

Index

- Adam, Paul, 9, 19, 28, 38, 39, 43, 49, 53, 61; on Fénéon, 7; *Petit Glossaire pour servir à l'intelligence des auteurs décadents et symbolistes*, 45, 115; *Vice filial*, 8
- Adverb: distinctive modifier in art criticism, 134, 141-42
- After the Bath* (Degas), ill. 173
- Alexandre, Arsène, 61, 66
- Alexis, Paul, 7, 8, 19, 44, 98
- Alienation of artist and writer from public, 16
- Alis, Harry, 51
- Allais, Alphonse, 49
- Alonso, Amado, 128
- Anarchism, 3, 16; roots of and common appeal to working class and artistic elite, 54, 57; and art for the masses, 57-59; see also Propaganda by the deed, *Endehors, Père peinard, Revue libertaire (anarchiste)*
- Anarcho-syndicalism, 69
- Andromède* (Henner), 17
- Angrand, Charles, 18, 34
- Antibes, effet d'après-midi* (Monet), ill. 155
- Antibes, vue du Plateau Notre-Dame* (Monet), ill. 156
- Antoine, André, 43
- Apollinaire, Guillaume, 8, 85
- A rebours* (Huysmans), 29, 149, 177
- Art criticism: as an independent literary form, 80, 81; in tune with the new, 83-84; as a means of communication between artist and public, 79, 82; as a means to establishing writer's aesthetics, 86; poetic expression of an experience, 80, 82, 165; transforming pleasure into understanding, 100-101; varying of styles, 80-81, 164, 181-82; see also Adverb, *l'Idéal*, Literary effects, Nominal construction, Poet-critics, Telegraphic style, Verbs
- Art du dix-huitième siècle, L'* (Goncourts), 84
- Artistes Indépendants, 25, 34, 35, 48, 57, 98
- Art moderne, L'* (Brussels periodical), 34, 42, 47
- Art moderne, L'* (Huysmans), xv, 20
- Art Nouveau movement, 58
- Art symboliste, L'* (Vanor), 10
- Aurier, G.-Albert, 5, 18, 184
- Austen, Jane, 66
- Axa, Zo d' (Galland), 53, 55, 62
- Bakunin, Mikhail Aleksandrovich, 45
- Bally, Charles, 128, 129, 130, 134, 138, 144, 164
- Banquet, Le* (periodical), 149
- Barrucand, Victor, 55
- Bathing at Asnières* (Seurat), ill. 21, 35
- Baudelaire, Charles, 36, 77, 79, 86, 88, 91, 95, 105, 129, 146-47; borrowing from Stendhal, 201 n.1, 202 n.12; *Curiosités esthétiques*, xv; on the dandy, 31, 55; dissatisfied with *Salon de 1845*, 110; dogma of modernity, 19, 83, 84, 85; *Fleurs du Mal*, 29; on experiencing art, 93, 94, 100, 110; use of artists' terms, 102, 105; use of image and metaphor, 112, 126, 135-36, 140; use of synesthesia, 120, 121, 126
- Bauer, Henry, 66

- Beardsley, Aubrey, 55
Beau moderne, 77, 83-84
 Beckett, Samuel, 163, 164
 Belgian avant-garde, 19
Bergerie, La (Boucher), 89
 Bergson, Henri, 150
 Bernard, Tristan, 53
 Berne-Joffroy, André, 12
 Bernheim-Jeune Galleries, 69, 73
 Blanc, Charles, 38
 Bonnard, Pierre, 6, 57, 58, 87, 100
 Boucher, François, 89
 Bouillane de Lacoste, Henri de, 11
 Boulanger, Georges, 85
 Bourget, Paul, 29, 32, 43
 Braque, Georges, 85
 Brasserie Gambrinus, 27
 Bruneau, Charles, 113, 132, 142-43, 144, 146
 Brunetière, Ferdinand, 128, 130
 Brunot, Ferdinand, 95-96, 102, 104, 113, 115, 119; *Histoire de la langue française des origines à nos jours*, xv, 95-96; on Diderot, 127, 137
 Bulot (public prosecutor), 68
 Burgundy (province), 13
- Cachin, Françoise, 163
 Cahen (post office employee), 68
Caricature of Félix Fénéon (Toulouse-Lautrec), ill. 2
 Caserio, Santo Jeronimo, 62
 Cassatt, Mary, 85
 Céard, Henry, 19, 20
Certains (Huysmans), 173-74, 183
 Cézanne, Paul, 91, 119
 Chamber of Deputies, 60
 Chardin, Jean-Baptiste, 83, 100
 Charpentier, Armand, 38; *Roman d'un singe*, 8
Chat noir, Le (periodical), 43, 49
 Chéret, Jules, 53, 58, 59, 98
 Chevreul, Eugène, 38
 Chevrier, Georges, 19
 Christophe, Jules, 15, 27, 56
 Cinema and critics' vocabulary, 101
Cirque, Le (Seurat), 48
 Clemenceau, Georges, 10, 62, 67
 Cohen, Alexandre, 61
 Color: description of, 105-6, 119-23; *see also* Optical mixture
 Communes, 14
 Compard, Emile, 84, 86, 87
 Coppée, François, 142-43
 Corbière, Tristan, 29
 Corot, Camille, 89-90
- Correspondance littéraire* (Grimm, Diderot, manuscript periodical), 81
 Courbet, Gustave, 96
Cravache parisienne, La (periodical), 45
 Cressot, Marcel, 176-77, 178, 180, 182
Cri du Peuple, Le (periodical), 98
Crime and Punishment (Dostoevski), 7, 41
 Cross, Henri-Edmond, 34
 Cubists, 85
 "Cult of mystification," 54
Curiosités esthétiques, L'Art romantique et autres Oeuvres critiques (Baudelaire), xv
 Curtius, Ernst Robert, 163
- Darien, Georges, 53
 Daudet, Alphonse, 28, 128
 Daumier, Honoré: *Le Dernier Bain*, 147
 "Decadence," 20, 29-30
Décadent, Le (periodical), 6-7, 14
 Degas, Edgar, 28, 34, 78, 81, 84, 89, 90, 91, 214 n.36; realism of, 78, 182; "Suite de nus de femmes" (pastels) described by Fénéon and Huysmans, 166-68, 175-83; *After the Bath*, ill. 173; *Etude de nu*, ill. 172; *Le Gant-éponge*, ill. 73; *The Tub* (Woman sponging her neck), ill. 169; *The Tub* (Woman cleaning the tub), ill. 170; *Woman Bathing in a Shallow Tub*, ill. 171; *Woman Drying Her Foot*, ill. 174
 Delacroix, Eugène, 83, 84, 85, 86, 90, 93, 112, 137-38
 Demange, Edgar, 66, 68
 Descaves, Lucien, 55
Dessins de Seurat, Les (Kahn), 39
II^e Livre des Masques (Gourmont), 5, 8, 37, 116-17, 143-44
 Diderot, Denis: on contact with painters, 100; on experiencing art, 93, 187; on fallacy of describing in detail, 161; on *l'idéal*, 87-88, 89; influence of, 36, 77, 80, 86, 186; on limitations of language, 109; on literary effect in painting, 90-91; on narrating a painting, 111-12, 127; *Oeuvres complètes*, xv; *Salons*, 36, 77, 80-82, 86, 101; use of artists' terms, 101, 103, 104, 107; use of inverted word order, 144; use of metaphor, 93, 112; use of neologisms, 113, 155; use of slang, 95-97, 104, 111; use of synesthesia, 119, 120, 122; use of telegraphic style, 125, 127, 130-31; use of verbs, 137
Un Dimanche après-midi à l'île de la Grande Jatte (Seurat), 18, ill. 24, 33, 92, 105-6
 Dorra, Henri, 11

- Dostoevski, Fyodor Mikhailovich, 20;
Crime and Punishment, 7, 41
- Dreyfus Affair, 9, 66, 69
- Dubois-Pillet, Albert, 34, 36, 38, 48
- Du Bouchet, André, 115, 133, 134
- Dujardin, Edouard, 31, 41, 42, 44
- Durand-Ruel Galleries, 19, 25, 59
- Duranty, Edmond, 19, 77, 85, 115, 183;
 use of nominal construction, 135
- Duret, Théodore, 19, 89, 104, 105, 110
- Echo de Paris, L'* (newspaper), 50, 66
 "Ecole Romane," 50
- Einsame Menschen* (Hauptmann), 60
- Elie (nickname of Fénéon), 6, 7, 8
- Ellipsis, 78; *see also* Telegraphic style
- Elstir (character in Proust's novel, *A la recherche du temps perdu*), 149, 152, 157; "marines d'," 150, 160, 165, 166; "le port de Carquethuit," 150-51, 160, 162
- Emancipation sociale, L'* (Narbonne periodical), 42
- Endehors, L'* (periodical), 50-56, 62, 65
- Entretiens politiques et littéraires, Les* (periodical), 42, 48-49, 60
- Essais de psychologie contemporaine* (Bourget), 29
- "Esthétique de l'inachevé," 89
- Estoppey, David, 15
- Etude de nu* (Degas), ill. 172
- Etudes d'art* (Goncourts, Edmond et Jules), xv, 136
- Evergreen Review* (periodical), 6
- Expression des lignes* (Henry), 25
- Fabre des Essarts, Joseph, 14, 16
- Le faire* (painter's technique or execution), 18, 87, 101, 204 n.6
- Faure, Sébastien, 62, 68
- Fénéon, Fanny (née Stéphanie Goubaux, wife of Félix), 13
- Fénéon, Félix: anarchist, 9-10, 15, 26, 41, 45-46, 48-49, 53-59, 61, 62, 65;
Catherine Morland, 66; clerk at War Ministry, 9, 14-15, 26, 62, 65, 134; critic of Neo-Impressionism, 7, 33, 34, 35, 36-37, 45, 46, 88, 105-6, 107; dandy, 6-8, 31, 49; drama critic, 43; early art criticism, 17-18; editor, 17, 19, 31-32, 41, 42, 44, 45, 49, 55, 69; enigma, 5-6, 8-9, 29; and Futurist exhibition (Paris, 1912), 85; and Huysmans, 39, 117-18, 175, 180, 183; imprisonment and trial, 65-68; influence of, 8-9, 11; *Les Impressionnistes en 1886*, 5, 7, 34-37, 139, 166-67, 178; *Josephine Baker dancing*, ill. 72; link between painters and writers, 6-7, 10, 38-39, 50; literary critic, 17, 19-20; *Oeuvres plus que complètes*, xv, xvii; on Degas, 28, 90, 91, 166-67, 175-83, 185, 214 n.36; on job of critic, 41-42, 79, 82, 107; on literary effects or symbolism in painting, 17, 20, 40, 48, 91-92; on Monet, 78, 92, 133, 152, 157-60, 164; on photography, 89; on Proust, 150; *Petit Bottin des Lettres et des Arts*, 28; photograph of, 4; portraits of, 2, 22, 23, 63, 64, 70; pseudonyms of, 5, 7, 41; qualities as a critic, 12, 37, 87, 166, 185-87; self-portrait, ill. 71; and Seurat, 25, 33, 37, 46-48, 84; use of adverbs, 141-42, 181; use of inverted word order, 145-48; use of metaphor, 78, 152, 157-58, 163, 180; use of neologisms, 29-30, 45, 113-18, 157, 158; use of nominal construction, 136, 175; use of prepositions, 142-43; use of slang, 57-58, 97-98; use of telegraphic style, 132, 133, 134, 158; use of verbs, 137, 138-40, 158, 181; use of vocabulary from technologies, 114; youth, 13-14
- Fénéon, Fernand (cousin of Félix), 13-14
- Fénéon, Jules (father of Félix), 13, 27, 61, 65, 67
- Fénéon, Marie-Louise (née Jacquin, mother of Félix), 13, 26, 27, 65, 66, 67
- Figaro, Le* (newspaper), 69
- Fleurs du Mal, Les* (Baudelaire), 29
- Forain, Jean-Louis, 85, 103-4
- Fragonard, Jean Honoré, 95, 104
- France, Anatole, 32
- Fromentin, Eugène, 77, 80, 105; *Les Maitres d'autrefois*, 84; use of artists' terms, 101-2
- Futurist exhibition in Paris, 85
- Galland (pseud. Zo d'Axa), 53, 55, 62
- Gallo, Charles, 62
- Gant-éponge, Le* (Degas), ill. 73
- Gauguin, Paul, 45, 48, 59, 87, 88, 121, 122, 133, 140
- Gauthier-Villars, Henry (pseud. Willy), 6-7
- Gautier, Théophile, 29, 80, 90, 126
- Gazette des Tribunaux, La* (newspaper), 67-68
- Ghil, René, 59
- Gide, André, 11, 50, 69

- Goethe, Johann Wolfgang von, 79
 Gogh, Vincent van, 18, 48, 85, 90
 Goncourt, Edmond and Jules, 77; *L'Art du dix-huitième siècle*, 84; "l'essayage des termes," 177; *Études d'art*, xv; "impressionist" writers, 117, 127, 128; influence of, 116-17; use of artists' terms, 102; use of inverted word order, 144, 145, 146; use of metaphor, 112; use of modifiers, 141; use of neologisms, 113, 116-17; use of prepositions, 143; use of telegraphic style, 128, 131-32; use of verbs, 139, 140
 Goubaux, Stéphanie (Fanny Fénéon), 13
 Gourmont, Remy de, 26, 49; *II^e Livre des Masques*, 5; on Félix Fénéon, 5, 6, 8, 37, 166; on Goncourt brothers, 116-17, 143-44
Grande Jatte, la (Seurat), 18, ill. 24, 33, 92, 105-6
 Grave, Jean, 56-57, 61, 62
 Gray, John, 55
 Greuze, Jean-Baptiste, 83, 93, 100
 Grimm, Friederich M., 81, 82
 Gromaire, Marcel, 87
 Guillaumin, Armand, 33, 36
 Guitry, Sacha, 6
 Guys, Constantin, 83
- Hauke, César M. de: *Seurat et son Oeuvre*, 11
 Hauptmann, Gerhart, 60
 Helmholtz, Hermann, 106
 Hennequin, Emile, 19, 37, 180
 Henner, Jean-Jacques, 17
 Henry, Charles, 19, 25, 38-39, 43, 68, 106
 Henry, Emile, 62, 65, 66, 67
 Herbert, Eugenia W., 54
Histoire de la langue française des origines à nos jours (Brunot), xv, 95-96
 Hokusai, 87, 133
Hommes d'aujourd'hui, Les (periodical), 43, 61
Hommes du jour, Les (periodical), 6
 Hugo, Victor, 100
 Huret, Jules, 50, 53
 Huysmans, Joris-Karl, 19, 20, 39, 77, 78, 80, 85, 89; *L'Art moderne*, xv, 20; *A rebours*, 29, 149, 177; *Certains*, 166; influence of, 117, 149, 177; on Degas, 84, 117, 167-68, 175-83; on the Goncourt brothers, 117; on Mallarmé, 179; preference for naturalist subject matter in art, 84, 92, 168, 175; use of artists' terms, 102, 103; use of "essayage des termes," 176-77, 178; use of neologisms, 116, 117-18; use of nominal construction, 135; use of prepositions, 142; use of slang, 95, 97, 177-78; use of synesthesia, 122
- Ibels, H.-G., 54, 57
 Ibsen, Henrik, 43
Idéal, l' (artist's conception or "inner model"), 87-88, 89, 202 n.8
Illuminations, Les (Rimbaud): and Fénéon, 11, 31-32
 Impasto, 18
Impresionismo en el lenguaje, El (Alonso and Lida), 128
 Impressionism, 128; and Neo-Impressionism, 25, 33, 78, 88; exhibitions, 15, 19, 33, 34; *see also* Monet
Impressionnisme et Grammaire (Bally), 164
Impressionnistes en 1886, Les (Fénéon), 7, 30, 34-37, 139, 166-67, 178
 "Impressionist" syntax, 127-29, 130, 138, 143, 144, 164
 Independent Artists, *see* Artistes Indépendants
 Ingres, Dominique, 89, 90
 "Inner model," *see* *l'Idéal*
In the Exercise Yard (Luce), ill. 64
 Italian art terms: influence on French, 103-4
- Jarry, Alfred, 5, 6
Josephine Baker dancing (Fénéon), ill. 72
Justice, La (newspaper), 67
- Kahn, Gustave, 43; anarchist, 9, 26, 61, 66; *Les Dessins de Seurat*, 39; editor of periodicals, 8, 44, 45, 46; on Félix Fénéon, 31-32, 41; on parallels between Symbolism and Neo-Impressionism, 39-40; on Seurat, 121; on Symbolists, 29, 50; use of verbs in art criticism, 140
 Kandinski, Vasili, 69
 Khnopff, Fernand, 91
 Kitao, 129
 Kropotkin, Prince Peter Alexeivitch, 45
- La Font de Saint-Yenne, 80
 Laforgue, Jules, 77; art criticism a means to formulating his own aesthetics, 86; death, 43; his grave and Fénéon, 50; his manuscripts and Fénéon, 11, 42, 65; libertarian and feminist ideas, 59-60;

- Mélanges posthumes*, xv; on experience of art, 93, 94, 105; on Félix Fénéon, 163; on limitations of language, 109-10; on modernity, 83-84, 89; use of artists' terms, 104; use of images, 126; use of neologisms, 113, 116; use of slang and spoken style, 97-98, 104; use of synesthesia, 120; use of telegraphic style, 131
- Lazare, Bernard, 49, 53, 55, 61, 69
 Leconte de Lisle, Charles, 142
 Leonardo da Vinci, 48
Libre Revue, La (periodical), 17, 19
 Lida, Raimundo, 128
 Literary effects: in painting and art criticism, 17, 90-94
 "Lois scélérates," 10, 60, 61
 Longhi, R., 126-27
 Luce, Maximilien, 9, 48, ill. 64, ill. 70, 54, 57, 58, 84
 Lugné-Poë, Aurélien-Marie, 11
- Mâcon, 13
 McLuhan, Marshall, 96, 130
Maitres d'autrefois, Les (Fromentin), 84
 Maitron, Jean, 49
 Malatesta, Errico, 62
 Malato, Charles, 62
 Mallarmé, Stéphane, 16, 19, 49, 50, 66, 100, 125; on the artist and social action, 50; on Félix Fénéon, 9, 68, 163; and Fénéon's *Revue indépendante*, 20; language of, described by Fénéon, 40; language of, described by Huysmans, 179; syntax of, 131, 143
 Manet, Edouard, 16, 18-19, 44, 85, 118, 166
 Matha, Armand, 56, 62, 65, 68
Matin, Le (newspaper), 69
 Matisse, Henri, 6, 69, 85, 87
 Maurin, Charles, 56
 Mazas (prison), ill. 64, 66, 98
Mélange optique, see Optical mixture of colors
Mélanges posthumes (Laforgue), xv
 Mendès, Catulle, 51
 Metaphor: in art criticism, 111-12; seen by Proust in painting, 150-52. See also Baudelaire; Diderot; Fénéon; Goncourt; Laforgue: use of image, use of metaphor
 Méténier, Oscar, 26, 28
 Michel, Louise, 66
 Mirbeau, Octave, 9, 53, 61, 62, 65, 66
 Modern beauty, modernity, see *Beau moderne*
- Modern Chromatics* (Rood), 105-6
 Modifiers: significant in art criticism, see Adverb, Present participle
 Modigliani, Amedeo, 69, 85
 Monet, Claude, 34, 81, 88, 92; painter of transitory effects, 33, 78, 133, 164; ten seascapes (Antibes, 1888) described by Fénéon, 152, 157-60; *Montagnes de l'Esterel*, ill. 153; *Old Fort at Antibes*, ill. 155; *Stone Pine at Antibes*, ill. 156; *Vue du Cap d'Antibes*, ill. 154; see also Elstir
 Monnin-Hornung, Juliette, 160, 164, 165
Montagnes de l'Esterel (Monet), ill. 153
 Moreas, Jean, 7, 19, 28, 30, 31, 40, 43, 50, 61, 147
 Moreau, Gustave, 117
 Morisot, Berthe, 88
- Nabis, 49
 "Narration" of a painting, 77, 82, 125-27
 Natanson, Misia (née Godebska, later Misia Sert), 66
 Natanson, Thadée, 66, 69
 Naturalism, 15, 19, 20, 29, 43
 Neo-Impressionism, 3, 25, 78; and anarchism, 54, 56; brushstroke of, 18, 107; emergence of, 33, 34; and science, 38-39, 105-6, 121; defined by Fénéon, 33-35, 88; parallels with Symbolist movement, 39-40, 86. See also Luce, Camille Pissarro, Lucien Pissarro, Seurat, Signac
 Neologisms: Symbolist trait, 29-30, 45; in art criticism, 109, 113-18, 157, 158
 Nominal Construction, 78, 135-37, 175
Northanger Abbey (Austen), 66
 Nösan, 87
- Odalisque couchée, L'* (Ingres), 90
Oeuvres complètes (Diderot), xv
Oeuvres plus que complètes (Fénéon), xv, xvii
Old Fort at Antibes (Monet), ill. 155
 Optical mixture of colors (*mélange optique*), 18, 33, 40, 92, 102, 105-6, 195 n.27
- Painters: contact with writers, 100
 Parnassians, 29, 180
Passade, Une (Véber), 8
 Paulhan, Jean: *F. F. ou le Critique*, 5-6; on art criticism, 85-86, 93; on Fénéon, 5-6, 30, 55, 110-11, 114, 183; on Huysmans, 183; on Symbolists, 45
Père peinard, Le (periodical), 56-57, 62, 65, 98

- Petit Bottin des Lettres et des Arts* (P. Adam, O. Méténier, J. Moréas, F. Fénéon), 28, 39, 180
- Petites revues: voice of avant garde, 16
- Petit Glossaire* (Paul Adam), 45, 115
- Photography: and painting, 89
- Pia, Pascal, 17
- Pica, Vittorio, 6
- Picasso, Pablo, 85
- Pissarro, Camille, 9, 33, 34-35, 36, 38, 54, 56, 57, 61, 65, 87, 88, 89, 101
- Pissarro, Lucien, 9, 34, 35, 54, 55, 56, 57
- Plato, 88
- Plume, La* (periodical), 45-46
- Poet-critics, xvii, 77, 79, 92, 100, 103, 107, 110-12; adherence to one artist or group of artists, 84-86; seek originality, 86-87; see the unforeseen, 87; prefer the "non-fini," 89-90; let sensual pleasure guide intellect, 93-94, 186. *See also* Art criticism
- Poictevin, Francis, 6, 19, 20
- Pommier, Jean, 120
- Pont-Aven group, 49, 111. *See also* Gauguin, 45, 48
- Porphyre (pseudonym of Fénéon), 6, 41, 49
- Port de Dieppe, Le* (Vernet), 127
- "Port de Carquethuit." *See* Elstir
- Pouget, Emile, 56-57, 61, 65
- Prepositions: use of *à* and *en* in art criticism, 142-43, 158
- Present participle: distinctive modifier in art criticism, 141-42
- Presse, La* (newspaper), 66
- Procès des Trent. *See* Trial of the Thirty
- Profile of Félix Fénéon* (Signac), ill. 23
- Propaganda by the deed, 56, 60, 62, 65
- Proudhon, Pierre, 45
- Proust, Marcel, 78, 79, 96; "le port de Carquethuit," 150-51; logical analysis of painting, 152, 161-62; painting integrated into texture of a novel, 159-60, 164-65; on "metaphor" in artist's creation, 128, 150, 163-64; on obscurity in Symbolist writing, 149
- Puvis de Chavannes, Pierre, 16, 18, 187
- Quillard, Pierre, 49, 55
- Rachilde (Mme Alfred Valette, née Marguerite Eymery), 46
- Raffaëlli, Jean-François, 34, 85, 92
- Ramsey, Warren, 138
- Ravachol, François-Claudius, 56, 62
- Reclus, Elie and Elisée, 49
- Régnier, Henri de, 9, 49, 56, 163
- Rembrandt van Rijn, 93
- Renard, Jules, 50
- Renoir, Auguste, 34, 88, 100
- Retté, Adolphe, 45, 46
- Révolte, La* (periodical), 56, 61
- Revue anarchiste, La* (periodical), 59-60, 65
- Revue blanche, La* (periodical), 11, 42, 60, 66, 69, 100, 149
- Revue indépendante, La* (periodical), 8, 19-20, 25, 41, 42, 44-45, 149, 160, 180
- Revue libertaire, La* (*Revue anarchiste*, periodical), 42, 59-60, 65
- Revue wagnérienne, La* (periodical), 8, 19
- Rewald, John, 11, 25, 212-13 n.17, 216 n.60
- Ricketts, Charles, 55
- Richter, Elise, 129
- Rimbaud, Arthur, 16, 29; *Les Illuminations* and Fénéon, 11, 31-32
- Rivarol, Antoine de, 144
- Robert, Hubert, 87
- Rochefort, Henri, 66
- Roman d'un singe* (Charpentier), 8
- Rood, Ogden N., 7, 105, 106. *See also* Optical mixture of color
- Rosenthal, Irving, 126
- Rousseau, Théodore, 93
- Salmon, André, 10
- Science: importance of, to Neo-Impressionists and Symbolists, 38-39
- Self-portrait* (Fénéon), ill. 71
- Seurat, Georges, 18, 33, 34, 37, 43, 46-48, 78, 83, 84, 86, 87, 88, 92, 105-6, 121; *Bathing at Asnières (Une Baignade)*, ill. 21, 25, 84; *Le Cirque*, 48; *Un Dimanche après-midi à l'île de la Grande Jatte*, ill. 24, 33, 92, 105-6; *Félix Fénéon*, ill. 22; *La Parade*, 84; *Les Poseuses*, 86
- Seurat et son Oeuvre* (de Hauke), 11
- Séverine (pseud. of Caroline Rémy, Mme Guebhard), 56, 66
- Shannon, Charles, 55
- Signac, Paul, 9, 33-34, 36, 37-38, 43, 47, 48, 54, 56, 61, 62, 81, 87, 88, 98, 122, 132, 150, 166, 172; *Profile of Félix Fénéon*, ill. 23; *Sur l'émail d'un fond rythmique de mesures et d'angles, de tons et de teintes, portrait de M. Félix Fénéon en 1890, Opus 217*, ill. ii, 47, 48

- Sisley, Alfred, 122, 132-33
 Slang: in art criticism, 57-59, 95, 98; in *le Père peïnard*, 57
 Social upheaval: influence on Fénéon, 14, 16, 45
 Society of Independent Artists, 34, 35, 48, 57, 98
Soir, Le (newspaper), 9
 Sontag, Susan, 88, 94, 184
 Steinlen, Théophile, 54, 57, 61
 Stendhal (Henri Beyle), 59, 80, 82, 83, 88, 89, 91, 111, 115, 119-20, 125
Stone Pine at Antibes (Monet), ill. 156
Style nominal. See Nominal construction
Style télégraphique. See Telegraphic style
Sur l'émail d'un fond rythmique . . . (Signac), ill. ii, 47, 48
 Symbolism in painting, 40, 48, 91
Symboliste, Le (periodical), 30, 41
 Symbolist movement, 3; and anarchism, 45-46, 48-49, 50, 53-54, 56, 61; and *petites revues*, 16; birth of, 19-20, 27, 29, 31-32; culmination of, 49-50; experimenting with language, 29-30, 45, 97, 143, 144; fourteen authors the "core" of, 45; obscurity of, attacked by Proust, 149; parallels with Neo-Impressionism, 39-40, 86
- Tailhade, Laurent, 29, 61, 65
 Taine, Hippolyte, 28, 89
 Tavernier, René, 12
 Technical terms: art critics' use of, 99-108, 159
 Telegraphic style, 78, 129-35, 158
 Théâtre de l'Oeuvre, 11
 Théâtre libre, 43
 Time: as expressed in language and the "moment" of a picture, 82, 125-27, 140 (verb depersonalized or "numbed")
 Tolstoj, Leo, 43
 Toulouse-Lautrec, Henri de, 31, 49, 56, 57; *Caricature of Félix Fénéon*, ill. 2, *Félix Fénéon*, ill. 63
 Trial of the Thirty, 9-10, 26-27, 67-69. See also "Lois scélérates"
 Trublot (Paul Alexis), 8, 44
The Tub (Degas), ill. 169, ill. 170
 Twenty, The (*les Vingt*, Belgian painters), 19
- Vaillant, Auguste, 60, 61-62
 Valéry, Paul, 5, 12, 49, 79, 127, 177
 Vallotton, Félix, 54, 57, 100
- Van Dongen, Kees, 6, 69
 Van Gogh, Vincent. See Gogh, Vincent van
 Vanor, Georges, 10
 Van Rysselberghe, Théo, 17, 56
 Vaugelas, Favre de, 99
 Véber, Pierre, 8
 Verbs: in art criticism, depersonalized or "numbed," 78, 137-40, 158
 Verhaeren, Emile, 17, 19, 38, 53, 56; on Fénéon, 42, 93
 Verlaine, Paul, 16, 19, 29, 43, 66; on Fénéon, 9
Vice filial, Le (Paul Adam), 8
 Vielé-Griffin, Francis, 30, 48-49, 51, 53
 Vignier, Charles, 134
Vingt, les (les XX), 19
Vogue, La (periodical), 31, 34, 41, 46, 178
 Volland, Sophie, 81
Voluntariat (military service), 14
Vue du Cap d'Antibes (Monet), ill. 154
 Vuillard, Edouard, 6, 100
- Whistler, James, 98, 100, 181
 Wilde, Oscar, 55
 Willette, Adolphe, 54, 57
 Willy (Henry Gauthier-Villars), 6-7
Woman Bathing in a Shallow Tub (Degas), ill. 171
Woman Cleaning the Tub (Degas), ill. 170
Woman Drying Her Foot (Degas), ill. 174
Woman Sponging Her Neck (Degas), ill. 169
 Word order: inversion of, 143-48, 158
 Writers: contact with painters, 100
 Wyzewa, Teodor de, 37, 49, 124, 139, 239
- Zandomeneghi, Federigo, 73, 122, 134, 145
 Zola, Emile, 15, 16, 19, 20, 61, 69, 85