

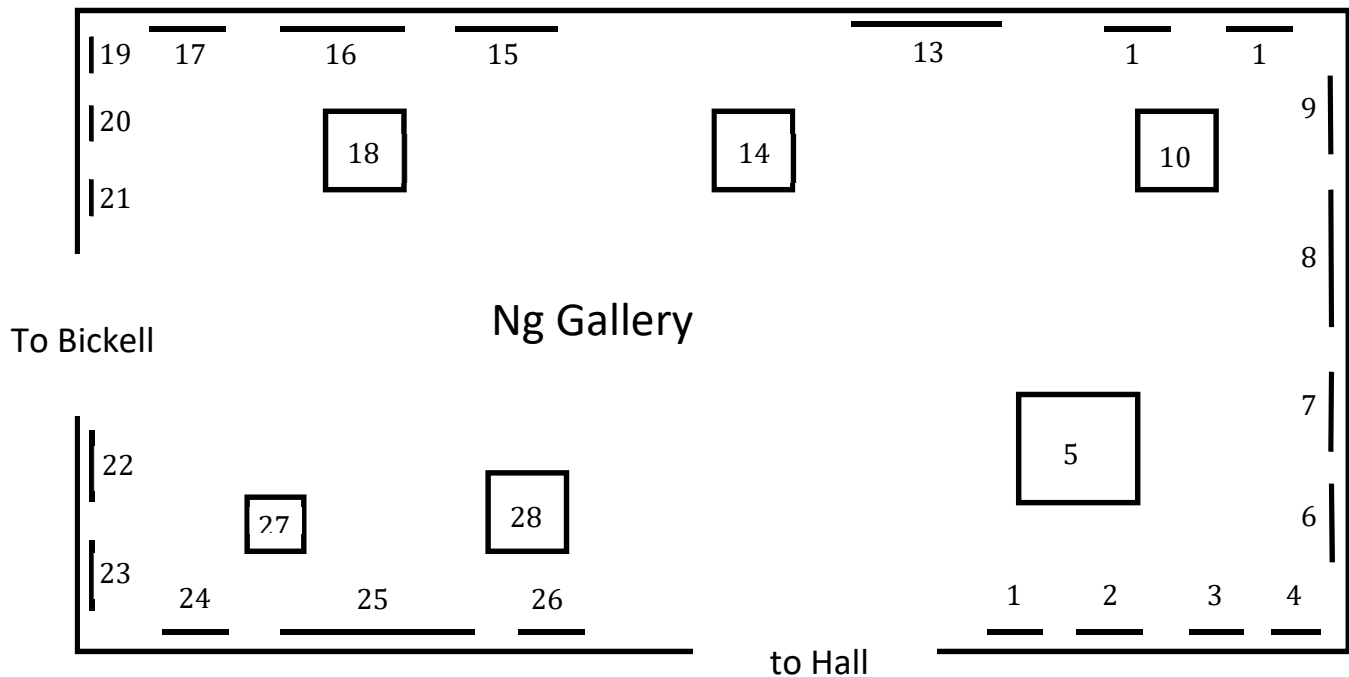
The Artist's Dream: Works of French Symbolism

This exhibition explores dreaming as a metaphor for artistic vision in the Symbolist movement in France. Symbolism originated as a literary movement and flourished in the visual arts from the 1880s to the turn of the twentieth century. Reacting against the naturalism of movements like Realism and Impressionism, Symbolists believed that art should represent subjective ideas. In their quest to visually express subjective ideas, Symbolists drew inspiration from dreaming in the development of their imagery and style.

The emerging field of psychology in the late nineteenth century generated interest in altered states of consciousness associated with sleeping and dreaming. Symbolists were influenced by the latest research on the relationship between the conscious and unconscious minds. Rather than recording subjects in the external world, the Symbolists probed the depths of human psychology. Dreaming opened a window to the human psyche and thus became central to Symbolism.

Guest curated by Dr. Amy C. Wallace

Ng gallery:



Eugène Carrière expresses what I feel, he shows the very object of my constant affection: Realities having the magic of a Dream! – Jean Dolent, *Amoureux d'art* (1888)

1. Jean-Jacques Henner (French 1829–1905)

Contemplation

oil on board

Art Gallery of Hamilton, Bequest of Margaret E. Galbreath, 1984

2. Jean-Jacques Henner (French 1829–1905)

Portrait of a Woman with Red Hair

oil on canvas

Collection Art Gallery of Ontario, Toronto,

Gift of C.D. Massey from the collection of pictures owned by Mrs. Massey Treble, 1916

3. Jean-Jacques Henner (French 1829–1905)

Head of a Young Woman / Buste de Jeune femme

oil on canvas

Montreal Museum of Fine Arts, Charlotte C. Thomson Bequest

4. Jean-Jacques Henner (French 1829–1905)

Head of a Woman / Tête de femme c. 1900

oil on canvas

Musée de la civilisation, collection du Séminaire de Québec, restauration effectuée par le Centre de conservation du Québec

Jean-Jacques Henner painted numerous red-haired women in profile. The women in these portraits gaze into the distance, an expression suggestive of being lost in reverie but that was also associated with entering a hypnotic state. The emerging discipline of psychology generated interest in such altered states of consciousness, which Henner evokes through each model's distant stare.

5. Auguste Rodin (French 1840–1917)

The Kiss before 1917

bronze

Mackenzie Art Gallery, University of Regina Collection, Gift of Mr. Norman Mackenzie

6. Jean-Jacques Henner (French 1829–1905)

The Magdalene / La Magdeleine c. 1878–80

oil on wood panel

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

7. Jean-Jacques Henner (French 1829–1905)

Christ on the Cross / Le Christ en croix c. 1888–95

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

8. Jean-Jacques Henner (French 1829–1905)

The Levite of Ephraim and His Dead Wife / Le Lévite d'Éphraïm et sa femme morte 1895

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

In this painting, Jean-Jacques Henner uses religious iconography to explore the theme of death. The artist employed dramatic chiaroscuro—the use of strong tonal contrasts—to focus attention on the lifeless body, which appears to glow as if illuminated from inside. The figure's red hair flows like blood from her body, alluding to the gruesome outcome of this biblical story.

9. Jean-Jacques Henner (French 1829–1905)

The Dead Christ / Le Christ mort c. 1889

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

10. Auguste Rodin (French 1840–1917)

Head of Saint John the Baptist on a Platter (no. 2) / Tête de saint Jean-Baptiste sur un plat (no. 2) 1887

bronze

Musee d'art de Joliette Collection, Gift of Clerics of St. Viator of Canada

11. Eugène Carrière (French 1849–1906)
Landscape of the Pyrenees: Trees and Sheep / Paysage des Pyrénées: Arbres et moutons
c. 1898–1902
oil on canvas
Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

12. Eugène Carrière (French 1849–1906)
Landscape (Magny?) / Paysage (Magny?) c. 1895
oil on canvas
Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

13. Eugène Carrière (French 1849–1906)
The Artist with his Wife and their Son Jean-René c. 1895
oil on canvas
National Gallery of Canada, Ottawa, Purchased 1969

14. Auguste Rodin (French 1840–1917)
Brother and Sister / Frère et soeur c. 1890
bronze
Art Gallery of Hamilton, Gift of H. S. Southam, Esq., C.M.G., LL.D., 1962

15. Eugène Carrière (French 1849–1906)

Madame Eugène Carrière or Head of a Woman / Tête de femme c. 1895

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

16. Eugène Carrière (French 1849–1906)

Painting / La Peinture c. 1899

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

Eugène Carrière painted in a highly distinctive style influenced by Jean-Jacques Henner. The paintings of both artists are characterized by the use of sfumato, the blending of colours to produce soft outlines. This technique produces an atmospheric effect with figures emerging from the canvas as if momentarily appearing in a dream. In this case, the allegorical figure of Painting gently poses her model, their ethereal bodies only faintly delineated.

17. Eugène Carrière (French 1849–1906)

Dawn / L'Aurore c. 1898

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

18. Auguste Rodin (French 1840–1917)

Eternal Spring 1917

bronze

Mackenzie Art Gallery, University of Regina Collection, Gift of Mr. Norman MacKenzie

19. Eugène Druet (French 1868–1917)

Brother and Sister / Frère et Soeur

1896 and 1900, print after 1904, gelatin silver print

Montreal Museum of Fine Arts, Gift of the Neil Shaw family

In 1896 the sculptor Auguste Rodin began to exhibit his sculpture alongside photographs like these taken by the amateur photographer Eugène Druet. Rodin admired Druet's ability to interpret sculpture through the medium of photography. Through the subtle manipulation of light and shadow, Druet captures each sculpture in a manner that exceeds mere documentation.

20. Eugène Druet (French 1868–1917)

Eternal Spring / L'éternel printemps

between 1896 and 1900, gelatin silver print

Montreal Museum of Fine Arts, Gift of the Neil Shaw family

21. Eugène Druet (French 1868–1917)

"The Kiss" at the Salon of the Société nationale des Beaux-Arts, Champs-de-Mars, Paris /

« Les baiser » au Salon de la Société nationale des Beaux-Arts, Champs-de-Mars, Paris

1898, print after 1904

gelatin silver print

Montreal Museum of Fine Arts, Gift of the Neil Shaw family

22. Pierre Puvis de Chavannes (French 1824–1898)

Study for "Saint Genevieve Provisioning Paris" / Étude pour « Sainte Geneviève ravitaillant Paris » c. 1897

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

23. Pierre Puvis de Chavannes (French 1824–1898)

Study for "Charity" / Étude pour « La Charité c. 1893–94

oil on canvas

Art Gallery of Hamilton, The Joey and Toby Tanenbaum Collection, 2002

24. Pierre Puvis de Chavannes (French 1824–1898)

Seated Woman / Femme Assise

published in *L'Art dans les Deux Mondes*, Paris,
20 November 1890, sanguine and white chalk on tan paper
McMaster Museum of Art, Gift of Roald Nasgaard and Lori
Walters, 2017

25. Pierre Puvis de Chavannes (French 1824–1898)

**The Benefits of Peace (Study for “Inter Artes et Naturam”)
1890**

oil on canvas

National Gallery of Canada, Ottawa, Purchased 1955

Although Pierre Puvis de Chavannes did not identify with a particular artistic movement, he was an important precursor to Symbolism. The artist's proto-Symbolist paintings frequently evoke the dream of Arcadia—an idealized vision of civilization existing in harmony with nature. This study for a mural in Rouen portrays the French city as a modern-day Arcadia. Puvis combines classicizing elements, such as fragments of classical architecture and a frieze-like composition, with modern details, namely the contemporary dress of the figures.

26. Pierre Puvis de Chavannes (French 1824–1898)

Bathers / Les baigneuses c. 1890

oil on canvas

Collection Art Gallery of Ontario, Toronto, Purchase Peter Larkin Endowment

27. Camille Claudel (French 1864–1943)

Young Girl with a Sheaf

modelled 1887, cast after 1983, bronze

National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay

Camille Claudel prodigiously captured a spectrum of emotions in her figurative sculpture, which stands as a testament to the human condition. This sculpture depicts a youthful figure seated beside a wheat sheaf. The smooth surface of her flesh is contrasted by the texture of the stalks. Claudel and Rodin worked closely together between the years of 1883 and 1893. Their collaboration is evident when comparing this sculpture to Rodin's *Brother and Sister* on display in this gallery. The pose of the female model in Rodin's sculpture is indebted to Claudel's *Young Girl with a Sheaf*, which was modelled three years earlier and attests to the influence of Claudel on Rodin.

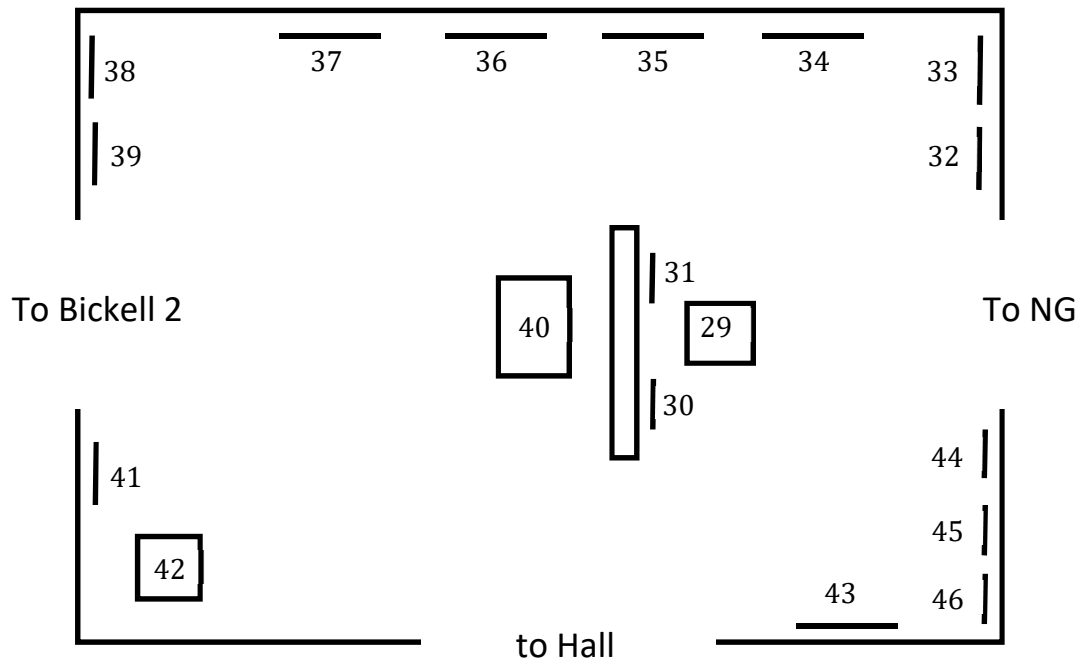
28. Camille Claudel (French 1864–1943)

Founder: Eugène Blot, Paris

The Implorer / L'implorante: Statuette, modelled 1898, cast c. 1905, bronze

Metropolitan Museum of Art, Gift of Iris and B. Gerald Cantor, 1990

Large Bickell gallery:



Suggestive art can be likened to the energy emitted by objects in a dream—one toward which our thought also proceeds. – Odilon Redon, "Confessions of an Artist," in *To Oneself* (1898–1909)

29. Sarah Bernhardt (French 1844–1923)

Self-Portrait as a Sphinx, inkwell / Autoportrait en chimère, encrier 1880

bronze

Montreal Museum of Fine Arts, Purchase, Suzanne Caouette Bequest

The stage actress Sarah Bernhardt was also a highly accomplished visual artist, who exhibited regularly at the Paris Salon. In this decorative inkwell Bernhardt has transformed herself into a sphinx. The sphinx was associated with the figure of the New Woman, a term that emerged in the late nineteenth century to describe modern women who resisted traditional gender roles. Bernhardt's transformation into a sphinx produces a powerful self-portrait of the artist as a New Woman.

30. Walery (1884–1898)

Editor: Ludovic Baschet

Sarah Bernhardt, as Mistress Clarkson in "L'Étrangère," La Comédie-Française, Paris, France about 1880

silver salts on paper mounted on cardboard albumen process

McCord Museum, Purchase

31. Unknown photographer (copy) Notman & Sandham

Sarah Bernhardt, actress copied in 1880

silver salts on paper mounted on paper

albumen process

McCord Museum, Purchase

W. & D. Downey (copy) Notman & Sandham

Sarah Bernhardt, actress copied in 1880

silver salts on paper mounted on paper albumen process

McCord Museum, Purchase

32. Édouard Vuillard (French 1868–1940)

Woman Sitting Seen from Outside the Window c. 1912

glue-based distemper on paper mounted on canvas

Art Gallery of Hamilton, Gift in memory of Nicole,
Rory-Ellen, and Amanda Unger, 1981

33. Édouard Vuillard (French 1868–1940)

**Seated Woman in a Dark Room / Femme assise dans une
pièce sombre** about 1895

oil on cardboard mounted on panel

Montreal Museum of Fine Arts, Purchase, the Museum
Campaign 1988–1993 Fund

34. Édouard Vuillard (French 1868–1940)

**Stage View from a Theatre-hall Passage / Croquis d'une scène
de theatre** about 1890

pen and ink, ink wash on paper mounted on Japan paper

Montreal Museum of Fine Arts, Anonymous Gift

35. Édouard Vuillard (French 1868–1940)

**Jeanne Raunay in "Iphigenia" / Jeanne Raunay dans
«Iphigénie»** 1899

oil on board

Art Gallery of Hamilton, Gift in memory of Nicole,
Rory-Ellen, and Amanda Unger, 1981

Symbolist theatre was defended by its proponents as "a pretext to dream." The painter Édouard Vuillard designed stage sets and playbill covers for numerous Symbolist productions. This painting depicts a scene from the eighteenth-century opera *Iphigenia in Tauris* that was performed at the Théâtre de la Renaissance in December 1899. The artist has likely captured an episode from the opera's first act, when the cloaked figure of Iphigenia recounts a disturbing dream.

36. Édouard Vuillard (French 1868–1940)

Programme: Âmes Solitaires by Gerhart Hauptmann 1893

lithograph on paper

Mackenzie Art Gallery, University of Regina Collection

37. Henri Fantin-Latour (French 1836–1904)

The Dance

oil on canvas

Collection Art Gallery of Ontario, Toronto, Gift of C. D. Massey

While he is primarily known for still lifes and portraiture, Henri Fantin-Latour also painted imaginative scenes. This painting invites viewers to become spectators of an intimate dance. Despite the dancer's expressive movement, a reclining Venus-like figure appears indifferent to the performance. From 1890 until his death, Fantin exhibited only imaginative scenes at the annual Salon. He stated that his goal was "to represent as

realistically as possible those dreams, those things that pass for an instant before one's eyes."

38. Henri Fantin-Latour (French 1836–1904)

Bathers / Baigneuses

oil on canvas

Art Gallery of Hamilton, Gift of Pierre Karch and Mariel O'Neill-Karch, 2016

39. Henri Fantin-Latour (French 1836–1904)

Bather / Baigneuse

oil on canvas

Art Gallery of Hamilton, Gift of H. S. Southam, Esq., C.M.G., LL.D., 1963

40. Auguste Rodin (French 1840–1917)

Danaïd 1889

bronze

Collection of the Winnipeg Art Gallery, Gift of the Salgo Trust for Education

Auguste Rodin and Eugène Carrière shared a lifelong friendship. In addition to frequently exhibiting together, they were founding members of the Société Nationale des Beaux-Arts in 1890. Like the models in Carrière's paintings, the figures in Rodin's sculpture at times appear to be unfinished. This

sculpture depicts a subject from Greek mythology. After killing their husbands, the Danaïds were condemned to fill a bottomless vessel with water. Rodin depicts a Danaïd who has fallen in despair, her body appearing to merge with the ground below.

41. attributed to Auguste Rodin (French 1840–1917)

Femme se coiffant c. 1900

watercolour and graphite on paper

pasted on cardboard

Collection of the National Museum of Fine Arts of Quebec,

Purchase

42. Auguste Rodin (French 1840–1917)

Tête de Danseuse c. 1880

bronze

Collection of the Winnipeg Art gallery, Gift of an anonymous

donor

43. Lucien Lévy-Dhurmer (French 1865–1953)

The Sorceress / La Sorcière 1897

plaster painted to imitate metal

Art Gallery of Hamilton, The Joey and Toby Tanenbaum

Collection, 2002

The sorceress was the embodiment of the femme fatale in late nineteenth-century art. In this plaster relief, Lucien Lévy-

Dhurmer depicts a sorceress accompanied by various creatures associated with witchcraft. She holds a wand and potion bottle that symbolize masculinity and femininity. In addition to the presence of the potion bottle and wand, the figure's unnaturally constricted pose suggests that she is performing an incantation.

44. Odilon Redon (French 1840–1916)

**... And the eyes without heads were floating like molluscs / ...
Et que des yeux sans tête flottaient comme des mollusques,
plate 13 from The Temptation of Saint Anthony / La Tentation
de Saint-Antoine 1896**

lithograph on Holland paper

McMaster Museum of Art, Wentworth House Art Committee
Purchase, 1968

45. Odilon Redon (French 1840–1916)

**Anthony: What Is the Point of All This? The Devil: There is No
point! / Antoine: Quel est le but de tout cela? Le Diable: Il n'y
a pas de but!,
plate 18 from The Temptation of Saint Anthony / La Tentation
de Saint-Antoine 1896**

lithograph on paper

McMaster Museum of Art, Wentworth House Art Committee
Purchase, 1968

Odilon Redon was known as the "Prince of Dreams." Dreaming was central to Redon's personal definition of art. He believed that art should be a reflection of both conscious and unconscious experience. These lithographs were inspired by Gustave Flaubert's prose poem *The Temptation of Saint Anthony*. The strange juxtapositions and stark tonal contrasts typify Redon's lithographic style.

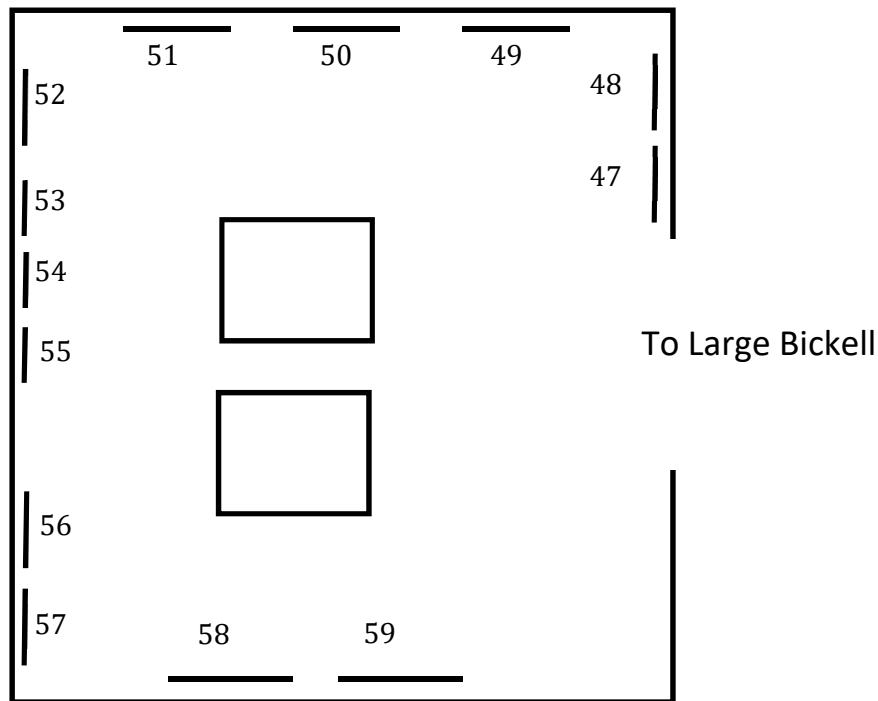
46. Odilon Redon (French 1840–1916)

He Falls Head Foremost into the Abyss / Il tombe dans l'abime, la tête en bas, plate 17 from *The Temptation of Saint Anthony* / *La Tentation de Saint-Antoine* 1896

lithograph on China paper mounted on ivory wove paper (chine collé)

McMaster Museum of Art, Wentworth House Art Committee Purchase, 1965

Bickell 2 gallery:



To name an object is to suppress three-quarters of the enjoyment of the poem that comes from the delight of divining little by little; to suggest it, there is the dream. – Stéphane Mallarmé, *L'Écho de Paris* (1891)

47. Félix Vallotton (Swiss-French 1865–1925)

Laziness / La paresse 1896

woodcut, only state

Montreal Museum of Fine Arts, Gift of André Bachand

48. Félix Vallotton (Swiss-French 1865–1925)

Roger and Angelica / Roger and Angélique 1896

woodcut, only state

Montreal Museum of Fine Arts, Purchase, Agnes Reid Fleming,
Geraldine C. Chisholm, Margaret A. Reid and F. Eleanore
Morrice Bequests

49. Félix Vallotton (Swiss-French 1865–1925)

The Necrophores / Les Nécrophores 1892

woodcut on wove paper

National Gallery of Canada, Ottawa, Purchased 1974

50. Félix Vallotton (Swiss-French 1865–1925)

Three Bathers / Les Trois Baigneuses 1894

woodcut on paper

Art Gallery of Hamilton, Director's Purchase Fund, 1960

This woodcut appeared in the French art and literary magazine *La revue blanche* in February 1894. It depicts three water nymphs, seemingly unaware of our presence as viewers. While the scene initially appears to be tranquil, could something more sinister be about to occur? One bather slips beneath the surface of the water as another looms menacingly above. The ambiguity of the scene creates a palpable tension.

51. Félix Vallotton (Swiss-French 1865–1925)

Murder / L'assassinat 1893

woodcut, only state

Montreal Museum of Fine Arts, Purchase, Serge Desroches, Hermina Thau, David R. Morrice, Mary Eccles, Jean Agnes Reid Fleming, Geraldine C. Chisholm, Margaret A. Reid and F. Eleanore Morrice Bequests

52. Henri Fantin-Latour (French 1836–1904)

Reverie 1903

transfer lithograph on paper

Collection Art Gallery of Ontario, Toronto, Purchase, 1972

53. Henri Fantin-Latour (French 1836–1904)

Romeo and Juliet. Nighttime Confidences / Roméo et Juliette. Confidences à la nuit 1903

lithograph on paper

Art Gallery of Hamilton, Gift of Sydney Carter

54. Henri Fantin-Latour (French 1836–1904)

To Berlioz / A Berlioz 1895

lithograph on paper

Art Gallery of Hamilton, Gift of Sydney Carter

Music was an important source of inspiration for Symbolist artists. Henri Fantin-Latour frequently portrayed musical

subjects in his lithographic prints. In this example, a bust of the Romantic composer Hector Berlioz looks toward the allegorical figure of Music, who inscribes a stone tablet. The scene has an evanescent quality reminiscent of the fleeting nature of music.

55. Henri Fantin-Latour (French 1836–1904)

Duet of the Trojans / Duo des Troyens 1903

lithograph on paper

Art Gallery of Hamilton, Gift of Sydney Carter

56. Jeanne Jacquemin (French 1863–1938)

Saint George before March 1898

photo-mechanical process in grey ink with stencil in five colours
on coated wove

National Gallery of Canada, Ottawa, Purchased 1974

Although the work of Jeanne Jacquemin was praised by her contemporaries, her important contributions to Symbolism have been obscured through history. This print depicts Saint George. However, the attributes normally associated with Saint George—such as his white horse and lance—are abandoned by Jacquemin in favour of creating a psychological portrait of the Christian martyr. Jacquemin portrays Saint George with androgynous features, leading to speculation that this print is a self-portrait of the artist.

57. Eugène Carrière (French 1849–1906)

The Sleep before 1897

crayon lithograph with scraping on chine collé

National Gallery of Canada, Ottawa, Purchased 1965

This lithograph depicts the artist's sleeping son, who is also included in the large painting *The Artist with his Wife and their Son Jean-René* (c. 1895). Sleep was a subject that Eugène Carrière returned to throughout his career, depicting his models in various states of slumber. In this lithograph the artist employs fluid gestures that evoke the sensation of falling into a deep sleep.

58. Eugène Carrière (French 1849–1906)

Paul Verlaine 1896

lithograph on chine collé

National Gallery of Canada, Ottawa, Purchased 1975

59. Eugène Carrière (French 1849–1906)

Auguste Rodin 1897

crayon, brush and ink lithograph with scraping and emery paper on chine collé

National Gallery of Canada, Ottawa, Purchased 1978

60. and 61. Cases:

L'Ymagier, no. 1, October 1894

Sainte Hélène by Émile Bernard (French 1868–1941)

University of Ottawa Library Archives and Special Collections

L'Ymagier, no. 3, April 1895

University of Ottawa Library Archives and Special Collections

L'Ymagier was a Symbolist art magazine founded by Alfred Jarry and Remy de Gourmont in 1894. Artists such as Émile Bernard, Paul Gauguin, and Henri Rousseau contributed illustrations to the publication. The Symbolist illustrations printed in the magazine were described by Gourmont as "emblematic dreams."

L'Ymagier, no. 4, July 1895

Saint Georges by Émile Bernard (French 1868–1941)

University of Ottawa Library Archives and Special Collections

L'Art et L'Idée, vol. 1, January to June 1892

"La renaissance de la gravure sur bois: un néo-xylographe, M. Félix Vallotton" by Octave Uzanne (French 1851–1931)

Illustrated by Félix Vallotton (Swiss-French 1865–1925)

University of Ottawa Library Archives and Special Collections

L'Art et L'Idée, vol. 2, July to December 1892

University of Ottawa Library Archives and Special Collections

Paul Verlaine (French 1844–1896)

Choix de poésies

Frontispiece portrait of Paul Verlaine by Eugène Carrière

(French 1849–1906)

Paris: Charpentier, 1891

University of Toronto Libraries

In 1891 Eugène Carrière painted a portrait of the Symbolist poet Paul Verlaine, which was reproduced as the frontispiece for this book of poetry. Verlaine subsequently wrote a poem entitled "To Eugène Carrière" that was included in the volume.

Paul Verlaine (French 1844–1896)

"A Eugène Carrière" in Choix de poésies

Paris: Charpentier, 1892

McMaster University Library

To Eugène Carrière

The Wise of old, as learned as men today,
Believed, and this point yet is not quite clear,
That they could read their future in the skies,
And that each soul was guided by a star.

(Men have railed much nor have they paused to think
How foolish and deceiving laughter is
Concerning all these mysteries nocturne.)
Now those who have been born in SATURN'S reign,
(Red planet dear to necromancers) have,
Between them, so magicians used to say,
Full measure of unhappiness and bile.
The Imagination, infirm and weak,
Distorts the subtile efforts of the Will,
And in their veins the poisoned blood-stream flows
Like lava, withering all before, so that
The sad Ideal often is put out.
So must they suffer, these Saturnians,
So must die—admitting they are mortal.
Their plan of life was fashioned line by line
According with an influence malign.

—Translated by Bergen Applegate, Paul Verlaine: His Absinthe-
Tinted Song (Chicago: The Alderbrink Press, 1916)

Charles Baudelaire (French 1821–1867)
"Correspondences" in Les fleurs du mal
Paris: Poulet-Malassis et de Broise, 1857
University of Toronto Libraries

Correspondences

Nature's a temple where each living column,
At times, gives forth vague words. There Man advances
Through forest-groves of symbols, strange and solemn,
Who follow him with their familiar glances.

As long-drawn echoes mingle and transfuse
Till in a deep, dark unison they swoon,
Vast as the night or as the vault of noon —
So are commingled perfumes, sounds, and hues.

There can be perfumes cool as children's flesh,
Like fiddles, sweet, like meadows greenly fresh.
Rich, complex, and triumphant, others roll

With the vast range of all non-finite things —
Amber, musk, incense, benjamin, each sings
The transports of the senses and the soul.

—Translated by Roy Campbell, *Poems of Baudelaire* (New York:
Pantheon Books, 1952)

Charles Baudelaire (French 1821–1867)

Les fleurs du mal, précédées d'une notice par Théophile Gautier

Paris: Calmann-Lévy, 1868

University of Toronto Libraries

Charles Baudelaire's *Les Fleurs du mal* was first published in 1857. Six of the original poems were censored for obscenity and excluded from subsequent editions. The poem "Correspondences" became an important source for the Symbolists, who believed in correspondences between the material and spiritual worlds.