Summary of Contents

l	Feeling and Nature	
	A Originality and Genius	15
	B Responses to Nature	101
	The Demands of the Present	
	A Utility and Revolution	149
	B Art and Nature Moralized	183
	C Systems and Techniques	225
	D Independence and Individuality	263
	Modernity and Bourgeois Life	
	A Modern Conditions	315
	B Realism and Naturalism	356
	C Morals and Standards	422
	D The Conditions of Art	468
١٧	Temperaments and Techniques	
	A Effects and Impressions	535
	B Science and Method	604
	C Photography as an Art	652
٧	Aesthetics and Historical Awareness	
	A Empathy and the Problem of Form	686
	B Cultural Criticism	736
	C The Independence of Art	828
VI	The Idea of a Modern Art	
•	A Modernist Themes: Paris and Beyond	882
	B Painting: Expression and Colour	936
	C Symbolism	999

Contents

	knowledgements note on the presentation and editing of texts	xxi xxii
	neral introduction	1
1	Feeling and Nature	
	Introduction	11
IA	Originality and Genius	
1	Arthur Schopenhauer	
	from The World as Will and Representation 1818	15
2	Théodore Géricault	
•	on Genius and Academies 1822-4	23
3	Eugène Delacroix	24
4	on Romanticism, from Journals 1822–4	26
4	Stendhal from 'Salon of 1824' 1824	30
5	Henri, Comte de St. Simon	30
,	'The Artist, the Savant and the Industrialist' 1825	37
6	Anna Jameson	3,
-	from Diary of an Ennuyé 1826	41
7	Victor Hugo	
	on the Grotesque 1827	45
8	Caspar David Friedrich	
	'Observations on Viewing a Collection of Paintings' c. 1830	48
9	William Hazlitt	
	'Originality' 1830	54
10	G. W. F. Hegel	
	from Lectures on Aesthetics 1820–9	58
11	Friedrich Schleiermacher	=0
12	from 'On the Concept of Art' 1831/2	70
12	Johann Wolfgang von Goethe	74
13	from 'Maxims and Reflections' c. 1815–32	74
13	Thomas Carlyle 'Symbols' from Sartor Resartus 1830–1	78
	Symbols from Sartor Resartas 1950—1	10

viii	Contents	
14	Heinrich Heine	
	from Salon of 1831/1831	81
15	Eugène Delacroix	
	Letters and Notes on his Journey to North Africa 1832	84
16	Honoré de Balzac	00
17	from The Unknown Masterpiece 1832	89
17	Washington Allston from 'Art' c. 1835	93
18	Théophile Gautier	93
10	from Preface to Mademoiselle de Maupin 1835	96
	•	70
ΙB	Responses to Nature	
1	Carl Gustav Carus	
	from Nine Letters on Landscape Painting 1815-24	101
2	J. M. W. Turner	
	on Colour 1818	107
3	William Hazlitt	
	'On the Picturesque and the Ideal, a Fragment' 1821-2	114
4	John Constable	
_	Four Letters to John Fisher 1821-4	117
5	Antoine Quatremère de Quincy	120
,	from Imitation in the Fine Arts 1823	120
6	Samuel Palmer	125
7	Letter to John Linnell 1828 John Constable	125
,	Introduction to English Landscape 1833	127
8	John Constable	127
v	from 'Discourses' 1836	129
9	George Catlin	12/
-	'Letter from the Mouth of the Yellowstone River' 1832	134
10	Thomas Cole	
	from 'Essay on American Scenery' 1836	136
11	Pietro Selvatico	
	on Landscape 1842	138
 	The Demands of the Present	

143

149

151

155

159

Introduction

1 Jeremy Bentham

2 Auguste Comte

3 Marie-Camille de G.

4 Augustus Welby Pugin

Utility and Revolution

'Fine Arts. Salon of 1834' 1834

'Reward Applied to Art and Science' 1811/25

'The Nature and Importance of the Positive Philosophy' 1830

'On the Wretched State of Architecture at the Present Day' 1836

IIA

	(Contents	ĺΧ
5	Ralph Waldo Emerson		
	from 'The American Scholar' 1837]	62
6	Robert Vaughan		
_	'On Great Cities in their Connexion with Art' 1843	1	63
7	Heinrich Heine	,	
0	from Salon of 1843/1843	1	66
8	Ludwig Andreas Feuerbach from the Preface to the Second Edition of <i>The Essence of Christianity</i> 18	12 1	67
9	Karl Marx	7 3 1	107
,	on Alienation 1844	1	70
10	Karl Marx and Friedrich Engels	•	
	on Historical Materialism 1845–6]	73
11	Karl Marx and Friedrich Engels		
	on the Bourgeoisie 1848	J	77
12	Théophile Thoré		
	from 'Salon of 1848' 1848	1	79
IIB	Art and Nature Moralized		
1	Jean Auguste Dominique Ingres		
	from Notebooks c. 1820-48	J	83
2	John Stuart Mill		
	'What is Poetry?' 1833/59	1	85
3	Thomas Cole	_	
	Letter to Luman Reed 1833	1	90
4	Victor Cousin	,	100
_	from Lectures on the True, the Beautiful and the Good 1836 Friedrich Theodor Vischer	ı	92
5	'Overbeck's Triumph of Religion' 1841	1	96
6	John Ruskin	,	70
Ü	from Modern Painters Volume 1 1843	1	99
7	John Ruskin	•	
	from Preface to the Second Edition of Modern Painters 1844	2	204
8	Antonio Bianchini		
	'On Purism in the Arts' 1843	2	211
9	Jacques Nicholas Paillot de Montabert		
	'On the Necessity of Theoretical and Philosophical	_	
10	Teaching of the Arts' 1843/55	2	213
10	William Wordsworth	,	117
11	Letters on the Kendal and Windermere Railway 1844 Théophile Thoré	2	216
11	Open Letter to Théodore Rousseau 1844	2	220
IIc	Systems and Techniques		
1	David Pierre Giottin Humbert de Superville		
	from Essay on Absolute Signs in Art 1827-32	2	225
2	Camille Corot		
	Reflections on Painting c. 1828	2	231

x Contents

3	Benjamin R. Haydon	
	on Anatomy as the Basis of Drawing 1835	232
4	George Field	
	'On the Relations and Harmony of Colours' and 'On the Physical	
	Causes of Colours' 1835/41	234
5	Eugène Chevreul	
	'On Colouring in Painting' and 'Of the Complex Associations	
	of Colours, viewed critically' 1839	238
6	William Henry Fox Talbot	
_	'Photogenic Drawing' 1839	249
7	Joseph-Louis Gay-Lussac	
^	Report on the Daguerreotype 1839	255
8	J. M. W. Turner	255
0	on Printmaking 1841	257
9	Charles Baudelaire 'On Colour' 1846	250
	On Colour 1840	259
ΠD	Independence and Individuality	
ш	тшерепиение ини тиношишту	
1	Thomas Carlyle	
•	from 'Signs of the Times' 1829	263
2	William Dunlap	200
_	'Address to the Students of the National Academy of Design' 1831	266
3	Samuel F. B. Morse	
	'Examination of Colonel Trumbull's Address' 1833	269
4	Søren Kierkegaard	
	Journal Entry 1835	271
5	Anonymous	
	'Women Artists' 1836	275
6	Ralph Waldo Emerson	
_	'Beauty' from Nature 1836	277
7	Edgar Allan Poe	
_	from The Man of the Crowd 1840	280
8	Edgar Allan Poe	202
	from The Colloquy of Monos and Una 1841	283
9	Horatio Greenough	20.5
10	'Remarks on American Art' 1843	285
10	Søren Kierkegaard	200
11	on the Classic Work, and on Art and Poetry 1843	288
11	Friedrich Engels on the Crowd in the City 1845	294
12	Max Stirner	294
12	from The Ego and Its Own 1844	296
13	Charles Baudelaire	290
1.0	'To the Bourgeoisie' and 'On the Heroism of Modern Life' 1846	300
14	Søren Kierkegaard	300
	'The Individual' 1847	304
		301

Ш	Modernity and Bourgeois Life	
	Introduction	309
IIIa	Modern Conditions	
1	Théophile Gautier	
2	'Art in 1848' 1848	315
2	Ernest Renan on Culture and Plutocracy 1848–9	320
3	Richard Wagner	020
	'The Revolution' 1849	323
4	Eugène Delacroix	326
5	on Modernity 1849–57 Gottfried Semper	320
J	from Science, Industry and Art 1852	331
6	Joseph-Arthur, Comte de Gobineau	
	from Essay on the Inequality of the Human Races 1853-5	336
7	Karl Marx	241
8	on Individual Production and Art 1857-8 Karl Marx	341
o	on Base and Superstructure 1859	343
9	John Ruskin	313
	from 'Modern Manufacture and Design' 1859	345
10	Karl Marx	
	'The Fetishism of Commodities' 1867	349
11	Charles Darwin	4 251
	from The Descent of Man and Selection in Relation to Sex 1871/	4 351
Шв	Realism and Naturalism	
1	Vissarion Grigorievich Belinsky	
_	'A View of Russian Literature in 1847' 1848	356
2	Eugène Delacroix	250
3	on Realism and Naturalism 1849–60 Max Buchon	359
J	on Courbet's Stonebreakers and Burial at Ornans, 1850	364
4	Champfleury	501
	'The Burial at Ornans' 1851/61	366
5	Gustave Courbet	
,	Letter to Champfleury 1854	370
6	Gustave Courbet	151
7	Statement on Realism 1855 Jean-François Millet	372
′	on Truth in Painting, Letters 1850–67	373
8	Théophile Thoré, writing as William Bürger	373
	'New Tendencies in Art' 1857	378
9	Nikolai Gavrilovich Chernyshevsky	JINA CO
	'The Aesthetic Relation of Art to Reality', Reviewed by the	Con Cotta
	Author 1855	15. WE 2888

xii Contents

10	Nikolai Alexandrovich Dobrolyubov	
	from 'When Will the Day Come?' 1860	394
11	Émile Littré	
	from 'On Some Issues in Psycho-physiology' 1860	396
12	Gustave Courbet	
	Letter to Young Artists 1861	402
13	Pierre-Joseph Proudhon	
	'Definition of the New School' 1865	404
14	Jules-Antoine Castagnary	
	'The Three Contemporary Schools' 1863	410
15	Jules-Antoine Castagnary	
	'Naturalism' 1867	413
16	Edmond and Jules de Goncourt	
	from Journal 1857-64	415
17	Edmond and Jules de Goncourt	
	from Preface to Germinie Lacerteux 1864	418
18	Thomas Eakins	
	Letter to Benjamin Eakins 1868	419
Шс	: Morals and Standards	
1	Anna Jameson	
	'Of the Origin and General Significance of the Legends Represented	
_	in Art' 1848	422
2	Dante Gabriel Rossetti	
_	'Hand and Soul' 1850	426
3	Charles Dickens	
	'Old Lamps for New Ones' 1850	434
4	John Everett Millais	4.00
_	Letter to Mrs Combe on Before the Flood 1851	438
5	The Times' Critic and John Ruskin	
	Exchange on the Pre-Raphaelites 1851	440
6	John Ruskin	
_	'The Nature of Gothic' 1853	447
7	Melchior Galeotti	
_	Critique of the Purists 1852	449
8	Pietro Selvatico	
_	on the Merits of the Purists 1859	452
9	Théophile Thoré, writing as William Bürger	
• •	'Salon of 1861' 1861	455
10	Ford Madox Brown	. = 5
	on Work 1865	458
11	Matthew Arnold	
	'Sweetness and Light' 1869	462
IIId	The Conditions of Art	
1	Jean August Dominique Ingres	
_	Opinions on the Salon and the Patronage of Art 1848–9	468
	<u>.</u>	

		Contents	xiii	
2	Richard Wagner			
_	from 'The Art-Work of the Future' 1849		471	
3	Eduard Hanslick			
	from On the Beautiful in Music 1854		479	
4	Charles Baudelaire			
	Correspondences c. 1852-6		484	
5	Charles Baudelaire			
	'Critical Method - on the Modern Idea of Progress as Applied to the			
	Fine Arts' 1855		485	
6	Charles Baudelaire			
	'The Queen of the Faculties' 1859		489	
7	Victor Fournel			
	'The Art of Flânerie' 1858		491	
8	Charles Baudelaire			
	from 'The Painter of Modern Life' 1859-63		493	
9	Walt Whitman			
	on the American Artist 1855		506	
10	Various artists			
	Women's Petition to the Royal Academy 1859		508	
11	Various authors			
	on the Salon des Refusés 1863		509	
12	Various authors			
	on Manet's Olympia 1865		514	
13	Edouard Manet			
	'Reasons for Holding a Private Exhibition' 1867		519	
14	Eugène Boudin			
	Letters to Martin 1867–8		520	
15	Ivan Nikolayevich Kramskoy			
	'The Destiny of Russian Art' 1877		522	
IV	Temperaments and Techniques			
	Introduction		529	
TT 7	nm ir			
IVA	Effects and Impressions			
1	Camille Corot			
	Notebook Entry c. 1855		535	
2	Telemaco Signorini and Giuseppe Rigutini			
	Exchange over the First Exhibition of the Macchiaioli 1862		536	
3	Vittorio Imbriani			
	Letters on the 5th 'Promotrice' Exhibition 1867-8		541	
4	Claude Oscar Monet			
	Letters to Bazille 1868-9		546	
5	Paul Cézanne			
	Letters 1866-76		548	
6	Émile Zola			
	'Dedication to Cézanne' and 'The Moment in Art' from Mon			
	Salon 1866		550	

xiv Contents

7	Emile Zola	
	'Edouard Manet' 1867	554
8	Edgar Degas	
	from Notebooks 1867-83	565
9	Arthur Rimbaud	
	Letter to Paul Demeney 1871	568
10	Camille Pissarro et al.	
	Constitution of the Independent Artists 1874	569
11	Edgar Degas	
12	Letter to Tissot 1874	571
12	Jules-Antoine Castagnary 'The Exhibition on the Royleyard des Capyaines' 1874	572
13	'The Exhibition on the Boulevard des Capucines' 1874 Louis Leroy	372
13	"The Exhibition of the Impressionists' 1874	573
14	Edmond Duranty	51.
	from The New Painting 1876	570
15	Stéphane Mallarmé	
	'The Impressionists and Edouard Manet' 1876	585
16	Georges Rivière	
	'The Exhibition of the Impressionists' 1877	593
17	Edgar Degas	
	Letter to Pissarro 1880	598
18	Winslow Homer	
10	Statement on plein-air Painting 1880	600
19	Pierre Auguste Renoir Three Letters to Durand-Ruel 1881-2	40.
	Three Letters to Durand-Ruei 1001-2	603
IVB	Science and Method	
1	John Ruskin	
	from The Elements of Drawing 1857	604
2	Robert Zimmermann	
	'Towards the Reform of Aesthetics as an Exact Science' 1861	607
3	Hippolyte Taine	
	from Lectures on Art 1865-7	610
4	Thomas Couture	
_	from Conversations on Art Methods 1867	614
5	Charles Blanc	(1)
6	on Colour 1867 James Clerk Maxwell	618
U	'On Colour Vision' ϵ . 1872	62:
7	Gustav Theodor Fechner	02.
•	'Aesthetics from Above and from Below' 1876	632
8	Hermann von Helmholtz	43.
-	'On the Relation of Optics to Painting' 1876	636
9	Ogden Rood	***
	'On the Mixture of Colors' 1879	640
10	Sir Edward Poynter	
	'On the Study of Nature' c. 1875	64

		Contents	XV
11	Thomas Eakins		
	on the Teaching of Art 1879		647
IVc	Photography as an Art		
1	Sir William Newton		
	'Upon Photography in an Artistic View, and its Relation to		
2	the Arts' 1853		652
2	Antoine Joseph Wiertz 'Photography' 1855		654
3	Lady Elizabeth Eastlake		UJŦ
	'Photography' 1857		655
4	Francis Frith		
_	'The Art of Photography' 1859		662
5	Charles Baudelaire		
6	'The Modern Public and Photography' 1859 Oliver Wendell Holmes		666
U	'The Stereoscope and the Stereograph' 1859		668
7	Albert Sands Southworth		000
	'The Early History of Photography in the United States' 1871		672
8	Peter Henry Emerson		
	'Photography, a Pictorial Art' 1886		675
٧	Aesthetics and Historical Awareness		
•	Introduction		681
3 7.			001
VA	Empathy and the Problem of Form		
1	Friedrich Theodor Vischer		
2	from Critique of My Aesthetics 1866		686
2	Robert Vischer 'The Aesthetic Act and Pure Form' 1874		690
3	Konrad Fiedler		070
•	from On Judging Works of Visual Art 1876		694
4	Konrad Fiedler		
	from 'Modern Naturalism and Artistic Truth' 1881		698
5	Hans von Marées		702
6	Three Letters to Fiedler 1882 Adolf Hildebrand		702
Ü	from The Problem of Form in the Visual Arts 1893		706
7	Heinrich Wölfflin		,
	from Prolegomena to a Psychology of Architecture 1886		711
8	Heinrich Wölfflin		
^	from Renaissance and Baroque 1888		717
9	Wilhelm Dilthey from 'The Three Epochs of Modern Aesthetics and its Present		
	Task' 1892		724
10	Alois Riegl		1
	from Problems of Style 1893		730

xvi Contents

Vв	Cultural Criticism	
1	Jacob Burckhardt	
	from Reflections on World History 1868-72	736
2	Friedrich Nietzsche	
	from The Birth of Tragedy 1872	740
3	Helena Petrovna Blavatsky	
	from Isis Unveiled 1877	745
4	William Morris	
_	'The Lesser Arts' 1877	750
5	William Morris	
,	from 'Art Under Plutocracy' 1883	758
6	Friedrich Engels	5/2
-	Letter to Margaret Harkness 1888	763
7	Marie Bashkirtseff	7/5
0	Journal Entries 1877–82	765
8	Leader Scott 'Women at Work: Their Functions in Art' 1884	769
9		/09
7	Anonymous 'Woman, and her Chance as an Artist' 1888	772
10	George Moore	112
10	'Sex in Art' 1893	773
11	Octave Uzanne	773
••	'Women Artists and Bluestockings' 1894	777
12	Friedrich Nietzsche	.,,
	from The Will to Power 1883-8	781
13	Friedrich Nietzsche	
	from Twilight of the Idols 1889	783
14	Julius Langbehn	
	from Rembrandt as Educator 1890	787
15	Oscar Wilde	
	'The Soul of Man under Socialism' 1890	791
16	Paul Signac	
	'Impressionists and Revolutionaries' 1891	795
17	Max Nordau	
	from Degeneration 1892	798
18	George Bernard Shaw	
10	'The Sanity of Art' (Reply to Nordau) 1895	806
19	Gustave LeBon	04.0
20	from The Crowd: A Study of the Popular Mind 1895	812
20	Leo Tolstoy	014
21	from What is Art? 1898 Thorstein Veblen	814
41	Pecuniary Canons of Taste' 1899	821
Vc	·	621
Vc	The Independence of Art	
1	Walter Pater 'Conclusion' to The Pennissance 1868/73	929

		Contents	xvi
2	Walter Pater		
	'The School of Giorgione' 1877		830
3	James McNeill Whistler		
	Cross-examination in the Trial of Ruskin for Libel 1878		833
4	James McNeill Whistler		
	'The Ten O'Clock Lecture' 1885		838
5	Odilon Redon		
	Notes 1878/9 and 'Reflections on an Impressionist Exhibition' 1880		847
6	Hans Thoma		
	Letter to Emil Lugo 1880		852
7	Pierre Auguste Renoir		
	'The Society of Irregularists' 1884		855
8	Pierre Auguste Renoir		
	from his Notebook c. 1880–1910		856
9	Oscar Wilde		
	on Art for Art's Sake 1889/91		859
10	Maurice Denis		
	'Definition of Neo-Traditionism' 1890		862
11	Rémy de Gourmont		
	'Free Art and the Individual Aesthetic' 1893		869
12	Hugo von Hofmannstahl		
	on the Inadequacy of Aestheticism 1894		871
	The life of a Marile of A		
VI	The Idea of a Modern Art		
	Introduction		875
VIA	Modernist Themes: Paris and Beyond		
	·		
1	Victor Hugo		
_	Epigraph to Zola's Paris c. 1876/98		882
2	Edmondo de Amicis		
_	'The First Day in Paris' 1878		883
3	Gustave Geffroy		
	'Manet the Initiator' 1883		889
4	Joris-Karl Huysmans		
_	on Degas's Young Dancer and Gauguin's Nude Study 1881/3		891
5	Joris-Karl Huysmans		
,	on Degas's pastels 1886/9		893
6	Vincent van Gogh		
_	Letters to his brother Theo 1885		896
7	Paula Modersohn-Becker		
c	from Letters and Journals 1897-9		902
8	Hermann Bahr		000
^	'The Modern' 1890		908
9	Various authors		۸
10	Memorandum of the Munich Secession 1892		911
10	Hermann Bahr		01
	'Our Secession' 1897		914

xviii Contents

11	Max Burckhard	
	'Ver Sacrum' 1898	916
12	Ver Sacrum Editorial	
12	'Why are We Publishing a Journal?' 1898	917
13	Santiago Rusiñol Speech on the Occasion of the Third Festa Modernista 1894	920
14	Mikhail Vrubel	720
	Letters to his Sister and to V. E. Savinsky 1883-5	921
15	Ilya Repin	
16	'An Artist's Notes' 1893 and Letter to Diaghilev, late 1890s	923
16	Sergei Diaghilev 'Complex Questions: Our Supposed Decadence' 1899	925
17	Mary Cassatt and Bertha Palmer	723
	Correspondence 1892	928
18	Hamlin Garland	0.44
19	from Crumbling Idols 1894 Alfred Stieglitz	930
19	'Pictorial Photography' 1899	932
VIB		
	•	
1	Jules Laforgue	936
2	'Impressionism' 1883 Berthe Morisot	930
_	Letter to her Sister Edma 1884	941
3	Vincent van Gogh	
	Letters to his brother Theo and his sister Wilhelmina 1882–90	942
4	GAlbert Aurier "The Isolated: Vincent van Gogh' 1890	948
5	Charles Henry	270
•	'Introduction to a Scientific Aesthetic' 1885	953
6	Paul Adam	
_	'Impressionist Painters' 1886	958
7	Félix Fénéon 'The Impressionists in 1886' 1886	963
8	Félix Fénéon	703
	'Neo-Impressionism' 1887	966
9	Georges Seurat	
10	Letter to Maurice Beaubourg 1890	969
10	Camille Pissarro Letter to Durand-Ruel 1886	970
11	Camille Pissarro	<i>71</i> 0
	on Technique and Sensation, from Letters to Lucien 1887-95	971
12	Camille Pissarro	
12	Advice to le Bail 1896–7	975
13	Paul Signac Diary Entries 1899	975
14	Paul Signac	713
	from From Eugène Delacroix to Neo-Impressionism 1899	978

		Contents	xix
15	Emile Bernard		
	'Paul Cézanne' 1891		985
16	Gustave Geffroy		
	'Paul Cézanne' 1894		987
17	Paul Cézanne		
10	Letters to Joachim and Henri Gasquet 1897-9		991
18	Paul Gauguin Notes on Colour 1896–8		992
			992
VIc	Symbolism		
1	Joris-Karl Huysmans		
_	on Gustave Moreau 1884		999
2	Téodor de Wyzewa		001
2	'Wagnerian Art: Painting' 1886	1	003
3	Gustave Kahn 'The Aesthetic of Polychrome Glass' 1886	1	011
4	Jean Moréas	1'	VII
•	'Symbolism – a Manifesto' 1886	1	014
5	Gustave Kahn	•	~
	'Response of the Symbolists' 1886	1	016
6	Jean Moréas		
	'Chronicle' 1886	1	017
7	Edouard Dujardin		
D	'Cloisonnism' 1888	1	018
8	Paul Sérusier Letter to Maurice Denis 1889	1	020
9	Paul Gauguin	1'	020
,	Notes on Painting c . 1889–90	1	022
10	GAlbert Aurier	•	V42
	from 'Symbolism in Painting: Paul Gauguin' 1891	1	025
11	Camille Pissarro		
	on Anarchy, Symbolism and Primitivism, from Letters to Lucien		
	1883–1900	1	029
12	August Strindberg and Paul Gauguin		024
13	Exchange of Letters 1895	I i	034
13	Paul Gauguin Fable from 'Notes Eparses' 1896-7	1	037
14	Edvard Munch	I.	.037
••	Notebook and Diary Entries 1889–92	1	039
15	Stanislaw Przybyszewski		
	'Psychic Naturalism (The Work of Edvard Munch)' 1894	1	044
16	Max Klinger		
	from Drawing and Painting 1891	1	050
17	Joséphin 'Sâr' Péladan		051
10	Manifesto and Rules of the Salon de la Rose + Croix 1891 Ferdinand Hodler	l'	054
18	'Characteristic Expression through Form' and 'Parallelism'		
	c. 1895–1900	1	060
		1	500

Contents	
Odilon Redon	10/4
Suggestive Art 1890–8	1064
ography	1067
right acknowledgements	1081
	1084
()	Odilon Redon Suggestive Art' 1896–8 ography right acknowledgements