

# **The symbolist aesthetic : [exhibition] December 23, 1980 - March 10, 1981, the Museum of Modern Art**

**Directed by Magdalena Dabrowski**

Author

Museum of Modern Art (New York, N.Y.)

Date

1980

Publisher

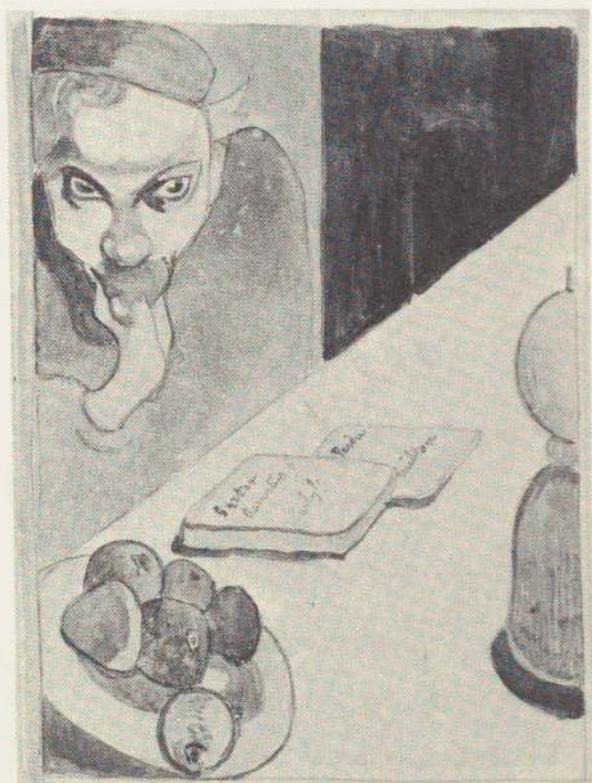
The Museum of Modern Art

Exhibition URL

[www.moma.org/calendar/exhibitions/1702](http://www.moma.org/calendar/exhibitions/1702)

The Museum of Modern Art's exhibition history—  
from our founding in 1929 to the present—is  
available online. It includes exhibition catalogues,  
primary documents, installation views, and an  
index of participating artists.

# THE SYMBOLIST AESTHETIC





DELVILLE:  
*Expectation*. 1903

The view of the Symbolist period presented in this exhibition is limited to the scope of the material in the holdings of The Museum of Modern Art. Consequently, it is not complete in its survey of the stylistic and conceptual diversity that converged in the Symbolist aesthetic and portrays only those aspects documented in the Museum's collections.

On September 18, 1886, the poet Jean Moréas published in the literary supplement to the Paris newspaper *Le Figaro* the "Manifesto of [literary] Symbolism." It was the first attempt to acquaint the public with a new movement that came to dominate the European literary and pictorial scene during the last two decades of the 19th century. The manifesto outlined the principal ideas of an expressive mode based on the rejection of visual reality and the evocation of feeling through form; its evolution had been the result of a marked cultural crisis in France during the 1870s and '80s. The flourishing of Symbolism in art belongs to the years from 1885 to 1900, but some aspects of the Symbolist sensibility were to survive as late as the beginning of the first World War.

Symbolism was not a specific formal style, as were Impressionism and Neo-Impressionism (both of which continued to exist during this period), but rather a series of attitudes toward form and content characteristic of the artistic outlook of the final years of the century, when a mood of subjectivism permeated much of the art. The Symbolist mode embraced a number of diverse trends and individual efforts, which shared essentially the will to transcend the phenomenal world with the spiritual. It represented the search for a new form, new content based on emotion, and new synthesis. The work of art was to be the consequence of emotion and inner spirit of the artist and not of his observation of nature, the visible reality. Nature could only be the inspiration for an artistic idea, and the greatest reality was believed to lie in the realm of imagination and fantasy. The idea transcended physical experience, and accordingly, the mode of expression changed from the transcription of a subject to the symbolic treatment of it. Although the subject matter was often the same as that in realist painting, it was transformed, by formal means, from an individual scene into a subject broader in meaning—philosophical, reflective, with a wider frame of reference.

Symbolism originated in France, but soon its manifold manifestations were noticeable throughout Europe: in Brussels, Vienna, Barcelona, Glasgow, and eastward, in Moscow and St. Petersburg. In France, it encompassed the work of Gauguin and the Pont Aven school, the Nabis, van Gogh, Redon, and Seurat. In England, Symbolist overtones are contained in the work of the Pre-Raphaelites Burne-Jones, Rossetti, Watts, Hunt, and Millais; in Belgium, in the work of the group Les XX; in Austria, in the Secession; in Scotland, in the designs of the Glasgow Four: Charles Rennie Mackintosh, Herbert MacNair, and their wives Margaret and Frances Macdonald; in Russia, in the work of Victor Borisov-Mussatov and Mikhail Vrubel and of the Blue Rose group. Everywhere it resulted from a dissatisfaction with the domination of reality in the surrounding modern world and a wish to instill spiritual values and a sense of mystery in art and life.

The roots of Symbolism in the visual arts can be found in Symbolist poetry and literature of the preceding decade and even earlier, particularly that of Charles Baudelaire of the 1850s and '60s. A number of literary events stimulated and influenced the Symbolist spirit: the 1873 reissue of Baudelaire's *Fleurs du mal* ("Flowers of Evil," first published in 1857) and the publication of Stéphane Mallarmé's *Après-Midi d'un faune* ("Afternoon of a Faun," 1876); Paul Verlaine's *Sagesse* ("Wisdom," 1881) and his essays "Les poètes maudits" in the revue *Lutèce* (1883); J.-K. Huysmans's *A Rebours* ("Against the Grain," 1884); Arthur Rimbaud's *Illuminations* (1886); Mallarmé's "Poésies" (1887); Maurice Maeterlinck's plays *Princesse Maleine* (1889) and *Pelléas et Mélisande* (1892). An important role in the popularization of Symbolist ideas was also played by the literary revues that, more or less short-lived, flourished during the period, such as Félix Fénéon's *La Revue Indépendante* (founded 1884), Edouard Dujardin's *La Revue Wagnérienne* (1885), *Le*

*Symboliste* (1886), *La Plume* (1889), and *Mercure de France* (1890), to name only a few. After 1890, the Symbolist theater, first represented by the Théâtre-Libre, then by the Théâtre d'Art founded by Paul Fort (1890) and the Théâtre de l'Oeuvre of Lugné-Poë (1893), contributed to the propagation of Symbolism by presenting the plays of Maeterlinck, Henrik Ibsen, and August Strindberg, with programs and-decor designed by the Nabis. The aesthetic problems common to different realms of intellectual life generated exchanges between artists, poets, and literary men. In France, the artists derived inspiration from the poetry of Baudelaire, Verlaine, Rimbaud, and Mallarmé and the novels of Flaubert. Especially important were the ideas of poets grouped around Mallarmé. In England, the poetry of William Butler Yeats contained ideas tangent to those of the Symbolist artists.

The philosophical background of Symbolism was provided by Neoplatonism as well as the theories of Arthur Schopenhauer, Emmanuel Swedenborg, Friedrich Schelling, and Henri Bergson. The essence of Symbolism was "to suggest never to describe." This expresses the Symbolists' aversion to reality and their direct opposition to the positivist philosophy that informed naturalist painting of the second half of the 19th century, be it Impressionism or Realism. In literature, the Symbolists reacted against Parnassian poetry and naturalism in prose (exemplified by Zola). The positivist theories of philosophers Auguste Comte, Maximilien Littré, Hippolyte Taine, and Ernest Renan, which dominated French thought in the late 19th century, caused a counterreaction indebted to the 19th-century German idealist philosophy of Kant, Fichte, Schelling, Hegel, Schopenhauer. Schopenhauer's ideas particularly enjoyed popularity during the first years of the Third Republic in France. The disillusionment and frustration that followed the 1870 Franco-Prussian War created a mood of profound pessimism that responded to the pessimism of Schopenhauer's philosophy. His principle of the *Idéalité* of the world—that is, the world "as will and representation," subsuming the idea of pantheistic monism—had great intellectual appeal. According to this thought, the reality is will and man apprehends himself as "the will to live," the principle shared by both organic and inorganic objects. Consequently, the world is man's own representation through will; hence, there are as many different worlds as there are thinkers. Further, the will is constant pain, and pleasure only a temporary interruption of it. Essentially, the desire to live is evil; therefore, the world and man's life are also evil. Only conquering the will to live can result in salvation. All these concepts, echoed in Symbolist literature and art, were publicized in France by the *Revue Wagnérienne* after 1885 and through the 1888 publication of the French translation of Schopenhauer's main work, *Die Welt als Wille und Vorstellung* ("World as Will and Representation").

Symbolism's essential characteristic, detachment from reality, was underscored in 1886 by the critic Gustave Kahn in the journal *L'Événement*, where he described the principal intention of Symbolist art as "to objectify the subjective (the externalization of the Idea) instead of subjectifying the objective (nature seen through the eyes of a temperament)...." Clearly the aim was to create a kind of art expressing through "the idea" the artist's personal, inner feelings and attitudes in relation to the outer world. The "idea" was to be conveyed through the entire work of art and not solely through a specific subject matter, for only then could meaning be presented in broader terms, applicable to humanity at large.

In defining Symbolist art, the critic Albert Aurier stressed the "idea" as its primary component. "A work of art," says Aurier in his article of February 9, 1891, in *Mercure de France*, entitled "Le Symbolisme en peinture—Paul Gauguin" ("Symbolism in Painting—Paul Gauguin") "must be 1. 'ideist' since its unique ideal is to express the Idea; 2. Symbolist, since it expresses this idea by means of forms. 3. Synthetic, since it arranges these forms or signs in order to facilitate general comprehension. 4. Subjective, since the object is not considered as a thing in itself but as the sign of an idea apprehended by the subject. 5. It follows that it must be decorative—for what is a decorative painting but a manifestation of art

which is subjective, synthetic, symbolistic and idealistic?..." Only by embodying all these characteristics could the work of art convey various states of inner feeling and diverse intensity of emotion, full of general meaning.

In a narrow historical sense, Symbolism can be viewed as part of the Romantic movement. The feeling of melancholy, characteristic of the Romantics, their wish to reach beyond visible reality, their search for freedom of creation, which implied man's wish to be self-determining, all can be found in Symbolism. That spirit of Romanticism was reformulated by Baudelaire, who carried it over to later generations. Finally, Mallarmé's *poésie intellectuelle* gave the impetus to Symbolism.

Among artists, Symbolism can claim as its ancestors such 18th- and early 19th-century painters as Henry Fuseli and William Blake, Francisco Goya, Caspar-David Friedrich, and Eugène Delacroix.

Symbolist concern for meaning was paralleled by its concern for an art theory that would provide the answers to the artists' desire for freedom of creation. The years 1885-86 were the formative ones for Symbolist art theory. It evolved under the influence of the ideas of Mallarmé, Edgar Allan Poe, and Baudelaire and the Neoplatonism of Plotinus, whose doctrine was profoundly studied by the 1890 generation. The main theoreticians of Symbolism in art were Emile Bernard, Maurice Denis, and Paul Sérusier. Their essential premise was that there should be a synthesis of all the arts, a correspondence between forms and sensations. Those were the fundamental elements of artistic unity in a work of art. The theory of correspondences postulated parallel expressive roles for word, color, and sound. Correspondences were generated on two levels: horizontally, between different arts: poetry, painting, and music; and vertically, within the same art, where color or sound suggested ideas by reciprocal analogy. Indeed, the ideas embodied in the works of such Symbolist painters as Odilon Redon, Paul Gauguin, and Edvard Munch find their counterparts in the literature of Maeterlinck, Ibsen, Bjornson, and Strindberg and in the music of Debussy, Schoenberg, Mussorgsky, and Stravinsky. Music especially was identified with inspiration and stimulation of imagination. The musical dramas of Richard Wagner, such as *Parsifal* and *Lohengrin*, provided the inspiration for various Symbolist painters, many of whom were great admirers of Wagner's music. Pictorial composition was frequently described in terms of musicality, considered one of the major qualities expressive of the beauty of a work.

The theory of correspondences originated in the ideas of Baudelaire (expressed in his poem "Correspondances" of 1857), who derived it from older sources, particularly Delacroix. Baudelaire viewed all things as symbols or potential symbols of transcendental reality, to which the artist has special access. His theory also had associations with that postulated by the 18th-century Swedish philosopher and religious writer Swedenborg, for whom every object in the visible world was a symbol of something in the supernatural order.

In their aspiration to arrive at the synthesis of all the arts, the Symbolists were also inspired by Wagner's philosophy of *Gesamtkunstwerk*, or the "total work of art." The emotional impact of a work of art was to result from the combined expressive qualities of its poetry, music, and visual content.

Pictorial manifestations of Symbolism cannot be identified with a single, unified style. They include such diverse modes as the Synthetism of Gauguin and his Pont Aven followers; the work of the Nabis; the pointillism of Georges-Pierre Seurat; the dry, realist manner of Fernand Khnopff, Max Klinger, and Jean Delville; the work of Redon and Munch; and the decorative and stylized depictions of Gustav Klimt.

In general, formal characteristics of Symbolist works were a contraction of perspective and flattening of represented space through stress on rhythmic line, frontalization of the image, and suppression of detail, often accompanied by the use of a dominant color permeating the entire composition to define its mood.

Denis characterized a Symbolist work of art as the result of a creative process involving subjective and objective deformation. Subjective deformation was the consequence of the artist's vision of reality; objective was related to the universal laws of beauty, which required the composition to be decorative, aesthetic, and rational.

Suggestion, mystery, dream were the key concepts of the Symbolist aesthetic. Silence, solitude, and isolation, representing ways of penetrating the spiritual and withdrawing from the material world, were frequent subjects of the Symbolists, expressing their negative sense of reality. The diversity of Symbolism reflects the numerous ways they found to express this negative sense of reality.

The language of Symbolism evolved to a large degree from the work of Pierre Puvis de Chavannes (1824–1898), Gustave Moreau (1826–1898), and Rodolphe Bresdin (1822–1885). Puvis's vision played a special, catalytic role in the formation of the modern tradition. He simplified the construction of the picture and integrated figures and landscape through broad, spare design into a calm, static whole that conveyed a mood of serenity, detachment from reality, and introspection. Those paintings were essentially subjectless evocations of the mood of reverie. They contained simple areas of color, rhythmic linear patterns, and a minimum of detail, placing the emphasis on decoration. Such stylistic characteristics were parallel to the interests of the younger generation of artists; among others, Gauguin, van Gogh, Denis, Vuillard, Seurat, and later Picasso (in his Blue Period) were strongly indebted to him. In the sense that Puvis's paintings are essentially "about painting," as Mallarmé's poetry was about words, they approach abstraction. Also, some of his subjects appealed to the young generation; for instance, the forest motif frequently painted by the Symbolists became especially popular after Puvis painted his *Sacred Grove* (1884–89).

The work of Gustave Moreau provided a direct link between Romanticism and Symbolism, and had an important influence on Symbolist painters. There was a Moreau cult among artists such as Redon, Khnopff, and Delville, who shared his interest in the morbid and the erotic. Although Moreau's work contained certain elements of the Parnassian movement—apparent in his taste for archaeology and past civilizations as well as in the hieratic quality of his protagonists—his emphasis on imagination in the use of color and his interest in texture so dense and brilliant as to almost dissolve the subject were of great appeal to the Symbolists of the 1890s. The Moreau cult was championed by Huysmans, the author of the forementioned *A Rebours*, the quintessential Symbolist novel. The hero of the book, Duke Jean Floressas des Esseintes, professes great appreciation of Moreau's art, and two of Moreau's important paintings, *Salomé* and *Apparition* (both 1874–76), are given full description. Subsequently, these two works became the basic texts and models for the Symbolist generation. The Symbolists derived the physical type of an idealized woman from Moreau.

The third artist whose way of expressing the negative sense of reality foreshadowed Symbolism was the printmaker Rodolphe Bresdin. Giving free rein to imagination, Bresdin concentrated on depictions of landscape transposed so as to convey his understanding of the sense of life. By focusing upon the smallest details of reality—which brought out its strangeness, its irrational, mysterious, hostile, and sinister character—Bresdin gave to his pictures an expression of horror and estrangement, as for instance in *The Comedy of Death* (1854, no.3).

Bresdin's pupil, Odilon Redon, often considered the most characteristic Symbolist artist, conveyed his sense of negative reality through emphasis on irrational fantasy. Like Bresdin, his imagination was the essential source of his imagery, which is more spectral and *irréel* (unreal) than his teacher's. Suggestion, mystery, dream—the key concepts of Symbolism—were crucial to Redon's art, and significantly his first portfolio of lithographs was called *In the Dream* (1879, see no.63). His spiritual ancestors were Goya and Poe, for whom "the only certainty [was] in the dream." Redon's dream world was made up of amorphous, flowing



REDON:  
*Silence*. c. 1911



KUBIN:  
*The Last King*. c. 1900-03



REDON:  
*The Masque of the Red Death*. 1883

creatures—either human or imaginary beings—whose characteristics were provided by the artist's studies of nature, particularly the scientific study of anatomy and microbiology related to his interest in evolution. His taste for fantasy and the macabre made him attracted to Delacroix and the 19th-century Romantics as well as to Moreau, whose work he greatly admired. Since his favorite media were drawing, etching, and lithography in black and white, he was an enthusiast of Albrecht Dürer, Hans Holbein, Leonardo da Vinci, and Rembrandt, whose beautiful expressive play of light and shadow he esteemed highly. Much of Redon's work could be described as "literary symbolism"; he was a close friend of the Symbolist poets and maybe the only artist who successfully "translated" poetry and literature into the visual idiom. He dedicated the portfolio *In the Dream* to Poe (whose works were translated in French by Baudelaire and Mallarmé) and interpreted in two series of lithographs Gustave Flaubert's *Temptation of St. Anthony*. Like Moreau's, his work was admired by the hero of Huysmans's novel *A Rebours*. Until 1895 Redon worked almost entirely in black and white and only later took up color (both in oil and pastel), quickly demonstrating his ability to create beautiful color harmonies, as in *Roger and Angelica* (c. 1910, no.78). In his lithographs, he created mood through the manipulation of light and shadow and the great textural richness of his velvety black. He was conscious of the "effect of abstract line acting directly on the spirit," and in fact some of his later works, such as *Untitled* (1910, no.79) can be said to be the result of his "intellectual" Symbolism. Some of Redon's imagery recurs almost obsessively: a severed head is a symbol of intelligence, obsession with castration, blindness of sexuality, dread of death, annihilation of sensory enjoyment; an eye incorporates the concept of an original fundamental sphere (which in Plato equals psyche) and is the organ of totality, a bisexual image, a symbol of magic, danger, intoxication, clairvoyance, perspicacity, wisdom, sun, eternity, sight, spirit, soul, and continuation of consciousness after death. His subjects were those of isolation, the battle of good and evil, death, the nature of woman.

A very important part of Symbolism was the artists' choice of subjects and titles. The dream, so often explored by Redon, was considered a means to penetrate the world of the invisible, that is, the spiritual. It was conveyed through the motif of sleeping or dreaming figures with downcast eyes as in plate XVIII from Redon's *Temptation of St. Anthony* (1896, no.76). Also, the use of a predominant color could help convey a dreamlike quality. Coincidentally, at the time when the Symbolists were exploring the idea of the dream as the ideal state to penetrate the spiritual, in the 1880s, Sigmund Freud was beginning his studies on the significance of the dream and the unconscious. The end of the dream was synonymous with death, one of the most cherished subjects. An alternate means of reaching the spiritual was by way of silence or meditation, conveyed through representations of veiled figures or faces with the eyes closed, as in Redon's *Silence* (c. 1911, no.80). The opposite of silence as a means of reaching the *irréel* was the Dionysian ecstasy of the dance, best represented by the motif of Salomé. A variation on this theme is expressed in the sculpture by Raoul François Larche, *Loïe Fuller, the Dancer* (c. 1900, no.43). The state of ecstasy is also represented in the kiss motif, depicted by Munch in his lithograph of 1902 (no.60), by Klimt in a 1908 painting, and by Rodin in his 1880–82 sculpture. The kiss symbolizes the unity of body and soul, the closeness of two figures. Related to the subject of the kiss is that of the woman-seductress; woman appears as a personification of the ideal, but she also simultaneously represents the pure and the evil. As the ultimate evil, she might mean danger and death as in Redon's *Temptation of St. Anthony* or Munch's *Vampire* (1894). As seductress, her main attributes are her green eyes and luxurious flowing hair, a motif derived from Moreau. Those characteristics are embodied in such figures as Salomé, Cleopatra, Medusa, the Sphinx. She is Munch's *Madonna* (1895) or the femme fatale of *Ashes* (1899, no.59), who lures and seeks to ruin men; or she is the mysterious, enticing woman of Khnopff's *The Offering* (1891, no.29).

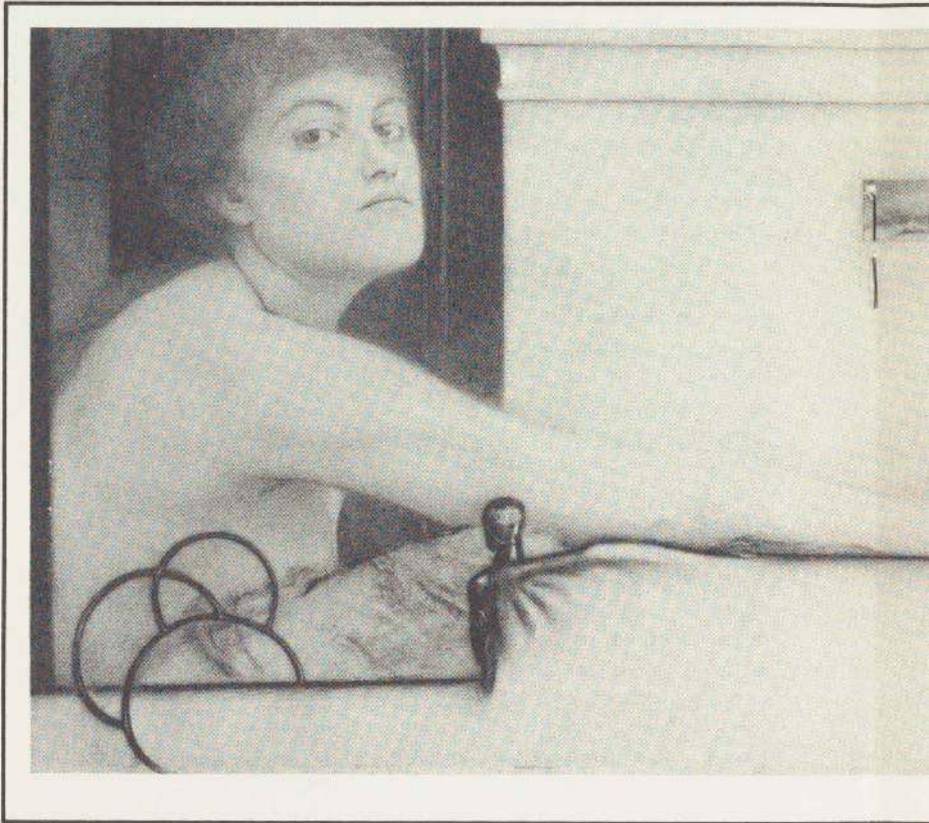
The pantheistic theories of the Symbolists found expression in representations of landscape (especially forests, as in the empty, mysterious woods of Bernard or Munch) reflecting feelings of isolation and emptiness. These landscapes are sometimes inhabited by floating winged figures or virgins, as in Maurice Denis's *Afternoon in the Woods* (1900, no.7). Trees are humanized and take on the quality of animate beings. They relate to the old concept of the tree of life, and when hollowed, bare, broken, and decayed, symbolize death, as in Redon's 1896 lithograph from the *Temptation of St. Anthony* (no.75).

Portraiture also captured the Symbolist imagination. Self-portraits conveying a sense of isolation and meditative solitude, or identifying the artist with the Christ figure, are common. Other portraits, intended to present psychological characterizations—to portray the states of mind—explored poses and accessories rather than facial expression to convey information about the sitter, as in Gauguin's representations of Meyer de Haan (1889, no.16) and Mallarmé (1891, no.17). In his "Satanic" portrait of Meyer de Haan, the Dutch painter whose knowledge of philosophy contributed to the development of Gauguin's Synthetist theories, the artist introduces his subject by placing copies of Carlyle's *Sartor Resartus* and Milton's *Paradise Lost* on the table, illuminating for us the kind of works that appealed to the Symbolists.

United in the common purpose of creating meaningful art expressive of their philosophies and feelings of love, hatred, grief, or pessimism, the Symbolist artists, through their individual tastes for color, form, and line, evolved different types of Symbolism. Gauguin and his followers used formal design to suggest an idea, stressing synthesized form defined by the flowing arabesque and large areas of color. A lack of spatial recession imparted the quality of timelessness to the picture. This characteristic Synthetist style marking the transition from transcription of nature to its interpretation evolved between the summer of 1888 and the winter of 1890. From that point on, Gauguin's main goal was to render feeling directly by its "abstract" equivalent—through line, form, and color and their contrasting or harmonious arrangement.

A different tendency of Symbolism is represented in the work of Vincent van Gogh, whom the critic Albert Aurier praised as the epitome of the Symbolist in the *Mercure de France* in January 1890. Van Gogh used color and distortion to express mood and emotion. His idiom remained realist throughout, but contained mystical and pantheistic elements. His awareness of color symbolism became evident even before his meeting with Gauguin, which only heightened its intensity. In 1885 in a letter to his brother Theo, expressing his ideas about the work of Delacroix, van Gogh remarked that "color expresses something in itself." Three years later, while at Arles with Gauguin, he again underscored the importance of the use of color "to express [himself] more forcibly," to get a mysterious effect as a result of the combination or juxtaposition of colors. His paintings of landscapes can be considered an expression of Symbolic pantheism. A great sense of energy infuses the linear rhythms describing the motif, as in *Street at Saintes-Maries* (1888, no.22), reinforcing the feeling of man's identification with nature. In a similar way, the linear rhythms and color contrasts used in the *Hospital Corridor at Saint-Rémy* (1889, no. 23) transmit the artist's feeling about that place.

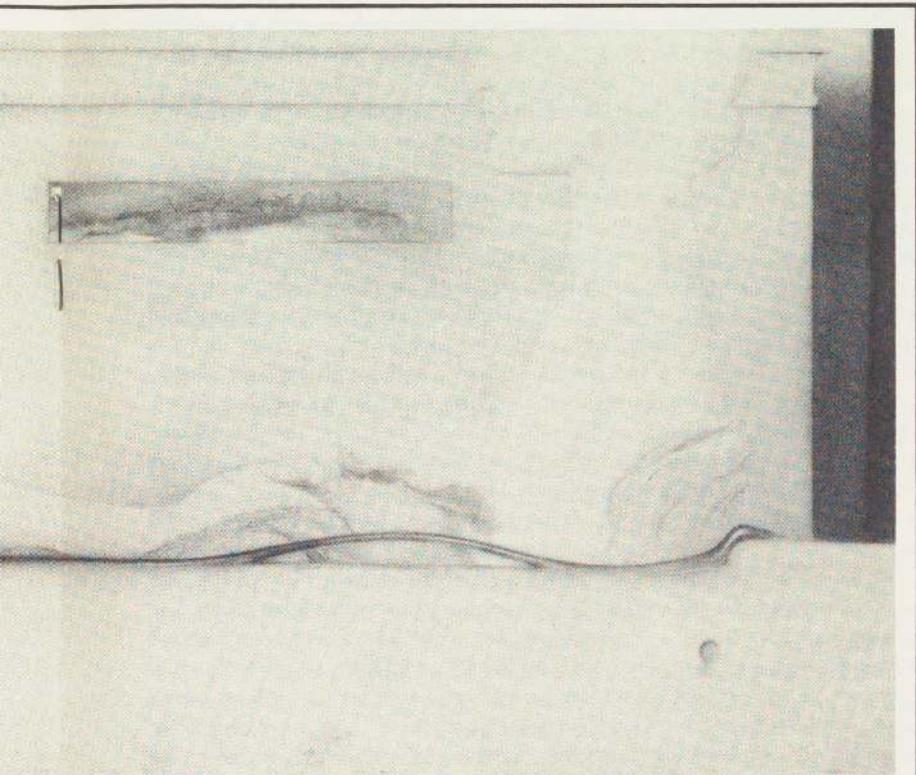
Another aspect of the Symbolist outlook is represented by the group of young artists from the Académie Julian who called themselves Nabis (from the Hebrew word meaning "prophet"). Their art was influenced by the ideas of French Symbolist poets and those of Paul Gauguin. The principal members of the group, formed in 1888, were Pierre Bonnard, Maurice Denis, Georges Lacombe, Paul Ranson, Ker-Xavier Roussel, Edouard Vuillard, and their main theoretician, Paul Sérusier. Their purpose in art can be summarized in two statements by Denis and Sérusier. Denis's pronouncement that "a picture before being a warhorse, a nude, or an anecdotal subject is essentially a flat surface covered with colors arranged in a certain order" characterizes the form of the Nabis's painting. It underlines their



interest in surface pattern, either linear, as in Maurice Denis's *Dusk ...* (1911, no.6) and Ranson's *Tristesse* (1896, no.62), or profuse and mosaiclike, as in Vuillard's *Mother and Sister of the Artist* (c. 1893, no.93). Sérusier's comment that "art is a means of communication between souls" helps explain their choice of subjects: interior scenes charged with tension or feelings of introspection and withdrawal, or landscapes where nature projects the mood, as in Georges Lacombe's *Tree Trunk, Normandy* (1898, no.42). Among the interior scenes chosen are those depicting marital life and its attendant frustrations, a subject equally popular in literature of the time: for example, in Flaubert's *Madame Bovary* and Tolstoy's *Anna Karenina*.

In color the Nabi painters were advocates of "beautiful grays"—nuance and value—as expressions of their fantasy and dream. Their interest in renewing art (which they found decadent and devoid of meaning), their sense of mission (reflected in the name of the group), their depiction of religious rituals (introducing a mystical element), and their investigation of Oriental philosophies and Japanese art tie their work to the Symbolist mode during the time when they were exhibiting jointly in the 1890s. They professed disdain of easel painting, preferring printmaking, poster design, theatrical decor, and book illustration. Their work became increasingly decorative, highlighting the arabesque, the surface quality, the organization of composition according to style of the Japanese print—features that eventually became important components of the Art Nouveau style. An example of the coming together of Symbolism and Art Nouveau can be found in the work of Félix Vallotton. His works carry Symbolist titles and address Symbolist themes but stress the decorative, thus imparting to the work overtones of ironic statement rather than Symbolism.

Towards the end of the 1890s, the Nabis were joined by Charles Filiger, a deeply religious artist, who, under the influence of the theories of Paul Sérusier on the



KLINGER: *The Offering*. 1891

“sacred number system” (“holy measure”), developed his geometrical style, applied in his “Chromatic Notations.” *Madonna of the Flowers* (c. 1900, no.15) is one of a series of works representing his theoretical research into form and color where the image is covered with a network of squares that determines the design. According to the doctrine of holy measure, first propagated by the School of Beuron and taken up by Sérusier, there is a geometric canon inspired by Scriptures for the representation of the human body, resulting in harmony and absolute beauty. Filiger’s Symbolist orientation was part of the undercurrent of religious idealism towards which such artists as Bernard and Denis also turned in their later years.

In the search for a personal expression appropriate to the transformation of the subject into a symbol of an emotional state, Georges Seurat created his own mode of Symbolism. His connection with the movement evolved fairly early through his familiarity with Symbolist poetry and his friendship with the literary Symbolists Paul Adam, Gustave Kahn, Jules Laforgue, and Félix Fénéon. In the attempt to reach beyond Impressionism, Seurat became interested in the scientific study of color and the newest research in the field of physics. He read treatises on color by Chevreul, Sutter, and Rood, as well as the color and line theories of Henry and Charles Blanc. He wanted to get away from the Impressionist accidental and momentary to an expression more lasting and universal. Unlike other Symbolists, Seurat superimposed his doctrine on feeling and intuition. His goal was to find the laws of harmony through which he would arrive at objective methods of composition, which would be significant and expressive of emotions and ideas. He was fascinated with the idea that color is controlled by fixed laws, and especially with the phenomenon of the simultaneous contrast of colors, according to which complementaries mutually influence each other. Seurat’s work was a result of his methodical separation of the elements of light, shade, and local color, and his

study of the interaction of colors, their proper balance and proportion as well as their expressive value. Later he also added an interest in the expressive quality of line.

Seurat's synthesis was the geometrization of light, and figures revealed themselves as interruptions of light. Inseparable from Seurat's interest in scientific decomposition of light and defining forms in terms of rich contrasts of light and shadow was his technique of pointillist painting, considered by him a means of making reality abstract. All these principles were fully explored in his seminal painting *A Sunday Afternoon on the Island of La Grande Jatte* (1884-86), for which *Lady with a Parasol* (no.84) and *Seated Woman* (no.85) are the studies. The figures are pure creations of scientific method, totally antinaturalistic, their two-dimensional presences existing within their own world. They look back to the figures of Puvis de Chavannes. The same is also true of *At the Concert Européen* (1887-88, no.86), where the lack of communication between figures adds to the mood of melancholy. Seurat's Symbolism is not idealist nor metaphysical in the Baudelairean sense; rather it is in a way "positivistic" in its exploration of the symbolic value of line and color based on scientific method.

Symbolism enjoyed a particular success in Belgium, where it was closely tied with the outburst of intellectualism between 1880 and 1895. It was dependent on Parisian sources, but in its own way it was a combination of two very different tendencies: toward social involvement, including closeness with other artists, and toward artistic isolation. The Belgian masters of Symbolism were James Ensor, Xavier Mellery, Fernand Khnopff, Jean Delville, and Théo van Rysselberghe. Elements of satire, social consciousness, and troubling, fantastic grotesqueness enter Symbolism in the work of James Ensor. His pictures seem to portray moments on the borderline between extreme realism and psychological atmosphere, as in the painting *Masks Confronting Death* (1888, no.9), characteristically featuring two elements that recurred in Ensor's work, masks and figures of death. His work might be seen as a transition from realism to realistic Symbolism, exercising an influence on the most programmatic Symbolists in Belgium, like Khnopff. In this painting, Ensor conveys mood through the combination of clashing, harsh colors; the atmosphere of morbidity is enhanced by the use of light, which ties the composition together psychologically. The use of masks, derived from an old Flemish Carnival tradition, adds a symbolic, expressive quality to the picture—an additional psychological dimension—since the masks become the reality and the action takes place among the monsters.

Mellery was a precursor of idealism, and believed in a hidden order and an occult system of harmonies in the universe, which could be penetrated by the spirit; his aim was to praise silence, conveying it plastically through the use of shadow and expressing it best in his pictures of monastic life (such as *Beguines at Prayer*, c. 1894, no. 45), which he considered the ultimate step in the soul's search for the mystical. For Mellery, art was the median between the visible and invisible worlds, the outlook shared by his pupil Khnopff. A master of Symbolist idealism represented by the group *Rose + Croix*, founded by Joséphin Péladan in 1892, Khnopff created works permeated with aristocratic spiritualism and misogyny. His ideas were formed under the influence of Schopenhauer, and his doctrine of artistic isolation was indebted to the Belgian Symbolist writer Georges Rodenbach. He was affected by the writings of fellow Belgians Maurice Maeterlinck, Gregoire LeRoy, and Emile Verhaeren. Among the painters he was inspired by Moreau, Burne-Jones, and Rossetti. An Anglophile, he not only responded to the English Pre-Raphaelites, but he often used English titles for his works and English poetry as inspiration. The main subject of his paintings was a woman in different guises: as Medusa, Chimera, Sphinx. He modeled her after the Pre-Raphaelite ideal of beauty, although his real "model" was his sister Marguerite. His figures, as beautiful in their perfection as the female in *The Offering* (1891, no.29), are cold, androgynous, remote, almost sphinxlike. Yet their remoteness and enigmatic

expression imply the existence of an underlying sensual and physical side that dominates emotions and desires. The mysterious quality of Khnopff's work is often enhanced by his adoption of the long, narrow vertical or horizontal format. It again relates him to the English tradition, to Whistler or Burne-Jones, and points to Art Nouveau. One of Khnopff's most popular themes, a priestess at the threshold of a temple, is taken up by another Belgian Symbolist, Jean Delville, in *Expectation* (1903, no. 5).

Idealism, the occult, and the esoteric were the basis of the work of Delville, also a member of the Rose + Croix salons. A passionate devotee of the French thinkers Auguste Villiers de l'Isle Adam, Barbey d'Aurevilly, and Joséphin Péladan, Delville was the painter of astral light, which he saw as a symbol of the emanation of the divine principle. He was also attracted to the demoniacal and to images of horror, as in the *Portrait of Mrs. Stuart Merrill* (1892), *The Idol of Perversity* (1891), and *Dead Orpheus* (1893).

The exploration of the psychological states of mind and deep emotions had its most poignant expression in the work of the Norwegian Symbolist Edvard Munch. The master of the mood of failure, frustration, anxiety, and depression, Munch was obsessed with certain themes: death, the fragility of life, the coexistence of the sexes, the image of woman as femme fatale. Most of his pictures are derived from his personal experiences, as for instance *Spring* (1895), which recalls the death of his young sister early in his childhood. Yet, through the manipulation of form and color, he transformed his experiences into expressions of universal truth. His works are permeated with feelings of anxiety, isolation, and depression, conveyed through the gestures and the postures of his figures and through the combination of deep dark colors, strange light, distortion of compositional space, and forbidding-looking nature, all well exemplified in his painting *The Storm* (1893, no. 49). One of the best examples of his engaging the spectacle of nature to symbolize an internal landscape is his work *The Scream* (1895, no. 54). There he explores the correspondences between forms, colors, and sounds; by the simple device of allowing the forms of nature to echo the forms of figures, he creates the unifying rhythm of the composition and conveys a pantheistic concept of the world. The same device is used in works such as *Evening (Melancholy: On the Beach)* of 1896 (no. 55).

Munch's ponderings about the nature of woman, her relationship to man, are a continuous theme of his oeuvre and culminate in his *Dance of Life* (1899-1900). She is either a pubescent girl awakening to her sensuality, as in *The Young Model* (1894, no. 50); the beautiful woman who calls to mind the allegory of conception, birth, and the cycle of life and death, as in *Madonna* (1894-95); or the symbol of the double nature of woman, as seductress, the embodiment of evil, and the ruin of man, as in *The Lovers*, *Vampire*, *Ashes*, and *Jealousy*. In those depictions he explores the imagery already used by the Pre-Raphaelites—the woman with luxurious, flowing, hair, symbolizing woman's power over man. This is particularly developed in *The Kiss* (1902, no. 60), where the hair envelops the man, uniting the two figures in an almost abstract single form. Munch's imagery and his interest in life and death subjects relates his work to that of Redon, whom Munch greatly admired.

Symbolism also encompassed the metaphysical Neoplatonism of Ferdinand Hodler, whose realistically drawn figures are often set against a carefully detailed but nonspecific landscape. Yet the poses, expressions, and titles fulfill the Symbolist program of representing "pictorially the realm of ideas that governs physical reality." He applies the principle of parallelism (by which every experience in human life has a corresponding element in the universe), expressing it through the repetition of forms suggesting the unity of composition. The presence of horizontal and vertical rhythms, or the smooth line describing the figures and elements of landscape as in *Spring* (1900-01, no. 24), adds a certain decorative element to the surface. However, his figures when placed in groups still retain the mood of introspection and do not communicate with each other, very

much like the *Kneeling Youths* of the Belgian sculptor George Minne. They constitute, in fact, the varied repetition of a single figure, each existing within its own psychological and physical space.

Hodler's work was much admired in Germany and Italy, and after 1900 in Vienna, where he was invited to exhibit by Gustav Klimt, who in 1897 had been founder of Secession group. Around that time Klimt's own work took on a Symbolist orientation. He had begun to move away from tangible, realistic rendering in the academic style influenced by Hans Makart. His new work showed greater concern for surface design and eventually evolved into his typical idiom, the mixture of flat, textilelike mosaic pattern with realistic faces and parts of the body, as exemplified by *Hope, II* (1907-08, no.31). The sources of this style were medieval mosaics, Minoan art, and the influences of the Belgian Symbolist Khnopff, the Dutch Toorop, and the Scottish school of the Glasgow Four. His use of hair as the all-enveloping and formally unifying element further links him to Khnopff and also to Munch. His figures are stylized, slim, gracefully attenuated, and covered with sensuous mosaiclike color and shiny gold. He explores the juxtaposition of spaceless abstract design with realistically modeled figures to create a visual continuum.

Klimt's attention to surface quality and profusion of ornamental detail underscores the emergence of the ornamental style associated with Symbolism which flourished concurrently in the decorative and applied arts and architecture. Known as Art Nouveau in France, Belgium, and Great Britain, Jugendstil in Germany, and Secession in Austria, it affected the taste in decoration, book illustration, typography, glass, ceramic, furniture and textile design for a long time after the turn of the century. The work by Frantisek Kupka, *View from a Carriage Window* (1901, no.40), is a curious combination of Symbolist and Art Nouveau elements: the deserted beach landscape, which brings to mind *Red Rocks* (c. 1900, no.14) by Georges de Feure, is overlaid with the sinuous line of the window decorated with symbolic figures. The flowing hair of the figures extends to form a frame, very much in the manner of the Symbolists and the painters of Art Nouveau, for whom the frame often came to be a vital component of the work.

Art Nouveau was a broader but less profound aspect of the synthetic spirit that invaded Europe at the end of the 19th century and was a reaction against the "progress" of industrialization. Spearheaded by the experiments of artists, craftsmen, and architects, it grew out of the English Arts and Crafts movement led by the artist-poet William Morris under the influence of the philosophy of John Ruskin. It was a revolt against the new age of mechanization and an attempt to return to craftsmanship, simplicity, and beauty. These ideas found great appeal throughout Europe and resulted in a new decorative style. Unlike the Symbolists its partisans had no interest in the meaning of art; Art Nouveau was a purely pictorial phenomenon. It was based on the exploration of dynamic, linear movement and featured sweeping, whiplash line and organic ornament. The stress on arabesque and flat expanses of color was the heritage of the synthesized form of Gauguin and the Nabis, heightened by influences from medieval art, Celtic and Saxon illumination, 18th-century Rococo style and Oriental art, in particular the Japanese print. The posters by the French Nabis, Toulouse-Lautrec, and the Dutch Toorop and Thorn-Prikker, the illustrations by Beardsley, the glassworks by Emile Gallé in France and Louis Comfort Tiffany in America, the architecture and furniture designs by Victor Horta, Hector Guimard, and Antonio Gaudí are among the best examples of the style. Jugendstil stylizations exemplified by the work of Josef Hoffmann tended towards more sober linear organization of design and eventually evolved into the decorative idiom of the 1920s.

Symbolism was essentially a movement in painting. However, some of the sculpture of the Frenchman Auguste Rodin and the Belgian George Minne can be considered as Symbolist. Although Rodin always resisted the label, insisting on the

absolute realism of his works, *Monument to Balzac* (1891–98) and *The Gates of Hell* (1880–1971), in their pose and surface interest, can be characterized as Symbolist.

Unlike Rodin, whose connection to Symbolism was through expressive naturalism, George Minne was dedicated to the static, calm, attenuated figure, such as the *Kneeling Youth* (1898, no.47). Minne, strongly marked by literary friendships, particularly that with Maeterlinck, intended to give symbolic expression to the “modern, externally undramatic human condition.” He emphasized the spiritual through poses symbolizing pathetic states of mind. That stress on the spiritual was also achieved through soft surface modeling and elimination of skeletal structure and muscular tension. The fluid line, in its origin influenced by German woodcuts and the Pont Aven school, gives continuous rhythm to the figure. His figures—attenuated, narcissistic—are withdrawn into contemplation of the world within and totally oblivious to everything external.

Symbolism, Art Nouveau, and Jugendstil together can be considered to have provided the foundations of such modern 20th-century movements as Fauvism, Expressionism, Futurism, Surrealism, and Abstract art. Symbolist explorations of color as expression originated by Gauguin, van Gogh, and Seurat, opened the way for the Expressionists and the Fauves. The Fauves’ interest in color might have been heightened by their direct connection to Gustave Moreau, who counted among his pupils Matisse, Marquet, Rouault, Manguin, Dufy, and Friesz. Such major masters as Matisse showed in his early work the influence of Gauguin and Nabi art. His Symbolist connection is apparent also on the iconographic level, as proved by the title of his 1904/5 painting *Luxe, calme et volupté*, derived from the poem by Baudelaire; also, later pictures like *Luxe I* and *II* and *Dance* bring in Symbolist elements. It can be argued that even his sculpture *Serpentine* is a three-dimensional counterpart of the sinuous line of Art Nouveau.

The Jugendstil stylizations that were of major importance in the early work of Wassily Kandinsky bore influence on the development of Expressionism. In its evolution, Expressionism was also informed by the emotional and formal elements found in the work of van Gogh and Munch. The latter’s representations of the crowds on Karl Johan Street point directly to Kirchner’s street scenes. The anxiety ridden figures of Munch might have been direct ancestors of the distorted figures of Schiele and Kokoschka. Even the young girls in the paintings of Balthus seem to go back to the Symbolist representation of Munch’s *Puberty*, where under the appearance of innocence lies latent sexuality.

Munch’s work also influenced the young Picasso and van Dongen. Picasso’s works of the Blue Period made use of color to convey mood. He also employed Moreau-derived motif, Salomé, and, in fact, his ever-present motif of the sleeper might be related to the Symbolist exploration of the dream.

Symbolist pantheism permeated the work of the German Expressionist Franz Marc, and the haunting imagery of Kubin and Ensor made a lasting impression on Paul Klee—not least Ensor’s use of masks, which also foreshadow the masklike faces in the work of Nolde. Obvious Symbolist overtones are noticeable in the early works of Boccioni (as in the *States of Mind* series) influenced by the Italian Symbolists Previati and Segantini. The dreamlike spaces of Redon continued to exercise their power over de Chirico and other Surrealists in their exploration of the dream. Among the Surrealists Max Ernst and André Breton shared great admiration for Moreau. Furthermore, the imagery of Ernst’s work is a direct descendant of Klinger’s. The withdrawn figures of George Minne seem to foreshadow the mood of the sculpture by Wilhelm Lehmbruck; the isolated figures of Hodler encapsulated in their own detached spaces could be the ancestors of the elongated figures of Giacometti, which even when presented in group compositions seem detached and lacking in communication with each other.

On the intellectual level, the Symbolist concept of the expressive power of color would become a crucial point in the theories of Wassily Kandinsky, stated in

his essay "Concerning the Spiritual in Art" (published in 1912) and applied throughout his work. Color as expression was also important in the early work of Mondrian (as was the symbol of a tree or a flower, the latter associated with moods of nostalgia, melancholy, and romantic longing). In his early figure paintings, Mondrian's frontal, constrained human forms are often reminiscent of Munch's. Mondrian's 1911 triptych *Evolution* recalls Munch's *Voice* in the organization of the picture and its symbolism of the male-female relationship.

The contribution of Symbolism to the development of Abstraction is apparent in the work of a Czech artist working in Paris, Frantisek Kupka. His evolution went from Symbolism to Art Nouveau to Abstraction via interest in color. The stress on line during his Symbolist period increased the decorative aspect of his compositions and made them part of Art Nouveau; further exploration of line produced such abstract works as his numerous studies for *Amorpha: Fugue in Two Colors* (1912). Around 1909 Kupka had begun to develop interest in color as the essential "subject" of the picture, and in 1911-12 produced his color abstractions based on the laws of simultaneous contrasts, as in *Disks of Newton* (1911-12). The catalyst in this transformation to the idiom called Orphism might have been the work of Redon, such as *Untitled* (1910), where the color itself becomes the subject of the work. Redon, whose art is also considered to have influenced Fauvism, was in fact highly praised at the time by André Salmon as the predecessor of "pure painting" in the May 1912 issue of *La Jeune Peinture Francaise*; later, in November of that year, *La Vie* devoted an entire issue to the art of Redon.

The Symbolist quest to reach the mysterious, spiritual quality, to go beyond the appearances of reality and to represent the inner states through generalized form and composition, resulted in art which demanded the viewer's participation. It required the spectator to relive the emotions experienced by the artist in front of the motif. In this respect, it anticipated certain ideas related to abstract art. Thus various aspects of the Symbolist aesthetic—such as the stress on imagination as the initial impulse to artistic creation and liberation of color and line from their traditional descriptive role—in their intellectual, iconographic and formal complexities, became the source of important contributions to modernism.

M.D.

## CHECKLIST OF THE EXHIBITION

All works in the exhibition are from the collections of The Museum of Modern Art. The listing is arranged alphabetically by artist and chronologically for the works of each artist. Dates enclosed in parentheses do not appear on the works themselves. For drawings, dimensions are those of the sheet and are stated in inches and centimeters, height preceding width. For lithographs and woodcuts, dimensions are those of the composition.

AMAN-JEAN, Edmond. French, 1859-1936

1. *Head of a Woman*. (c. 1895)  
Pastel on canvas, 24 x 19 $\frac{3}{4}$ "  
(61.0 x 50.2 cm)

Anonymous loan

BEHRENS, Peter. German, 1868-1940

2. *The Kiss*. From *Pan*. (c. 1897)  
Woodcut, 10 $\frac{1}{4}$  x 8 $\frac{1}{2}$ "  
(27.3 x 21.6 cm)

Gift of Peter H. Deitsch

BRESLIN, Rodolphe. French, 1825-1885

3. *The Comedy of Death*. (1854)  
Lithograph, 8 $\frac{1}{16}$  x 5 $\frac{1}{16}$ " (21.8 x 15.1 cm)  
Gift of Dr. E. H. Hirschland

BURNE-JONES, Edward. British, 1833-1898

4. *Portrait of a Young Girl*. (After 1880)  
Graphite pencil and gouache, 10 x 6 $\frac{7}{8}$ "  
(25.4 x 17.4 cm)

Anonymous loan

DELVILLE, Jean. Belgian, 1867-1953

5. *Expectation*. (1903)  
Pencil and charcoal, 39 $\frac{3}{4}$  x 17 $\frac{1}{2}$ "  
(100.8 x 44.5 cm)

The Joan and Lester Avnet Collection

DENIS, Maurice. French, 1870-1943

6. *Dusk has the sweetness of an old painting*.  
Plate VI from the series *Love*. 1898  
(published 1911)

Lithograph, 15 $\frac{7}{8}$  x 12" (40.4 x 30.5 cm)  
Lillie P. Bliss Collection

7. *Afternoon in the Woods*. 1900

Oil on canvas, 28 $\frac{3}{4}$  x 39 $\frac{1}{2}$ "  
(73.0 x 100.3 cm)

Gift of Mr. and Mrs. Arthur G. Altschul

DUBOIS-PILLET, Albert. French,  
1846-1890

8. *The Towers of Saint-Sulpice*. (1888)  
Charcoal, 19 $\frac{7}{8}$  x 24 $\frac{3}{8}$ " (49.8 x 61.9 cm)  
Gift of Arthur G. Altschul

ENSOR, James. Belgian, 1860-1949

9. *Masks Confronting Death*. 1888  
Oil on canvas, 32 x 39 $\frac{1}{2}$ "  
(81.3 x 100.3 cm)

Mrs. Simon Guggenheim Fund

10. *Stars at the Cemetery*. (1888)

Etching, 5 $\frac{1}{2}$  x 7 $\frac{1}{16}$ " (14.0 x 18.0 cm)  
Purchase Fund

11. *Myself as a Skeleton*. (1889)

Etching, 4 $\frac{3}{4}$  x 3 $\frac{1}{16}$ " (11.8 x 7.8 cm)  
Purchase Fund

12. *Death Chasing the Flock of Mortals*.  
(1896)

Etching, 9 $\frac{7}{16}$  x 7 $\frac{3}{16}$ " (23.9 x 18.2 cm)  
Purchase Fund

13. *The Entrance of Christ into Brussels*.  
(1898)

Etching, 9 $\frac{3}{4}$  x 14" (24.8 x 35.5 cm)  
Mrs. John D. Rockefeller, Jr., Purchase  
Fund

DE FEURE, Georges. French, 1869-1942(?)

14. *Red Rocks*. (c. 1900)  
Gouache, 12 $\frac{1}{4}$  x 18 $\frac{5}{8}$ " (31.1 x 46.1 cm)  
Anonymous loan

FILIGER, Charles. French, 1863-1928

15. *Madonna of the Flowers*. (c. 1900)  
Watercolor and pencil, 10 x 10"  
(25.4 x 25.4 cm)

Anonymous loan

GAUGUIN, Paul. French, 1848-1903. In  
*Tahiti and Marquesas Islands*  
1891-93, 1895-1903

16. *Jacob Meyer de Haan*. (1889)  
Watercolor, traces of pencil, 6 $\frac{3}{8}$  x 4 $\frac{1}{2}$ "  
(16.4 x 11.5 cm)

Gift of Arthur G. Altschul

17. *Portrait of Stéphane Mallarmé*. 1891

Etching and drypoint, 7 $\frac{1}{16}$  x 5 $\frac{11}{16}$ "  
(18.3 x 14.4 cm)  
Given anonymously

18. *Watched by the Spirit of the Dead*

(*Manao Tupapau*). (c. 1891-93)  
Woodcut, 8 $\frac{1}{8}$  x 14" (20.6 x 35.7 cm)  
Gift of Pola Gauguin

19. *The Woman at the River (Auti te Pape)*.  
(c. 1891-93)

Woodcut, 8 $\frac{1}{16}$  x 14" (20.4 x 35.5 cm)  
Lillie P. Bliss Collection

20. *Here We Make Love (Te Faruru)*.  
(1891-93)  
Woodcut,  $14\frac{1}{16} \times 8\frac{1}{16}$ " (35.8 x 20.5 cm)  
Gift of Mrs. John D. Rockefeller 3rd
- VAN GOGH, Vincent. Dutch, 1853-1890.  
To France 1886
21. *Sorrow*. (1882)  
Transfer lithograph,  $15\frac{3}{8} \times 11\frac{3}{4}$ "  
(39.1 x 29.9 cm)  
Purchase
22. *Street at Saintes-Maries*. (1888)  
Brush, reed pen and ink, traces of pencil,  
 $9\frac{3}{8} \times 12\frac{1}{2}$ " (24.5 x 31.8 cm)  
Abby Aldrich Rockefeller Bequest
23. *Hospital Corridor at Saint-Remy*.  
(May, early June 1889)  
Gouache and watercolor,  $24\frac{1}{8} \times 18\frac{5}{8}$ "  
(61.3 x 47.3 cm)  
Abby Aldrich Rockefeller Bequest
- HODLER, Ferdinand. Swiss, 1853-1918
24. *Spring (Die Frühlingssehnsucht)*.  
(1900-01)  
Lithograph,  $26\frac{3}{4} \times 17\frac{1}{8}$ "  
(67.9 x 43.5 cm)  
Gift of J. B. Neumann
25. *Figure (Study for Die Empfindung)*.  
(1902-03)  
Pencil, pen and ink,  $14\frac{3}{4} \times 9\frac{3}{8}$ "  
(37.5 x 23.2 cm)  
Katherine S. Dreier Bequest
- KANDINSKY, Wassily. Russian, 1866-1944
26. *Phalanx: First Exhibition*. 1901  
Lithograph,  $19\frac{1}{2} \times 26\frac{3}{8}$ "  
(49.5 x 67.0 cm)  
Gift of Mrs. Wassily Kandinsky
27. *The Rhine*. From *Verses without Words*,  
Moscow, 1903  
Woodcut,  $6\frac{3}{16} \times 2\frac{3}{16}$ " (16.1 x 7.2 cm)  
Gift of Mrs. John D. Rockefeller 3rd
28. *The Night: Small Composition*. From  
*Verses without Words*, Moscow,  
1903  
Woodcut,  $6\frac{9}{16} \times 2\frac{5}{16}$ " (16.7 x 7.5 cm)  
Gift of Mrs. John D. Rockefeller 3rd
- KHNOPEFF, Fernand. Belgian, 1858-1921
29. *The Offering*. 1891  
Pastel, pencil, and crayon,  $12\frac{1}{2} \times 28\frac{1}{2}$ "  
(31.7 x 72.4 cm)  
Anonymous loan
- KLIMT, Gustav. Austrian, 1862-1918
30. *Woman in Profile*. (1898-99)  
Colored pencil,  $16\frac{7}{8} \times 11\frac{3}{8}$ "  
(42.7 x 28.7 cm)  
The Joan and Lester Avnet Collection
31. *Hope, II*. (1907-08)  
Oil and gilt on canvas,  $43\frac{1}{2} \times 43\frac{1}{2}$ "  
(110.5 x 110.5 cm)  
Mr. and Mrs. Ronald Lauder and Helen  
Acheson Funds, and Serge Sabarsky
32. *Woman with Scarf*. (c. 1910)  
Colored pencil,  $22\frac{1}{8} \times 14\frac{3}{8}$ "  
(56.2 x 37.1 cm)  
W. Alton Jones Foundation Fund
- KLINGER, Max. German, 1857-1920
33. *The Action*. From the portfolio *A Glove*.  
(1881)  
Etching,  $11\frac{3}{4} \times 8\frac{1}{4}$ " (29.9 x 21.0 cm)  
Purchase
34. *Dream*. From the portfolio *A Life*. (1884)  
Etching,  $10\frac{1}{8} \times 5\frac{1}{16}$ " (15.7 x 14.4 cm)  
Mrs. John D. Rockefeller 3rd Fund
35. *Sinking*. (1884)  
Etching,  $9\frac{7}{16} \times 7\frac{1}{16}$ " (24.0 x 19.2 cm)  
Mrs. John D. Rockefeller 3rd Fund
36. *Death on Tracks*. From the portfolio  
*Of Death I*. (1889)  
Etching and aquatint,  $10\frac{1}{16} \times 7\frac{1}{2}$ "  
(26.5 x 19.0 cm)  
Anonymous gift
- KUBIN, Alfred. Austrian, 1877-1959
37. *As Day Flies So Goes the Night*. (c. 1900)  
Gouache, wash, brush and ink,  $13 \times 10\frac{3}{4}$ "  
(32.9 x 27.2 cm)  
John S. Newberry Collection
38. *The Last King*. (c. 1900-03)  
Wash, brush, pen and ink,  $14\frac{3}{8} \times 11\frac{1}{8}$ "  
(37.1 x 28.2 cm)  
John S. Newberry Collection
39. *The Stealthy Watcher*. (c. 1903)  
Wash, pen and ink,  $8\frac{1}{2} \times 8\frac{3}{4}$ "  
(21.4 x 22.1 cm)  
John S. Newberry Fund
- KUPKA, Frantisek. Czech, 1871-1957.  
To France 1895
40. *View from a Carriage Window*. (1901)  
Gouache and watercolor with cardboard  
cutout overlay,  $19\frac{7}{8} \times 23\frac{3}{8}$ "  
(50.6 x 60.0 cm)  
The Joan and Lester Avnet Collection
41. *Prometheus*. (1909)  
Gouache, watercolor, pen and ink,  
touches of pencil,  $11\frac{3}{8} \times 8\frac{3}{4}$ "  
(29.0 x 23.3 cm)  
Gift in honor of Myron Orlofsky
- LACOMBE, Georges. French, 1868-1916
42. *Tree Trunk, Normandy*. (1898)  
Crayon, charcoal, chalk, and pencil,  
 $17\frac{3}{4} \times 12\frac{1}{8}$ " (45.1 x 30.7 cm)  
Gift in honor of Myron Orlofsky

- LARCHE, Raoul François. French, 1860–1912  
43. *Loïe Fuller, the Dancer*. (c. 1900)  
Bronze, 18 $\frac{7}{8}$ " (45.7 cm)  
Gift of Anthony Russo
- LEMMEN, Georges. Belgian, 1865–1916  
44. *Farmhouse in Flanders*. 1890  
Charcoal, 22 $\frac{1}{2}$  x 18 $\frac{7}{8}$ " (57.1 x 48.0 cm)  
Abby Aldrich Rockefeller Fund
- MELLERY, Xavier. Belgian, 1845–1921  
45. *Beguines at Prayer*. (c. 1894)  
Pen, brush and ink, 11 $\frac{7}{8}$  x 18 $\frac{3}{8}$ "  
(30.2 x 47.3 cm)  
Gift in honor of Myron Orlofsky
- MINNE, George. Belgian, 1866–1941  
46. *Study for Kneeling Youth*. (1896)  
Pencil, 13 $\frac{3}{8}$  x 7 $\frac{1}{2}$ " (34.0 x 19.1 cm)  
Gift in honor of Myron Orlofsky
47. *Kneeling Youth*. (1898)  
Original plaster, 31 $\frac{3}{8}$ " (79.6 cm) high, at  
base 6 $\frac{3}{4}$  x 12 $\frac{5}{8}$ " (17.1 x 32.0 cm)  
Gift of Mr. and Mrs. Samuel Josefowitz  
NOTE: five replicas in marble were  
commissioned about 1902 for a fountain  
in Karl Osthaus's Folkwang Museum at  
Hagen, later moved to Essen.
- DE MONFREID, Georges-Daniel. French,  
1856–1929  
48. *Paul Gauguin*. (c. 1895)  
Woodcut, 6 $\frac{1}{16}$  x 4 $\frac{13}{16}$ " (17.3 x 12.2 cm)  
Purchase
- MUNCH, Edvard. Norwegian, 1863–1944  
49. *The Storm*. 1893  
Oil on canvas, 36 $\frac{1}{8}$  x 51 $\frac{1}{2}$ "  
(91.8 x 130.8 cm)  
Gift of Mr. and Mrs. H. Irgens Larsen and  
Purchase
50. *The Young Model*. (1894)  
Lithograph, 16 $\frac{1}{8}$  x 10 $\frac{3}{4}$ "  
(40.9 x 27.3 cm)  
The William B. Jaffe and Evelyn A. J. Hall  
Collection
51. *Lovers on the Beach (Attraction)*. 1895  
Etching and drypoint, 10 $\frac{1}{2}$  x 13 $\frac{3}{8}$ "  
(26.7 x 33.3 cm)  
Anonymous gift
52. *Summer Night (The Voice)*. (1895)  
Drypoint and aquatint, 9 $\frac{7}{8}$  x 12 $\frac{1}{16}$ "  
(25.2 x 32.3 cm)  
Gift of Mrs. Louise G. Harper
53. *Two Beings (The Lonely Ones)*. (1895)  
Drypoint, 6 $\frac{5}{8}$  x 8 $\frac{7}{8}$ " (16.8 x 22.6 cm)  
Purchase Fund
54. *The Scream*. 1895. (Dated 1896)  
Lithograph, 13 $\frac{15}{16}$  x 10" (35.4 x 25.4 cm)  
Matthew T. Mellon Fund
55. *Evening (Melancholy: On the Beach)*.  
(1896)  
Woodcut, 16 $\frac{1}{4}$  x 18" (41.3 x 45.7 cm)  
Abby Aldrich Rockefeller Fund
56. *Anxiety*. (1896)  
Lithograph, 16 $\frac{3}{8}$  x 15 $\frac{3}{8}$ " (41.6 x 39.1 cm)  
Abby Aldrich Rockefeller Purchase Fund
57. *The Urn*. (1896)  
Lithograph, 18 $\frac{1}{16}$  x 10 $\frac{9}{16}$ "  
(46.2 x 26.8 cm)  
Purchase
58. *Ibsen with Lighthouse*. Program for  
Ibsen's *John Gabriel Borkman*, Théâtre  
de l'Oeuvre, 1897.  
Lithograph, 8 $\frac{1}{4}$  x 12 $\frac{3}{8}$ " (20.9 x 32.1 cm)  
Purchase
59. *Ashes*. (1899)  
Lithograph, 13 $\frac{15}{16}$  x 18" (35.4 x 45.7 cm)  
The William B. Jaffe and Evelyn A. J. Hall  
Collection
60. *The Kiss*. (1902)  
Woodcut, 18 $\frac{1}{4}$  x 18 $\frac{3}{16}$ " (46.1 x 46.5 cm)  
Gift of Abby Aldrich Rockefeller
- PUVIS DE CHAVANNES, Pierre. French,  
1824–1898  
61. *Fantasy*. (c. 1866)  
Pen and ink, 9 $\frac{3}{4}$  x 5 $\frac{7}{8}$ "  
(24.8 x 14.9 cm)  
Anonymous loan
- RANSON, Paul. French, 1862–1909  
62. *Tristesse*. (1896)  
Lithograph, 9 $\frac{1}{8}$  x 7 $\frac{7}{8}$ " (23.2 x 18.2 cm)  
Larry Aldrich Fund
- REDON, Odilon. French, 1840–1916  
63. *Germination*. Plate III from *In the  
Dream*. (1879)  
Lithograph, 10 $\frac{5}{16}$  x 7 $\frac{7}{8}$ "  
(27.8 x 20.0 cm)  
Larry Aldrich Fund
64. *The Eye Like a Strange Balloon Mounts  
toward Infinity*. (1882)  
Charcoal, 16 $\frac{5}{8}$  x 13 $\frac{3}{8}$ " (42.2 x 33.2 cm)  
Gift of Larry Aldrich
65. *The Masque of the Red Death*. (1883)  
Charcoal, 17 $\frac{1}{4}$  x 14 $\frac{1}{8}$ " (43.7 x 35.8 cm)  
The John S. Newberry Collection
66. *Dream Polyps*. (c. 1885)  
Charcoal, charcoal pencil, black chalk,  
19 $\frac{1}{8}$  x 14 $\frac{1}{8}$ " (48.4 x 35.7 cm)  
Gift of Mr. and Mrs. Donald B. Straus

The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019  
0658