60 p., illus.

Includes price list (1 page).

295. *Les Tendances nouvelles: organe officiel illustré de l'Union internationale des beaux-arts, des lettres, des sciences et de l'industrie.* With an introductory essay by Jonathan Fineberg and a comprehensive index in vol. IV prepared by Marianne Malone. New York: Da Capo Press, 1980. 4 vols., 1,631 p., illus.

Reprint, with an English introduction, of this Symbolist art journal (63 numbers) published in Paris, 1904-14.

Frequency varies: monthly, March 1905-Oct. 1906; bimonthly, April 1907-Feb.1910; quarterly, May 1910-May 1911 and Feb.1912-Aug. 1914.

296. THOMSON, BELINDA. *The Post-Impressionists.* Secaucus, NJ: Chartwell, 1983. 192 p., illus.

Examines the meaning of the term post-impressionism in the work of French artists at the end of the 19<sup>th</sup> century, and includes a study of naturalism and symbolism. Contains a chronology of major events and a bibliography.

a. English ed.: Oxford; New York: Phaidon, 1990. 192 p., 178 illus., 77 col.

297. THOMSON, RICHARD. *Toulouse-Lautrec.* London: Oresko Books; NY: Universal Books, 1977. 104 p., 108 illus.

Study of the impact of Paris on Toulouse-Lautrec, with an emphasis on Nabi influences (particularly Bonnard and Vuillard) in his work.

298. THOMSON, RICHARD. *Monet to Matisse: Landscape Painting in France, 1874-1914.* With an essay by Michael Clarke. Edinburgh: Trustees of the National Galleries, 1994. 199 p., illus., some col.

299. THOMSON, RICHARD, ed. *Framing France: The Representations of Landscape in France, 1870-1914.* Manchester, England; NY: Manchester University Press, 1998. 226 p., illus.

300. THOROLD, ANNE, ed. *Artists, Writers, Politics: Camille Pissarro and his Friends.* Oxford: Ashmolean Museum Oxford University Press, 1980. 78 p., illus.

301. TRUDGIAN, HELEN. *L'Esthétique de J.-K. Huysmans.* Paris: L. Conrad, 1934. 389 p.

a. Reprint: Genève: Slatkine Reprints, 1970. 389 p.

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302. TUAL, ROLAND. *Mademoiselle Julia de Pont-Aven*. Concarneau, 1928.

Biography of Julia Guillou, owner of Villa Julia, an inn in Pont-Aven that catered to visiting artists. Julia's legend grew as she became famous among artists in Paris, London, and America.

303. TUARZE, PIERRE. *Pont-Aven, arts et artistes*. Paris: La Pensée universelle, 1973.

304. VAISSE, PIERRE. *La Troisième République et les peintres. Recherches sur les rapports des pouvoirs publiques et la peinture en France de 1870 à 1914*. Unpublished typescript. Paris, 1980.

a. Printed ed.: Paris: Flammarion, 1995. 476 p. (Série art, histoire, société)

305. VANOR, GEORGES. *L'Art symboliste*. Préface de Paul Adam. Paris: Chez le Bibliopole Vanier, 1889. 43 p.

306. VELDE, HENRY VAN DE. *Du paysan en peinture*. Brussels: Éditions de l'Avenir Social, 1891.

307. VELDE, HENRY VAN DE. *Die Renaissance im modernen Kunstgewerbe*. Berlin: Bruno und Paul Cassirer, 1901. 147 p.

a. Rev. ed.: Berlin: Verlag von Bruno Cassirer, 1903. 147 p.

308. VELDE, HENRY VAN DE. *Geschichte meines Lebens*. Hans Curjel, ed. Munich: R. Piper, 1962. 544 p., illus.

a. Reprint ed.: 1986.

b. French ed.: *Récit de ma vie: Anvers, Bruxelles, Paris, Berlin*. Texte établi et commenté par Anne van Loo, avec la collaboration de Fabrice van de Kerckhove. Paris: Flammarion, Bruxelles: Versa, 1992-

309. VENTURI, LIONELLO. *Les Archives de l'impressionnisme. Lettres de Renoir, Monet, Pissarro, Sisley et autres. Mémoires de Paul Durand-Ruel. Documents*. Paris; NY: Durand-Ruel, 1939. 2 vols., illus.

a. Reprint: NY: Franklin, 1968. 2 vols., illus.

310. VENTURI, LIONELLO. *Impressionists and Symbolists*. Trans. by Francis Steermuller. NY: C. Scribner, 1950. 244 p., illus.

311. VERHAEREN, ÉMILE. *Sensations*. Paris: G. Crès & Cie, 1927. 252 p., illus.

Includes the Belgian poet's observations of several Symbolists. Verhaeren (1855-1916) was the most important Belgian poet of the Symbolist movement. His art criticism appeared in *L'Art moderne* and numerous other publications where he defended Les XX and La Libre Esthétique.

a. Reprint: 1928.

312. VERKADE, WILLIBRORD. *Die Unruhe zu Gott: Erinnerungen eines Malermönchs* [Uneasy with God: Memoirs of an Artist-Monk]. Freiburg in Breisgau: Herder, 1923. 247 p.

Jan Verkade (1868-1946) was a friend of Jacob Meyer de Haan and became acquainted with Gauguin and his circle in Paris and in Pont-Aven.

a. Other eds.: 1930, 1933.

b. French ed.: *Le Tourment de Dieu: Étapes d'un moine peintre*. Trans. by Marguerite Faure. Paris: Librairie de l'art catholique, 1926. 283 p.

c. English ed.: *Yesterdays of an Artist-Monk*. London: Burns, Oates and Washbourne, 1930. 304 p.

d. U.S. ed.: New York: P.J. Kennedy & Sons, 1930. 304 p.

313. VINCENT, MADELEINE. *La Danse dans la peinture française contemporaine (de Degas à Matisse)*. Lyon: Bosc frères et L. Riou, 1944. 79 p., illus.

314. *Les XX Bruxelles: Catalogue des dix expositions annuelles*. Brussels: Centre international pour l'étude du XIX<sup>e</sup> Siècle, 1981. 310 p., illus.

Includes facsimiles of the annual exhibition catalogues of Les XX, originally issued 1884-93.

315. VOLAVKA, VOJTECH. *Malirsky rukopis ve francouzskem obraze nové doby*. Prague: Statni graficka skola, 1934. 23 p., illus.

316. VOLLARD, AMBROISE. *En écoutant Cézanne, Degas, Renoir*. Paris: B. Grasset, 1938. 300 p.

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317. WALDEMAR GEORGE. *Le Dessin français de David à Cézanne et l'esprit de la tradition baroque*. Paris: Éditions des Chroniques du Jour, 1929. 89 p., 97 pl.

318. WALDEMAR GEORGE. *Profits et pertes de l'art contemporain*. Paris: Éditions des Chroniques du Jour, 1932. 150 p., illus., pl. (Vers un nouvel humanisme)

a. Italian ed.: *Profitti e perdite dell'arte contemporanea*. Traduzione di A. Soffici. Florence: Vallecchi, 1933. 193 p.

319. WALDMANN, EMIL. *Die Kunst des Realismus und des Impressionismus im 19. Jahrhundert*. Berlin: Propyläen Verlag, 1927. 652 p., illus.

a. Spanish ed.: *Arte dell realismo e impresionismo en el siglo XIX*. Barcelona: Editorial Labor, 1944. 789 p., pl.

320. WANG, ROBERT THEODORE. *The Graphic Art of the Nabis, 1888-1900*. Ph.D. diss., University of Pittsburgh, 1974. 410 p.

Deals with Nabi printmaking, from early graphic experiments to their most creative period from 1895-1900, when their most influential prints were sponsored by the dealer Ambroise Vollard. Examine graphic art of Bernard and Gauguin at Pont-Aven, relating such works to early prints by Nabis artists.

321. WASCHEK, MATTHIAS. *Eklektizismus und Originalität: die Grundlagen des französischen Symbolismus am Beispiel von Emil Bernard*. Vorgelegt von Matthias Waschek. Ph.D. thesis, Rheinische Friedrich-Wilhelms-Universität, Bonn, 1990; Konstanz: Hartung-Gorre, 1990. 311 p., illus.

Discusses Bernard's work from the time he entered Cormon's studio until the end of his life.

322. WHITE, BARBARA EHRLICH, ed. *Impressionism in Perspective*. Englewood Cliffs, NJ: Prentice-Hall, 1978. 165 p., 26 illus. (Artists in Perspective)

Collection of essays, some of which mention various Symbolists.

323. WHITE, HARRISON C. and CYNTHIA A. WHITE. *Canvases and Careers: Institutional Change in the French Painting World*. NY: Wiley, 1965. 167 p.

a. 2<sup>nd</sup> ed.: Chicago: University of Chicago Press, 1993. 173 p., illus.

b. French ed.: *La Carrière des peintres au XIX<sup>e</sup> siècle: Du système académique au marché des impressionnistes*. Traduit de l'anglais par Antoine Jaccottet. Paris: Flammarion, 1991. 166 p., illus. (Série Histoire, art, société)

324. WICHMANN, SIEGFRIED. *Japonisme: the Japanese Influence on Western Art in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*. NY: Harmony, 1981. 432 p., 1,100 illus., 225 col.

Analyses Japonisme through motifs and themes in the work of artists including Gauguin, Toulouse-Lautrec, and Vallotton among others. Includes bibliography.

a. English ed.: *Japonisme: the Japanese Influence on Western Art Since 1858*. London: Thames & Hudson, 1981.

b. German ed.: Herrsching: Schuler, 1980.

Review: J. Perl, *Art in America* 70:3(March 1982):17,19.

325. WILDENSTEIN, DANIEL and RAYMOND COGNIAT. *Gauguin*. Milan: Fratelli Fabbri, 1972.

Biographical study of Gauguin, including original letters and other contemporary materials. Discusses the idea of primitivism and the influence of Émile Bernard's symbolism.

a. American eds.: Garden City, NY: Doubleday, 1974; Secaucus, N.J.: Chartwell, 1982.

b. English eds.: London: Thames and Hudson, 1973. 95 p., 212 illus. (Great Impressionists Series); Cassell, 1988.

326. WILENSKI, REGINALD HOWARD. *Modern French Painters*. NY: Reynal & Hitchcock, 1940. 424 p.

a. Other eds.: NY: Harcourt, Brace and World, 1949, 1954, 1963; NY: Vintage Books, 1960.

b. English eds.: London: Faber & Faber, 1940, 1944, 1945, 1947, 1954.

327. WOIMANT, FRANÇOISE, MARIE-CÉCILE MIESSNER and ANNE

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MOEGLIN-DELCROIX. *De Bonnard à Baselitz: estampes et livres d'artistes. Dix ans d'enrichissements du Cabinet des estampes, 1978-1988.* Paris: Bibliothèque nationale, 1992. 461 p., illus., some col.

Analyzes color prints and engravings from the 1880s to the 1930s, with examples from works by Bernard, Bonnard, Vuillard, and Georges Rouault. An exhibition drawn from the Cabinet's collection was held July-Sept. 1992. Review: E. Pernoud, *Nouvelles de l'estampe* 122(April-June 1992):13-7.

328. WRIGHT, WILLARD HUNTINGTON. *Modern Painting: Its Tendency and Meaning.* NY: J. Lane, 1915. 352 p., 26 pl.

Gauguin and the Pont-Aven School are discussed on chapter 8 (pp. 187-206).

a. Another ed.: NY: Dodd, Mead, & Co., 1926. 352 p., illus.

b. Reprints: 1927, 1930.

329. WROBLEWSKI, MICHAEL J. *Four Symbolist Periodicals: Toward the Definition of an Aesthetic.* Ph.D. Diss., Indiana University, 1977. 305 p.

330. ZAFRAN, ERIC M. *Gauguin's 'Nirvana': Painters at Le Pouldu, 1889-90.* New Haven, CT: Wadsworth Atheneum Museum of Art, Hartford; in assoc. with Yale University Press, 2001. 182 p., illus.

Focuses on Gauguin's paintings in the Breton fishing village of Le Pouldu, including *Nirvana*, a Symbolist portrait of Jacob Meyer de Haan (1889-90).

### III. Articles

331. AITKEN, GENEVIÈVE. "Die Nabis im Bannkreis des Theaters" in *Die Nabis: Propheten der Moderne* (München: Prestel, 1993):399-406. 7 illus.

Examines the relationship between the Nabis and the avant-garde theatre of the 1890s. Also considers the childhood friendship between Paul Fort and Émile Bernard.

332. ALBERT, CHARLES. "L'Art et la société." *L'Art social* (Dec. 1896):161-73.

Conférence faite le 27 juin 1896.

a. Reprint: Paris: Bibliothèque de l'art social et bureaux des *Temps nouveaux*, 1896.

333. ALEXANDRE, ARSÈNE. "Les Peintres indépendants." *L'Événement* (23 Aug. 1886).

334. ALEXANDRE, ARSÈNE. "L'Art de demain." *La Révolte*, supplément littéraire (1892):250-1.

335. AMBESI, ALBERTO CESARE. "Gauguin, gli amici, la Bretagna." *Terzo Occhio* 19:3(Sept. 1993):34-6. 6 illus.

With reference to the exhibition *Gauguin e i suoi amici pittori in Bretagna* at the Antico Centro Saint-Benin and the Museo Archeologico Regionale, Aosta, Italy (Aug.-Nov. 1993), Ambesi presents details of Gauguin's stays at Pont-Aven and Le Pouldu between 1886 and 1894.

336. AMIET, CUNO. "Erinnerungen an die Bretagne." *Das Werk* 9:1(1922):7-9.

337. "Les Amis de Paul Gauguin." *Beaux-arts* (27 July 1934):4.

338. ANDERSEN, WAYNE V. "Gauguin's Calvary of the Maiden." *Art Quarterly* 34:1(Spring 1971):88-104. illus.

339. ANQUETIL-PLESSIER, MARIE AMÉLIE. "Un Nabi oublié au Monastère de Beuron: Jean Verkade." *Information d'histoire de l'art* 20:5(1975):202-10. 9 illus.

Overview of the life, career, and Nabi influences on Verkade (1868-1946), a friend of Jacob Meyer de Haan and Gauguin. Verkade entered the monastery of Beuron where he continued to paint.

340. AQUILINO, MARIE JEANNINE. "Painted Promises: The Politics of Public Art in Late Nineteenth-Century France." *Art Bulletin* 75:4(Dec. 1993):697-712.

341. ARNOLD, MATTHIAS. "Die Postimpressionisten als Zeichner." *Weltkunst* 53:1(15 Jan. 1983):120-4. 9 illus.

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Covers Pointillism, Japonism, Cloisonnism, and the Nabis.

342. "Aspects of Post-Impressionism." *Art and Artists* 226(July 1985):32.

343. AUSTIN, LLOYD JAMES. "Mallarmé, critique d'art" in *The Artist and the Writer in France; Essays in Honour of Jean Seznec*, ed. by Francis Haskell, Anthony Levi, and Robert Shackleton (Oxford: Clarendon Press, 1974):153-62. 8 illus.

Although less extensive than that of Baudelaire or Valéry, Mallarmé's art criticism shows his appreciation of the contemporary avant-garde, including Gauguin and Vuillard.

344. BAES, EDGAR. "L'Art anarchiste." *La Libre critique* 3(30 Oct. 1892):91.

Part 2 of an article on anarchist art.

345. BAIRATI, ELEONORA. "The Graphic Art of the Nabis." *Print Collector* 5(Nov.-Dec. 1973):8-27. 27 illus.

Examines Nabis printmaking – themes, techniques and production – for avant-garde theatre programs and posters, as well as for journals such as *La Revue blanche* and *Théâtre de l'Œuvre*. Analyzes prints by Vuillard, Ranson, Maillol, Roussel, Denis, Bonnard, Vallotton, and Redon, among other artists.

346. BAUDOUIN, PAUL. "Mes souvenirs." *Gazette des Beaux-arts* ser. 6, 13(May 1935):295-314.

347. BERGMAN-CARTON, JANIS. "The Medium is the Medium: Jules Bois, Spiritualism, and the Esoteric Interests of the Nabis." *Arts Magazine* 61(Dec. 1986):24-9.

348. BERGOT, FRANÇOIS. "Une saison à Pont-Aven." *Bulletin des Amis du musée de Rennes* 2(1978):42-7. 4 illus.

Comments on Bernard's expressionist influence on Gauguin's work.

349. BERMAN, AVIS. "Art: Prints of the Nabis. Innovative Graphics from fin-de-siècle Paris." *Architectural Digest* 51(Nov. 1994):212-7, col. illus.

Overview of printmaking by Nabis artists until 1899. The Nabis used printmaking as a primary vehicle for their ideas and were at the forefront of poster creation and innovation.

350. BERNADINI, MARIA GRAZIA. "Les Salons de la Rose + Croix." *Storia dell'arte* 26(1976):94-105. 9 illus.

Discusses the formation, personalities, aesthetics, and exhibitions (1892-97) of the Rose + Croix group, with an emphasis on the 1892 show.

351. BESNARD-COURSODON, MICHELINE. "Nimroud ou Orphée: Joséphin Péladan et la société décadente." *Romantisme* 42(1983):119-36.

Examines Péladan's aesthetics in the context of fin-de-siècle decadence.

352. BESNIER, PATRICK. "Péladan, un décadent contre la décadence." *L'Esprit de décadence* 1(1980).

Article on Joséphin Péladan based on a presentation in Nantes, 21-4 April 1976.

353. BISMARCK, BEATRICE VON. "Harry Graf Kessler und die französische Kunst um die Jahrhundertwende." *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* 42:3(1988):47-62.

Presents Harry Kessler's collection of Impressionist, Neo-Impressionist, Nabi, and sculptures by Maillol, assembled in Weimar and Berlin between 1894 and 1914. Documents his relationships with dealers and artists. Photographs show the collection in his two houses.

354. BLOCK, JANE. "A Study in Belgian Neo-Impressionist Portraiture." *Museum Studies* 13:1(1987):36-51. 16 illus.

Explores Neo-Impressionist portraiture by Georges Lemmen, particularly *Portrait of the Artist's Sister* (1891), influenced by Seurat. The painting had an immediate impact on the Belgian avant-garde and Les XX.

355. BOSETTI, PETRA. "Der fromme Mystiker verehrte schöne Frauen." *ART: das Kunstmagazin* 2(Feb. 1995):76-9. Illus., 6 col.

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Profile of Maurice Denis, with reference to an exhibition of works at the Wallraf-Richartz-Museum, Cologne (22 Jan.-2 April 1995), that relates his association with Khnopff, Sérusier, and the Nabi group.

356. BOURRELIER, P. H. "Mirbeau, *la Revue blanche*, et les Nabis" in *Octave Mirbeau: actes du colloque international d'Angers du 19 au 22 Septembre 1991* (Angers: Presses de l'Université d'Angers, 1992):131-51.

Examines Mirbeau's relationship with the seminal Parisian avant-garde review, *La Revue blanche*, beginning in 1897. Mirbeau (1848-1917) championed the Nabis artists and charted their rise to prominence. Notes Mirbeau's personal associations with Thadée Natanson, Bonnard, Vuillard, Vallotton, and other Nabis.

357. BOYLE-TURNER, CAROLINE. "Sérusier's *Talisman*." *Gazette des Beaux-arts*. 6<sup>th</sup> ser., 105:1396-7(May-June 1985):191-6. 5 illus.

Concentrates on circumstances surrounding Sérusier's unfinished painting *Talisman* (1888), placing it in the context of Synthetism. Sérusier met Gauguin and Bernard at Pont-Aven in October 1888.

358. BOYLE-TURNER, CAROLINE. "Gauguin and the Pont-Aven Circle." *ARTnews* 85(Oct. 1986):106-9. 6 illus., 2 col.

On Synthetist artists and printmaking in Pont-Aven in the late 1880s and 1890s.

359. BOYLE-TURNER, CAROLINE. "La Bretagne vue par les graveurs de l'École de Pont-Aven." *Nouvelles de l'estampe* 101-2(1988):15-23. 16 illus.

Discusses the group of artists who followed Gauguin in the Pont-Aven region of France, including Bernard, Sérusier, and Maufra.

360. BREITBART, MYRNA. "Impressions of an Anarchist Landscape." *Antipode* (Sept. 1975):44-9.

361. BRETTELL, RICHARD R. "Gauguin, the Painters of Pont-Aven and Twentieth-Century Art." *Art Monthly Australia* 70(June 1994):8-9, 11-2. 3 illus.

Provides background to the formation of the Pont-Aven group and its influence on modern European art in the 20<sup>th</sup> century.

362. CANNING, SUSAN MARIE. "The Symbolist Landscapes of Henry van de Velde." *Art Journal* 45:2(Summer 1985):130-6. 10 illus.

Examination of van de Velde's stylistic experiments with symbolism, influenced in part by Neo-Impressionism, particularly by Seurat.

363. CARIOU, ANDRÉ. "Les Estampes de l'École de Pont-Aven dans les collections du Musée des beaux-arts de Quimper." *Nouvelles de l'estampe* 101-2(Dec. 1988):24-5.

Discusses Bernard's series of engravings entitled *Bretonneries*, inspired by Gauguin's famous series of zinc-cuts. They are very representative of the early style of the Pont-Aven School.

364. CARIOU, ANDRÉ. "L'École de Pont-Aven au Musée des beaux-arts de Quimper." *La Revue du Louvre et des musées de France* 37:2(1987):99-104. 11 illus.

Highlights paintings by the School of Pont-Aven at the Museum in Quimper, which started its collection in 1950.

365. CARRÀ, MASSIMO. "Gauguin e il gruppo di Pont-Aven." *L'Arte Moderna* 6:1.

366. CATHELIN, JEAN and GABRIELLE GRAY. "La Vie artistique et intellectuelle à Montmartre du Second Empire à l'Expo de '89." *La Rue* 21(1976):79-88.

367. CHAPON, FRANÇOIS. "Ambroise Vollard éditeur." *Gazette des Beaux-arts* 95:1332(1980):25-38. 5 illus.

Looks at Vollard's career as publisher and at his eclectic choice of illustrators including Bonnard, Bernard, and others.

368. CHARLES-BELLET, L. "Paul Gauguin et ses amis." *Beaux-arts* 110(1943):9. 4 illus.

Highlights paintings by Gauguin, Bernard, and Matisse at the Musée d'Albi.

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369. CHASSÉ, CHARLES. "Le Premier séjour de Gauguin à Pont-Aven." *Dépêche de Brest* (18 and 23 July 1932).

370. CHASSÉ, CHARLES. "Importance pour la Bretagne de l'École de Pont-Aven." *Nouvelle revue de Bretagne* (March-April 1946).

371. CHASSEY, ÉRIC DE. "Nabis, le cercle des prophètes disparus." *Beaux-arts magazine* 116(Oct. 1993):58-74, 131-2. 31 illus., 26 col.

Considers Nabis aesthetics, influences (Gauguin, Cézanne, Symbolism, and Japanese prints) and elements of mysticism. Concludes that their primary aim was to link life and art. Focuses on Vuillard, Bonnard, Denis, and Vallotton.

372. CHELAP, PATTY. "Bibliography: Symbolist Art, 1974-1984." *Art Journal* 45:2(Summer 1985):171-83.

Lists approximately 600 books, dissertations, articles and exhibition catalogues on Symbolist art published between 1974 and 1984.

373. CHESNEAU, ERNEST. "Les Peintres impressionnistes." *Paris-Journal* (7 March 1882).

374. CHEYRON, JEAN. "Émile Bernard, véritable fondateur de l'École de Pont-Aven." *L'Amateur d'art* (25 April 1959).

375. CHIAPPORI, DONATA. "Le Prieuré: il tempio per venerare l'arte dei Nabis." *Arte* 300(Aug. 1998):33. 3 col. illus.

Examines the symbolist works at the Musée départemental Maurice Denis du Prieuré, in Saint-Germain-en-Laye, near Paris, on the occasion of the exhibition *Maurice Denis: Works in Progress, Studies and Sketches from the Depths of the Studio* (Aug.-Sept. 1998).

376. CHRISTOPHE, JULES. "Symbolisme." *La Cravache* (16 June 1888).

377. CIVALE, GIOVANNI B. "Socialism and Art." *The International Socialist Review* (Jan. 1908):385-91.

378. COGEVAL, GUY. "Le Sacre du quotidien." *Connaissance des arts* 510(Oct. 1994):92-9. 9 col. illus.

Presents the life and career of Maurice Denis, including his many friendships among Symbolist and Nabi painters.

379. CORK, RICHARD. "A Postmortem on Post-Impressionism." *Art in America* 68:151(Oct. 1980):82-94, 149-53.

380. COUÉSSIN, CHARLES DE. "Le Synthétisme de Paul Gauguin, hypothèses." in *Gauguin: actes du colloque Gauguin; Musée d'Orsay 11-13 janvier 1989*. Préface de Françoise Cachin; trans. by Jeanne Bouniort. (Paris: La Documentation française, 1991):81-97. 12 illus.

Discusses Gauguin's "synthetism" and compares it to Bernard's "Cloisonnism."

381. COUSTURIER, EDMOND. "L'Art dans la société future." *La Révolte, supplément littéraire* 14(1891):354-5.

382. COUSTURIER, EDMOND. "Notes d'art." *Les Entretiens politiques et littéraires* 6(10 April 1893):331-3; 6(10 May 1893):429-30.

383. CRÉPIN, GEORGES. "L'Art et le socialisme." *Le Socialiste* (27 Jan. 1894):2.

384. DALEMANS, RENÉ. "El Simbolismo en Bélgica (1880-1900)." *Goya* 131(March-April 1976):300-4.

Surveys Belgian Symbolism, providing biographical information on major and minor artists.

385. DAULTE, FRANÇOIS. "Cinquante ans d'art français dans les collections romandes: de Cézanne à Picasso." *L'Œil* 359(June 1985):24-31. 8 illus.

Survey of French paintings in the Fondation de l'Hermitage in Lausanne that mentions Symbolism.

386. DE DOMINICIS, DANIEL. "I Nabis a teatro." *Ricerche di Storia dell'arte* 25(1985):29-38, 110-1. 6 illus. Summary in English.

Describes Nabi-inspired scenography and program illustration at the Théâtre d'Art in Paris, under Paul Fort in 1890-92, and at the Théâtre de l'Œuvre,

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Paris, under Aurélien Lugné-Poe in 1893-97. Features examples by Vuillard, Denis, Ranson, Sérusier, and Bonnard, among others.

387. DELEVOY, ROBERT L. "Van de Velde avant van de Velde" in *Henry van de Velde, 1863-1957* (Brussels: Palais des beaux-arts, 1963).

388. DELVILLE, JEAN. "Art et socialisme." *La Jeune Belgique* (31 Oct. 1896):339-41.

389. DENIS, MAURICE. "Définition du Néo-Traditionnisme." *Art et critique* 2(23 and 30 Aug. 1890).

Article signed "Pierre Louis." Early treatise on Symbolist aesthetics.

390. DENIS, MAURICE. "L'Influence de Paul Gauguin." *L'Occident* 23(Oct. 1903).

391. DENIS, MAURICE. "Préface à l'Esthétique de Beuron." *L'Occident* (March 1905).

392. DENIS, MAURICE. "De Gauguin, de Whistler et de l'excès des théories." *L'Ermitage* (15 Nov. 1905).

393. DENIS, MAURICE. "L'Époque du symbolisme." *Gazette des Beaux-arts* 11(Jan. 1934):165-79.

394. DESHAIRS, LÉON. "Art et socialisme." *Le Mouvement socialiste* (1899):355-60.

395. DESTREMAU, FRÉDÉRIC. "L'Atelier Cormon, 1882-1887." *Bulletin de la Société de l'histoire de l'art français* (1996):171-84. 3 illus.

Describes the important role of Fernand Cormon's atelier, located at 104, boulevard de Clichy, Paris. Mentions the list of 47 students who frequented the atelier between 1882 to 1887, including Toulouse-Lautrec, van Gogh, Émile Bernard, and Louis Anquetin, among others.

396. DI CAPUA, MARCO. "Malinconie simbolista." *Arte documento* 4(1990):184-99. 17 illus. Summary in English.