

AVATARS OF THE AVANT-GARDE

FIN de SIÈCLE, SYMBOLIST, DECADENT PERIODICALS

In the Sheridan Libraries collections

Arte: Revista internacional. Published from November 1895 to June 1896 (8 issues). Coimbra, Portugal. Founded and edited by Eugenio de Castro and Manuel da Silva Gayo.

A testament to the rapid dissemination of French Symbolist themes. French contributors include: Verlaine, Kahn, Merrill, Saint-Pol-Roux, Gourmont.

Libraries Service Center microfilm Film no. E953

L'Art Littéraire. Published from October 1892 to December 1893 (12 issues). One unnumbered issue, 1894). Paris. Founded by Louis Lormel.

Devoted to artistic and literary criticism. Contributors include: Remy de Goncourt, Mallarmé, Jarry, Saint-Pol-Roux, and Gide. In addition to poetry and articles, it contains interesting graphics.

Reprint Libraries Service Center NX 2 .A75

Libraries Service Center microfilm Film no. E953

L'Art Moderne. Published from March 1881 to 1914. Brussels.

Did not publish poetry, but was rich in critical commentary on French poetry. Important essays by Emile Verhaeren.

Libraries Service Center N 2 .A75 (1881-1882)

Reprint D Level Stacks N 2 .A75

L'Assiette au Beurre. 1901-1912. Paris.

One of the most famous early 20th century revues, *L'Assiette au beurre* was known for its virulent political and social commentary, as well as for its stunning color and B&W illustrations. Each issue deals with one subject: society, justice, army, politics, economy, etc. Aimed at a well-off bourgeois audience, it enjoyed the collaboration of young painters such as Juan Gris, Felix Vallotton, and Steinlen, and writers such as Anatole France, Léon Bloy, and Octave Mirbeau. The Sheridan Libraries own a complete set of this important periodical.

Special Collections AP 103.A65

La Basoche. Published from November 1884 to April 1886 (16 issues). Brussels.

First Belgian periodical to show definite ties to French Symbolism. Contains numerous critical art reviews and poetry by such luminaries as Jean Ajalbert, Georges Bebiesko, Henry de Tombeur, Andre Fontainas, J.K. Huysmans, Jean Lorrain, Stéphane Mallarmé, Catulle Mendès, Stuart Merrill, Ephraim Mikhael, and Edmond Picard. Includes poetry by Fontainas, Merrill, Mikhaël, and Quillard, as well as René Ghil's first manifesto.

Libraries Service Center microfilm Film no. E953

Blätter für die Kunst Berlin. Published from 1892 to 1919.

Stefan George's magazine. Published irregularly, it included French poets in its early issues.
Libraries Service Center PM 5175 .B63

Le Boulevard. Journal littéraire illustré. Paris. Published from December 1, 1861 (numéro spécimen), and January 5, 1862 to June 14, 1863.

Strictly speaking, a pre-Symbolist periodical. Published the works of many precursors of the Symbolist movement. Contributors include: Baudelaire, and Leconte de Lisle. Government censors forced it to cease publication, due to its support of Victor Hugo, and to its philosophical and political orientation.

Libraries Service Center microfilm Film no. E956

Le Centaure. Recueil trimestriel de littérature et d'art. Published 1896 (2 issues). Edited by Henri Albert, André Gide, and others. Librairie illustrée. Paris.

Henri de Regnier, Gide, Valéry (the first appearance of "La soirée avec M. Teste"), and Pierre Louÿs published their most representative works here early. Artistic collaborators included Fantin-Latour. A late 19th century artistic and literary review, precursor to the many 20th century reviews to follow. Each issue with several full-page fine graphics (lithographs, dry point etchings, eau-forte). JHU copy is one of 50 printed on Japon impériale paper, numbered A to Z; No. "S" belonging to Monsieur H. Weidenbusch.

Vol.1 7 plates including 3 original colour lithographs by Jacques-Emile Blanche (color) and Charles Léandre; and 2 original etchings by Félicien Rops and Gustave Leheutre. Cover designed by Louis Anquetin.

Vol 2: 6 plates, including 3 original lithographs by Armand Point, Henri Heran (color) and Paul Ranson (color); and 1 original etching by Albert Besnard. Facsimile ms. of Heredias "Salut à l'empereur". Advertisements (with designs by Bonnard, Vallotton, Chéret, Willette et al.) bound in at the end of each volume. Lithographs printed by A. Clot, etchings by A. Deltre.

Special Collections

AP 20.C34

Libraries Service Center microfilm Film no. E956

Le Chat Noir. Published January 14, 1882 to March 30, 1895. Paris.

Perhaps the most famous revue to come out of the cabaret and *fumist* culture of fin-de-siècle France. From 1881 to 1896, the cabaret *Le Chat Noir* was the center of Parisian artistic and bohemian life. Its culture of *fumisme*, a mocking of official values and societal norms by means of satire and practical jokes, is reflected in its review, which began one month after the cabaret opened, and featured satirical essays, poetry, caricatures, advertisements, and drawings. The Sheridan Libraries own a complete facsimile set of this important publication, one of the most influential journals of late 19th century France.

Reprint Libraries Service Center AP20.C49

Libraries Service Center microfilm Film no. E 918

Chimère. Revue de littérature et de critique, independent. Published from August 1891 to April 1903. Montpellier, France. Founded by Andre Haguenot and under the direction of Paul Redonnel.

Like the majority of Symbolist periodicals, *Chimère* only published original material.

Paul Valéry published in the first number, under the pseudonym of Doris, his poem "Helene, la Reine triste". He also collaborated in number 8 with a critique of Zurbaran and Allory's paintings in the Montpellier Museum. Verlaine published the celebrated "Chansons pour elle" in number 2 (September 1891). Mallarmé collaborated in March 1893 and published "Tout a coup et....". In the last number, April 1893, *Chimere* published the first, posthumous, edition of Rimbaud's sonnet "Voyelles". Other contributors include Jules Renard, Louis Dumur, Pierre Devoluy, Charles Maurras, Remy de Goncourt, Jules Bois, and others.

Libraries Service Center microfilm Film no. E 951

La Conque. Published March 1891 to Winter 1892. Paris.

Its founding marked the appearance of a new generation of poets, notably that of founders Paul Valéry and Pierre Louÿs. André Gide and Paul Claudel were also contributors. No manifesto marks its founding and it concentrated on simply publishing the works of the younger poets, leaving the contentious arguments on the nature of artistic theory of earlier Symbolist publications behind.

Reprint Libraries Service Center PH 3181 .C55

Libraries Service Center microfilm Film no. E 951

Le Coq Rouge. Published from May 1895 to March/April 1896. Brussels

A rare Belgian Symbolist periodical which was founded as a protest against the reactionary *La Jeune Belgique*. The founders were Louis Delattre, Eugene Demolder, M. Maeterlinck, Emile Verhaeren, G.Eckhoud, H. Krains & E. Nautet. The periodical contains prose & poetry, reviews, articles & criticism by Henri de Régnier, Mauclair, Saint-Pol-Roux, Andre Gide, R. de Gourmont, James Ensor & G. Khnopff among others.

Libraries Service Center microfilm Film no. E 951

Cosmopolis: an international monthly review. Published from January 1896 to November 1898. London and New York.

Intended as a truly cosmopolitan publication that would unite European culture during an era when nationalism and militarism were threatening, each issue contained 3 sections - in English, in French, and in German. Each section featured articles on recent publications, on theatrical productions and on contemporary political events. Literary pieces also appeared, from writers such as Mallarmé, Robert Louis Stevenson, Somerset Maugham, and Henry James. *Cosmopolis* is notable for the only appearance in print of Stéphane Mallarmé's typographical and poetic masterpiece, "Un coup de dès" that Mallarmé himself supervised. *Cosmopolis* briefly kept alive the hope that international understanding might prevail, through cultural exchange.

Libraries Service Center AP 1 .C8

Écrits pour l'art littéraires & philosophiques. Published 1887 to 1892. Paris.

Founded by René Ghil, this new journal in 1887 published a manifesto of a new splinter group, "Le Groupe Symboliste et Instrumentaliste". It made clear a preference for the poetics of Mallarmé over those of Verlaine, that is, Symbolism over Decadence. Subsequent issues demonstrated Ghil's growing obsession with the founding of his own school of artistic theory. Following its demise, much of the poetic activity shifted from Paris to Brussels and the Belgian review, *La Wallonie*.

Libraries Service Center microfilm Film no. E 951

Entretiens Politiques et Littéraires. Published April 1890 to December 1893. Founded by Francis Vielé-Griffin, with Paul Adam and Henri de Régnier. Paris.

Championed the cause of free verse, and also included political writings closely associated with anarchism. Exemplified by 1892 article by Quillard, "L'Anarchie par la littérature".

Libraries Service Center microfilm Film no. E 913

L'Ermitage. Published from April 1890 to December 1906. Paris.

Another Symbolist review of poetry, championing free verse. Along with *La Plume*, *Mercure de France*, and *La Revue Blanche*, this was one of the four main organs of the Symbolist movement. Like its peers it devoted space to historical, philosophical, and sociological topics as well as poetry, literary essays and reviews, and theatrical and fine arts articles. Founded by Henri Mazel, it was later edited by Stuart Merrill, Louis le Cardonnell, and Hughes Rebell. Some other contributors include Tailhade, Viélé-Griffin, Maurras, Régnier, and Rambosson.

Libraries Service Center microfilm Film no. E 917

Essais. Published 1891 (1 volume). Ghent, Belgium.

Libraries Service Center microfilm Film no. E 950

Die Fackel. Published from April 1899 to February 1936 (922 issues). Edited by Karl Kraus. Berlin.

The famous satirical magazine and important literary review of pre and post war Germany. "On the first day of April in 1899, the city of Vienna was literally made to see red. A small journal with a bright red cover and a sketch of a torch circulated for the first time. After two weeks, demand for the periodical rose to 30,000 copies. Kraus' original intention was for the magazine to appear three times a month, but this frequency varied. It remained in existence until four months before Kraus' death in 1936, totaling thirty-seven volumes and over 30,000 pages, only a fraction of which can be credited to anyone other than Kraus alone.

"In all thirty-seven volumes, Kraus spoke with unrelenting truth and wisdom concerning the amalgamation of Viennese issues. Taking no pains to avoid insulting thousands of readers, Kraus attacked other publications (in particular the *Neue Freie Press*), political leaders, artists, and authors while always understating the entirety of each issue to its fullest. His satires and stinging opinions were based on knowledge, insight, and research most often (and ironically) carried out in Cafe Central. Kraus' precocious attitude towards public life did not impede his success. Despite the fact that sales of Die Fackel dropped after the first few years, sales in 1911 rose to approximately thirty-four thousand copies for each issue, and remained so until his death."

(from: "Hypocrisy or merely contradiction?: a brief look at the Life and Work of Karl Kraus" by Jessica Van Campen (The Undergraduate Review, SUNY) <http://www.theabsolute.net/minefield/kraus.html>)

Special Collections

AP 30 .F14 (no. 1-922, 1899-1936)

Reprint Libraries Service Center

AP 30 .F14 (no. 1-922, 1899-1919)

Audio/Visual Center CD-ROM

COMP FILE 3302

Web

<http://corpus1.aac.ac.at/fackel/>

Le Festin d'écope. Published from November 1903 to August 1904 (9 issues). Editor Guillaume Apollinaire and others. Paris.

Founded in 1903 by Apollinaire, a very early 20th century periodical that attempted to detach the avant-garde from Symbolism which was seen as too aristocratic, and too remote from the new world of the 20th century.

"We are anxious, unsatisfied, blasé about everything we are shown, for everything bears the stamp of a past we no longer love." (Apollinaire in the first issue)

Libraries Service Center microfilm Film no. E171 (no. 1 - no. 9, 1903-1904)

Gil Blas Illustré. Journal politique, littéraire et mondiale. Published from May 1891 to August 1903. Paris.

An illustrated journal devoted to the music hall, theater, and café-concert of the 1890's. This was a weekly supplement, distributed to subscribers of the daily Gil Blas. Included artwork principally by Steinlen. Lots of political and social satire (similar to *L'Assiette au Beurre*).

Special Collections

AP 20 .G5 FOLIO

Les Ibis. Published from April 1894 to December 1894. Founded by Degron and Klingsor. Paris.

A short-lived voice in the heyday of Symbolist journals. Poetry by Vielé-Griffin, Gasquet, Retté, Gérardy, Souchon, Régnier, Dierx, Signoret, and Saint-Paul.

Libraries Service Center microfilm Film no. E 916

La Jeune Belgique. Revue mensuelle de littérature et d'art 1884-1895.

Revue hebdomadaire d'art et de critique 1896-1897. Published from December 1881 to December 1895 (1st series); 1896 to 1897 (2nd series). Brussels.

Founded by Albert Bauwens. Sought to preserve the autonomie of Belgian literature from French movements by encouraging regionalism. United Parnassians and Naturalists under the banner "L'art pour l'art", and rejected Symbolism and free verse.

"La Rédaction de la Jeune Revue emporte ses lares et émigre. Elle abandonne son titre. Elle se refait une virginité nouvelle. Désormais nous nous intitulerons : La Jeune Belgique, et nous paraissions deux fois par mois. Nous faisons de la Littérature et de l'Art avant tout. La Jeune Belgique ne sera d'aucune école. Nous estimons que tous les genres sont bons s'ils restent dans la modération nécessaire et s'ils ont de réels talents pour les interpréter. Nous préférons le naturalisme de Daudet à celui de Zola ; celui-ci peut choquer parfois ; le premier, jamais. Nous invitons les jeunes, c'est-à-dire les vigoureux et les fidèles, à nous aider dans notre œuvre. Qu'ils montrent qu'il y a une Jeune Belgique comme il y a une Jeune France, et qu'avec nous ils prennent pour devise : Soyons nous." La Rédaction

Libraries Service Center microfilm Film no. E 955

La Jeune Revue Littéraire. Published 1880. Brussels. Continued by *La Jeune Belgique*.

Libraries Service Center microfilm Film no. E 955

Index to 2 titles above : (Tables générales des matières)

Libraries Service Center: PH 5810 .J4 L46 1964

La Jeune France. Published from May 1, 1878 to December 1884. Paris.

This periodical subsequently merged into *La Revue Indépendante* but it had a very distinguished life of its own. It was founded by Albert Allenet and included on

editorial board Jules Claretie and Alphonse Daudet. Among its other contributors were Barrès, Dierx, Rollinat, Jules Romain, and Anatole France.

Libraries Service Center microfilm Film no. E 912

Jugend: Münchner illustrierte Wochenschrift für Kunst und Leben

Munich. Eisenhower Library has 1896-1929; George Peabody Library owns issues from 1896 to 1899. The magazine was published from 1896 to 1940.

Groundbreaking German periodical. The style & beauty of the art nouveau images were considered to have been the origin of the term 'Jugendstil', the German form of art nouveau.

Setting itself in opposition to the prevailing cultural canon of its day, the journal was an organ of the new aesthetic of *Art Nouveau*. The contents reflect its dedication to political and social reform, and include articles, poetry, essays, and fiction. One of its most influential design elements was the elaborate typography used throughout the magazine, a feature of later Dada and Surrealist publications.

"Each volume has a decorative cover depicting a Jugendstil design. Jugend was published biannually, except between 1921 & 1924, which were issued annually. One of the most influential of design elements of the magazine Jugend, as well as poster design, was the elaborate typography exhibited throughout the magazine; examples include characters made up of bizarre human and animal faces growing out of pieces of wood with a floral background. Many of the art nouveau computer fonts used today are actually taken from Munchner Jugend. The magazine remains as the foremost periodical of Jugendstil design." (Sims Reed Ltd.)

Special Collections *AP 105 .J8 QUARTO*
George Peabody Library Rare Book Room 053. J93

The Lark. Published 1895 to 1897. San Francisco.

Published by a band of fin-de-siècle San Francisco aesthetes, a very quirky review with a handmade quality. Illustrated throughout. Includes poetry, art, prose, music.

Special Collections (incomplete) *AP 2 .L32*

Lutèce. Published April 1883 to September 1886. Former title: *La Nouvelle Rive Gauche* (see below). Paris.

Many writers began their literary or journalistic careers in its pages: Paul Adam, Rachilde, Henri de Régnier, Francis Vielé-Griffin, Ernest Raynaud. Published Verlaine's important article, "Les poètes maudits" in 1883, essays on Corbière, Rimbaud, and Mallarmé. Also published poems of Rimbaud and Laforgue.

"...one of the most defining moments in the history of French letters that leads up to the establishment of the Symbolist movement is embodied in the journal Lutèce, which was in large part responsible for changing the direction of a movement that was running the risk of disappearing into an ineffectual atmosphere of immature pranks and juvenile capers." (Symbolist journals, p.72)

Reprint B Level Stacks *AP 20 .N93*

Mercure de France. Published January 1890 to July/August 1965.

Founded, and for many years, edited by Alfred Vallette. Paris.

The most important periodical of the Symbolist movement, that outlasted Symbolism as well as many other literary, artistic, and political movements. Ran for 75 years and dominated French intellectual life for that period. An early publisher of the poems of Rimbaud.

Libraries Service Center Stacks AP 20 .M55 (1911-1965)
Libraries Service Center microfilm Film no. E 923 (1890-1965)

Le Moderniste illustré. Published from April to September 1889. Edited by G. Albert Aurier. Directeur: André Henry. Rédacteur en chef: G. Albert Aurier. Secrétaire de rédaction: Gaston Lapierre. Paris.

Numerous illus., including full-page cover designs. A very rare, shortlived journal edited by G. Albert Aurier, one of the great figures of nineteenth-century criticism, who was to die in 1892 at the age of 27. It contains, among other things, Paul Gauguin's first published article, and illustrations by Gauguin, Émile Bernard, and the teen-aged Georges Rouault. Its format was typical of the avant-garde 'petites revues' that came and went in large numbers during the Symbolist period. It contained articles on art, and excerpts from other works. Theater and art notices appeared anonymously or under a pseudonym, and were most likely the work of Aurier.

Reprint Libraries Service Center AP 20. M6

La Nouvelle Rive Gauche. Published from November 1882 to March/April 1883.

Title became: *Lutèce* in March 1883. Paris.

Weekly periodical of poetry.

Reprint Libraries Service Center AP 20 .N93

Le Parnasse contemporain. Recueil de vers nouveau. Published from 1866 to 1876. Paris.

Really a pre-Symbolist periodical. Published early poems of Stéphane Mallarmé, as well as Baudelaire, Hérédia, and Leconte de Lisle.

Eisenhower Stacks PH 3184.P25
Libraries Service Center microfilm Film no. E 952

La Pléiade. Revue littéraire, artistique, musicale & dramatique. Published from March 1886 to November 1886; February 1889 to December 1890. Continued by *Mercure de France*. Paris.

Founded by Rodolphe Darzens. Contributors to early series included Saint-Pol-Roux, René Ghil, Maeterlinck. Later contributors included Rachilde, Barrès, Aurier and Dubus.

Special Collections PQ 1136 .P54 (no. 2-6, April 1885-August 1886)
Libraries Service Center microfilm Film no. E 952

Plume: Littéraire, artistique, philosophique. Published April 1889 to January 1914. Founded by Deschamps. Paris.

One of the most important journals of the period, second to *Mercure de France*. Included contributions from writers in the various contemporary movements: Symbolism, Decadence, occultism, regionalism. Many special issues on figures such as Moréas, Baudelaire, Verlaine. Published poems of Rimbaud. Also contained many graphics and plates.

Reprint Libraries Service Center AP 20 .P6
Libraries Service Center microfilm Film no. E 922

Psst...! Published February 1898 to September 1899. Paris.

A showcase for the work of Caaran d'Ache and Forain. The reopening of the Dreyfus case due to pressure from Clemenceau and Zola was a driving force behind this publication.

Special Collections

NC 1499.F67 FOLIO

Les Quat'Z'Arts. Journal hebdomadaire littéraire illustré. Published from November 6 1897 to May 29 1898. Editor: Émile Goudeau. Paris.

A rare weekly periodical, and like *Le Chat Noir*, a publication associated with a cabaret in Montmartre, *Cabaret Artistique des Quat'z'arts*. Its name mocks the traditional 4 disciplines taught at the Ecole des Beaux Arts (architecture, painting, printmaking, and sculpture). The review reflects the cabaret that spawned it, with parodies of contemporary art, politics, and literature. Each issue of 8 pages featured satirical drawings and caricatures, as well some full-page illustrations. The review was also associated with the *Nabis* movement in art, a group of post-Impressionist artists who shared the conviction of their Symbolist poet friends that what matters most is not to depict things but to evoke impressions and feelings.

"Founded in 1893 by François Trombert and located at 62 Boulevard de Clichy, the Quat'z'Arts theatre continued into the twentieth century the dynamic role of the Montmartre cabaret artistique, which had been initiated by Rodolph Salis at the Chat Noir. Like the Chat Noir, the Quat'z'Arts provided an alternative space where both permanent and temporary exhibitions of works by artists such as Abel Truchet, Jules Grun, Charles Léandre, Guirand de Scévola, Adolphe Willette, Georges Redon, Emile Cohl, and Henri de Toulouse-Lautrec.

"Named "fumistically" after the four disciplines of the Ecole des Beaux Arts architecture, painting, printmaking, and sculpture, the Quat'z'Arts served not only as a gathering place for many artists, but also for composers, musicians, performers, poets, illustrators, and even established theatre critics. Some of the regular performers at the Quat'z'Arts were discovered by Trombert, who launched their careers there. Also featured were well-known performers who had made their debuts at other cabarets like the Chat Noir. The Quat'z'Arts was still going strong in the early years of the twentieth century, attracting newcomers such as the young Spaniard, Pablo Picasso, and writers such as Apollinaire.

"This magazine, which takes the Cabaret's name, is illustrated throughout by those artists who exhibited in its alternative space, including Willette and Leandre." (Sims Reed Web site)

Special Collections

NX 2.A15 Quarto

Réveil. Recueil mensuel de littérature et d'art. Published from 1891 to 1896. Brussels.

Important for French literary movements. Contributors included Vielé-Griffin, Régnier, Klingsor, and Herold.

Libraries Service Center microfilm Film no. E 950

La Revue Blanche. Published from October 1891 to April 1903. Paris.

Along with *L'Ermitage*, *La Plume*, and *Mercure de France* one of the most important periodicals of the 1890's. Like them, treated more than Symbolism, or even literature. It was a general review of all the arts and related intellectual movements.

"One of the rarest and most important of the fin-de-siècle periodicals. Founded and edited by the

brothers Nathanson and Felix Feneon, this revue truly evoked the attitudes and the feelings of the 1890s. Literary contributions by Marcel Proust, Leon Blum, Coolus, Zola, Mallarme, Apollinaire, Louys, Verhaeren, Laforgue, Jarry, Wagner, and many others.

Original prints are included in Volumes 5 - 7. July 1893-December 1894. They are by Toulouse-Lautrec, Redon, Vuillard (2), Bonnard (2), Vallotton, Ibels, Denis (2), Ranson (2), Roussel, Serusier, Cottet, and Rippl-Ronai. The text is illustrated by many artists including Manet, Toulouse-Lautrec, Vallotton, Bonnard, Verlaine, Doudelet, and many others." (Sims Reed Web site)

Special Collections: AP 20 .R252 (scattered issues 1895-1903)

Reprint Libraries Service Center AP 20 .R252

Libraries Service Center microfilm Film no. E 919

Revue d'Aujourd'hui. Published from January to September 1890. Editor Tola Dorian, in collaboration with Darzens. Paris.

Published poems of Rimbaud. Other highlights: Mallarmé's essay on Villiers de L'Isle Adam, and Villier de l'Isle Adam's piece, "Amour sublime".

Libraries Service Center microfilm Film no. E 915

Revue Fantaisiste. February 15, 1861 to November 15, 1861 (4 volumes). Editor Catulle Mendès. Co-founder Théophile Gautier.

A short-lived but prestigious publication of the Parnassian movement. Collaborators included Baudelaire, Barbey d'Aurevilly, Champfleury, Alphonse Daudet, Thophile Gautier, the Goncourt brothers.

Libraries Service Center NC 1300 .N76 (Reprint)

La Revue Indépendante and **La Revue Indépendante de Littérature et d'Art.** Published from May 1884 to September 1885 (first series); May 1885 (series 2); November 1886 to September 1895 (series 3). Editors: 1886, Felix Fénélon; 1887, Jean Ajalbert; 1888, Gustave Kahn; 1889, François de Nion. Absorbed *La Jeune France* in 1888.

Founded by Fénéon, this magazine was one of the critical outlets of Mallarmé's group, though it contains items by other Symbolists and non-Symbolists, including many key poetic and critical texts. Interdisciplinary in content and grounded in the principle of the *correspondence des arts*, it focused on music, painting, and theater, as well as the literary arts (prose and poetry). Some of its contributors are Villiers de l'Isle-Adam, Barrès, Bourges, Péladan, Barbey d'Aurevilly, Ghil, Huysmans, Laforgue, Moréas, and Banville. Published, in 1885, poems of Mallarmé (including "Prose pour des Esseintes"). He was the theater critic for the review. Rimbaud and Verlaine's poetry also appeared here.

Libraries Service Center microfilm Film no. E 957

La Revue Naturiste. Published from 1897 to 1898. Paris.

As its title indicates this journal was an organ for Naturism. Among its contributors were Boubélier, Montfort, Le Blond, Viollis, and Fleury.

Libraries Service Center microfilm Film no. E954

Revue Wagnérienne. Published monthly February 1885 to June 1887 and irregularly August 1887-July 1888. Paris.

Dujardin's magazine, famous for its criticism on the relationship of music and poetry. Testifies throughout its pages to the enormous influence of Wagner in the arts other than music during the second half of the nineteenth century. The Symbolists were especially interested in Wagner's attempt to synthesize music and poetic drama and they contributed eagerly to the pages of the *Revue*. Included are poems and articles by Mallarmé, Ghil, Merrill, Vignier, Dujardin, Verlaine, and Teodor de Wyzewa. Famous sonnets on Wagner by Mallarmé and Verlaine.

"In many ways, La Revue Wagnerienne reflected the spirit of an era, the sensibility of a generation, and the dynamics of the art of the fin-de-siècle years." (Symbolist journals. p. 281)

Reprint Libraries Service Center ML 410 .W1 A556
Libraries Service Center microfilm Film no. E 954

The Savoy : An Illustrated Quarterly (later Monthly). Published from January 1896 to December 1896. London

Established as a literary and artistic review to rival the popular journal, *Yellow Book* (also in the Sheridan Libraries collections), *The Savoy* featured Arthur Symons as the editor and Aubrey Beardsley as the art editor. While *The Savoy* only existed for 8 issues and was not a financial success, it is perhaps the best representation of the literary and artistic culture of the 1890's in England. Full of outstanding literary criticism (much of it on French literature), numerous short stories and poems, and nearly 50 works of Beardsley, *The Savoy* was an eclectic and sumptuous publication.

Special Collections AP 4 .S33
George Peabody Library Rare Book Room 052. S269

Le Scapin. Published from December 1885 to August 1886 (1st series); September 1886 to December 1886 (2nd series). Paris.

The first series consisted of 18 numbers in newspaper format. Published by Alfred Vallette, *Le Scapin* includes texts by Mallarmé, Verlaine, Leo D'Orfer, Rene Ghil, Dubus, Leon Cladel, Verhaeren, Henri de Regnier, and others. Includes Vallette's essay on symbolism.

Libraries Service Center microfilm Film no. E 954

Simplicissimus. Illustrierte Wochenschrift. Published from 1896 to 1967. Munich

"A [satirical German](#) weekly [magazine](#) started by [Albert Langen](#). It took its name from the protagonist of [Grimmelshausen's](#) 1668 novel [Der Abenteueralche Simplicissimus Teutsch](#). Combining brash and politically daring content, a bright, immediate, surprisingly modern graphic style, Simplicissimus published the work of writers such as [Thomas Mann](#) and [Rainer Maria Rilke](#). Its most reliable targets for caricature were stiff [Prussian](#) military figures, and rigid German social and class distinctions as seen from the more relaxed, liberal atmosphere of [Munich](#)."

(from Wikipedia)

Special Collections AP 105 .S5

La Société Nouvelle: Sociologie, arts, sciences, lettres. Published from 1884 to July/September 1914. Brussels.

Founded and first edited by Fernand Brouez, this journal was one of the major fixtures in Belgian literary and cultural circles. It crossed paths with Symbolism particularly during the years 1892 - 1895, when contributions by Gustave Kahn, Régnier, Saint-Pol-Roux, and Viélé-Griffin frequently marked its pages. Like *Mercur de France*, its scope was much broader than literature alone, as its sub-title testifies. Its pages included some of the early French translations of Nietzsche.

Libraries Service Center microfilm Film no. E 921, A. S677

Les Taches d'encre. Published from November 1884 to February 1885. Paris.

Four issues composed solely by Maurice Barrès. Important article on Baudelaire in which the new Symbolist poetry was discussed as "décadent."

Libraries Service Center microfilm Film no. E 914

The Yellow Book. April 1894 to April 1897 (13 volumes).

"The brainchild of a group of writers and artists, The Yellow Book was to be a new kind of journal. It is considered to be the most important and notorious British magazine of the 1890s, and the first to market High Culture to mass audiences. Its collaborators came from diverse social backgrounds, and included female and male authors, editors, illustrators, and booksellers. Featured illustrations by Beardsley. Associated with Oscar Wilde, although he openly disliked the publication, it nevertheless enjoyed notoriety for its yellow covers, similar to the racy French novels of the day."

Article from The Victorian Web: <http://65.107.211.206/decadence/yellowbook.html>

Special Collections

AP 4 .Y43

La Vogue. Published 1886 to 1887, 1889 -1901. Paris.

Founded by Félix Fénéon, who also founded *La Libre Revue* in 1883 and *La Revue indépendante* in 1884. Especially important for publishing the poems of Rimbaud, including "Les Illuminations", and reprinting the rare "Une Saison en Enfer", thus making his work available. Included items by Laforgue, Mallarmé, Kahn, Vignier, Verlaine, Ghil, and, from the later period, Klingsor, Merrill, Pilon, Fleury, Verhaeren, Jammes, and Gasquet. *La Vogue* had 3 incarnations: 1st series 1886, 2nd series 1889, 3rd series 1899-1901.

Reprint Libraries Service Center PH 3100 .V63 (1886-1887, 1889)

Libraries Service Center microfilm Film no. E 920 (1886-1901)

La Wallonie. Published from 1886 to 1892. Liège, Belgium.

Poetic activity shifted from Paris to Liège with the publication of *La Wallonie*. Founder Albert Mockel helped to shape the face of *fin-de-siècle* Belgian art and intellectual activity with his very successful review. Published Symbolist and free verse poetry.

Reprint Libraries Service Center P 7270 .W2

Some descriptions taken from: *The Symbolist Movement*. Kenneth Cornell. New Haven, Yale University Press, 1951. Others are indicated above.