

***Claude-Emile Schuffenecker***





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1851 - 1934

University Art Gallery  
State University of New York at Binghamton

and Hammer Galleries



Cover: Portrait of Comtesse Aubion de La Rochefoucauld  
fig. 1

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at Binghamton on November 22, 1980.  
and at Hammer Galleries on January 9, 1981.



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# *Lenders to the Exhibition*

Mr. and Mrs. Ivan Albright  
Arthur G. Altschul  
Mr. and Mrs. Cohen  
Mr. and Mrs. Herman E. Cooper  
Fogg Art Museum, Harvard University  
Creighton E. Gilbert  
Stuart Greenspan  
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Mr. and Mrs. Arthur Pastel  
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Wadsworth Atheneum, Hartford  
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Anonymous collections

There are many ways in which an exhibition of this kind comes into being, but perhaps the most exciting is to discover a beautiful object which moves one to ask the first question – who is the artist? The opportunity for just such an inquiry arose at the Herbert F. Johnson Museum at Cornell University where I first saw a pastel portrait of Julien Leclercq and his wife by Claude-Emile Schuffenecker, an artist generally viewed as marginal to several movements. During the five years that have passed since that time, I have spent many hours considering what it meant for an artist to be “marginal,” and, indeed, what is meant by the very concept of marginality with regard to the context in which a work of art is produced. Some conclusions, and many more questions, are the result of this investigation which enabled me to see, both in this country and abroad, several hundred works by Schuffenecker. Those which are on exhibit, a deliberately modest quantity, offer a selection of drawings, pastels, and paintings by a prolific artist representing more than half a century’s work.

The intention of this exhibition is, first and foremost, to fill in the gaps between speculation and fact, to explode the myth surrounding “le bon Schuff.” The University Art Gallery is grateful for this rare opportunity to borrow as many pastels as have been assembled; it is thanks to the exceptional generosity of our lenders that such a large number of these fragile works are on view for the first time. We have attempted to present the key images in Schuffenecker’s work as they reflected different stages in his aesthetic and personal development. Much remains to be done. The exhibition and accompanying catalog should be seen as a point of departure. Even as this manuscript is going to press, we are still receiving correspondence concerning Schuffenecker’s written exchanges with Emile Bernard, newspaper reviews of exhibitions in Etretat and Pont-Aven, photographs of the artist and his family.



# Acknowledgements

Schuffenecker's corpus — paintings, pastels, and drawings — is a revelation if one knows it well. It should be inscribed in the impressionist movement and Symbolism, with a full understanding of the variations in thinking and technique that necessarily accompany belonging to two movements.

Jacques Fouquet, preface to the inaugural exhibition (Anthony d'Offay Gallery, London, 6 Dec. 1965).

Among the many individuals and institutions involved in the preparation of this exhibition, I would like to single out Jacques Fouquet who, perhaps more than anyone else, contributed to this project much of his own time and energies; he has provided me with indispensable information through his personal acquaintance with Jeanne Schuffenecker, his fine collection of Schuffenecker's work and historical documents, his discerning eye, and his constant encouragement. An exhibition of this magnitude would not have been possible without him. For their many suggestions and kind cooperation, I would also like to acknowledge the help of the following people: Mr. Arthur Altschul, Mr. and Mrs. Ivan Albright, Mr. Sam Wagstaff, Stuart Greenspan, Elizabeth Evans, Prof. George Mauner, Prof. Robert Herbert, Prof. Robert Pincus-Witten, Prof. Tom Leavitt, Prof. Kenneth Lindsay, Prof. Creighton Gilbert, Prof. John Rewald, Prof. Wayne Andersen, Mary Ann Harris and Charles Moffett of the Metropolitan Museum, Maurice Sérullaz and Roselyne Bacou of the Musée du Louvre, Anne Roquebert and Michel Laclotte of the Musée d'Orsay, Marie-Noëlle Pinot de Villechenon of the Musée de Tours, René Le Bihan of the Musée de Brest, Pierre Quiniou of the Musée de Quimper, Gérard Roubichou of the French Embassy in New York, Harry Brooks, Mme. A. de Fontenay and Daniel Wildenstein of Wildenstein and Co., Jacques Vilain of the Ministère de la Culture et de la Communication, Martin Sanderberg and Gunnar Brahammar of the Arkiv for Dekorativ Konst in Lund, Martha Parrish of Hirschl and Adler Galleries, Richard Lynch and Iris Krenzis Cohen of Hammer Galleries for their constant interest in the project since its inception, Spencer Samuels, Alessandra Quattordio of the Galleria del Levante, David Parrish of the Wadsworth Atheneum, Jürgen Schultze of the Kunsthalle Bremen, Prof. Eric Carlson, Prof. Henri Dorra, and Charles Mann of the Pennsylvania State Libraries' Rare Books division. On our own gallery staff, I should like to express my appreciation for the commitment of the following individuals to this project: Chris Focht and Barbara Perkins for their expert photography, Norma Moses and Katherine Gleason for their assistance in typing the manuscript and enthusiasm at every step along the way, Rachael Sadinsky and Carol Ryer for their work on the mechanical preparation of the catalog and the installation of the exhibition. I am grateful to Binx Keefe and Peg Nordstrom for their attentive eyes in proofreading, Phil Tomashek and Ron Polesnak for their consistently excellent work at the University Printshop, and Fred Tamalonis of the SUNY-Binghamton Foundation for his support of this project.

Finally, for the precious gift of time and careful listening, for his patience and intellectual rigor, for his belief in me, and for his refusal to compromise quality, I would like to thank my husband David.

J.E.G.





Mme Cornu  
Schuffenecker collection, Jacques Fouquet

fig. 2



Amédée Schuffenecker  
Schuffenecker collection, Jacques Fouquet

fig. 3



M. Cornu on his deathbed  
Schuffenecker collection, Jacques Fouquet

fig. 4



# MARGIN & IMAGE

by Jill Grossvogel

Schuffenecker is not as well-known a painter to the public at large as is, for example, any given creator of cubism or of African Art [ . . . ] Schuffenecker is satisfied in having the approval and esteem of an elite.<sup>1</sup>

So accurate was Maurice Robin's perception in this 1924 article in *Les Arts* that today, when a member of that growing "elite" attempts to obtain additional information on the life and work of Claude-Emile Schuffenecker, he is obliged to seek out references to the Volpini exhibition at the 1889 Paris World's Fair, and that, usually, in books devoted to Gauguin, Emile Bernard, or the Pont-Aven group in general. When Schuffenecker's name is mentioned recognition is marginal. This inaccessibility, this peripheral position occupied by an artist of Schuffenecker's calibre, is precisely the reason that his imagery is less familiar than his well-known relationship with Gauguin. However, it is not to dispel the notion of Schuffenecker's marginality that this exhibition, *Claude-Emile Schuffenecker: Margin and Image*, has been conceived. Rather it is to document formally, and in a representative rather than exhaustive manner, the specific role played by a man who, in his own words, "placed in the margin, made himself at home there, without bitterness, without desire" as a deliberate

choice — a choice which assured him maximum freedom and independence from the extremes and idiosyncrasies of his time.<sup>2</sup> "L'homme normal," that relative creature in a system devoted to absolutes, did not quite fit into the rarified atmosphere of the symbolist salons and decadent mannerisms; Schuffenecker's differences were not apparent at a moment in cultural history when difference of one kind or another was likely to be looked on favorably in certain coteries.<sup>3</sup> To a large extent, his position was determined by his "normalcy" and the affectations of that rich decade between 1884 and 1894. "Schuffenecker is a solitary individual. He has great admiration for a few contemporary masters, but working in isolation, he mingled little with the diverse movements or experiments in Art, which were so frequent during those last years of the century."<sup>4</sup> It would be, predictably, in a journal called *Les Marges* that one discovers previously unpublished material on "Un ami de Gauguin: Schuffenecker." There is a curious irony about the fact that the essential aspects of his life must be sought on the periphery, in works devoted to the more important artists whose genius Schuffenecker was among the first to recognize and encourage through purchasing. Not until last year, with the publication of Sophie Monneret's, *L'Impressionisme et son époque* (Paris: Denoël), were the details and chronology of Schuffenecker's life given adequate and accurate attention.



Margin: "that part of a surface which lies immediately within its boundary, especially when in some way marked off as distinguished from the rest of the surface" (*Oxford English Dictionary*). The concept has to do with the word *mark* (*margo*) originally designating a boundary or limit of some kind. Schuffenecker was an artist working in the margins of post-impressionism, an artist *marked* by a difference from the main artists of the period, whom we think of as *central* figures when we speak of the movement called post-impressionism — van Gogh, Gauguin, Seurat. This calls into question the notion of centrality and the need to valorize the work of an artist such as Schuffenecker by placing it alongside the work of "greater" (i.e. more central) figures. Although, in certain cases, this is a logical and even necessary impulse, it tends to perpetuate the notion of marginality as a negative concept and has the paradoxical effect of devalorizing the more obscure work of art:

It is not surprising that some of the published studies are fragmentary and marginal, and that appreciation and evaluation of even the most significant events and aspects is in many cases quite arbitrary. Painters whose contribution was far from negligible are dealt with by mere enumeration, sometimes without so much as their first names, and, indeed, are lucky to escape dismissal under the blanket phrase, "and many others."<sup>5</sup>

The investigation of what lies at the limits, at that ambiguous edge on either side of which art and other human postures are defined and categorized, is significant to this study. Traditional categories contribute primarily to an understanding of events surrounding the production of the artifact, but when we attempt to come to terms with the uniqueness of an individual artist, reference to categories will detract from the acuity of our vision. The effort to resee and rethink a body of work such as Schuffenecker's, to come to it innocently, allowing the work itself to shape our thoughts, to dispel categorical thinking, to be seen for what it is, means to dislodge momentarily that artist's production from its place in our cultural process.

"Movements" today seem to change more rapidly than our ability to chart them; in former times of greater stability classifications such as "schools" may have been possible. But to classify Schuffenecker retroactively, according to such schools, is to lose sight of him twice. Their very multiplicity demands a new way of viewing that artist/poet who sees in a qualitatively *different* way; we are more concerned ultimately with difference than with the similarities suggested by classification. André Gide, perhaps because of his intimate involvement with the earliest experiments in literary symbolism, observed that

Two kinds of mentalities are important in the arts: imperfect innovators and perfect conservatives. That which at first

seems to be imperfection, in the innovator, is often nothing but a moving towards some new aspect of beauty; imperfection with respect to the current ideal; but it doesn't matter; it is just as absurd to reproach the innovator as to find fault with, in the conservative artist, the absence of novelty in a work which proposes its own impeccability as a goal.<sup>6</sup>

The error of most historians has been to regard Schuffenecker in precisely this light, that is to say, to read into his paintings and pastels qualities that are not properly his or that have little to do with his formal concerns.<sup>7</sup> Once again, however, this critical imposition has more to do with unfamiliarity with the artist's work than it does with poor judgment. The only one-man exhibition of Schuffenecker's work in this country was held at Hirschl and Adler Galleries in 1958. There were 21 paintings and 30 pastels shown and a brief chronology appeared in the 12-page illustrated catalog.

In Canada, the Norman Mackenzie Art Gallery at the University of Regina held an exhibition in 1977 entitled *Claude-Emile Schuffenecker and the School of Pont-Aven*. While the catalog does provide some documentation on Schuffenecker's life and work, it considers him only within the aegis of a particular school; the eight Schuffenecker drawings and pastels are supplemented by works of Bernard, Denis, Chamailard, Gauguin, Lacombe, Loiseau, Maufra, Moret, Séguin, Serusier and Verkade.

When Jacques Fouquet, former Director of the Galerie les Deux-Iles in Paris, held a one-man exhibition of 60 pastels and 40 drawings, a large quantity of Schuffenecker's work finally became accessible to, and recognizable by, the general viewing public. The catalog of this 1963 exhibition is divided into geographical groupings: Brittany, Ile-de-France, and Normandy. In 1971, Fouquet assembled a group show at the Hôtel de Ville in Pont-Aven entitled *Autour de Gauguin*, in which there figured ten works by Schuffenecker: *La Plage*, *Paysage jurassien*, *Paysage breton*, *Le Moissonneur*, *Les Barques* were the pastels; one painting, *Paysage du soir*, (see fig. 51), a portrait in pencil of his daughter Jeanne (see fig. 27), two of Mme Félicien Champsaur (one a large study in pastel and the other a bust in charcoal), and a pastel and charcoal drawing called *Le Petit Paysan*. With so few exhibitions devoted to Schuffenecker's work, it is hardly surprising that historical and critical misconceptions abound. Also, critics often perpetuate the errors that their times foster. Maurice Robin was one of the few who attempted to establish a genuine sense of the individual behind the myth that had been created: "Pioneer of independent art, Schuffenecker has always greeted true daring with enthusiasm [...] but he obstinately refused to doff his hat before the so-called innovations of all the nobodies who are establishing for us, with the help of worthless publicity, modern painting."<sup>8</sup>



When Emile Bernard discussed the Volpini exhibition, he correctly cited only Gauguin, Laval, and himself as the true synthetists. Schuffenecker, along with Anquetin, Roy, and Fauché were still considered to be working in the "impressionist style."

The need for a label persists; Rotonchamp emphasized that the innovators, whether or not they may not have been interested in the same formalistic concerns, were generally clustered together by reviewers under the heading of impressionists which, although it meant little, remained as a term to designate the artistic group which, at that time, was reacting against official doctrine.<sup>9</sup>

Mellerio went further still, explaining how "that vague term without any worthwhile meaning, was applied by ignorant people to those artists whom they did not understand."<sup>10</sup> The misuse and abuse of the word impressionist was flagrant; it became a euphemism for modern, experimental, reactive, unconventional, and, ironically, left the critics with the problem of talking to each other about what it meant to be talking about impressionism. One of the more perceptive and articulate young critics of the period, Albert Aurier, addressed himself to this very problem:

For the public — I mean that miniscule, somewhat intelligent public which is still concerned with that anachronistic futility Art — it is clear that there are only two classes of painters: academic painters, that is to say, those who [are] duly educated, awarded diplomas and licensed by the arts faculty on the Rue Bonaparte [...] and, on the other hand, the impressionist painters, that is to say, all those who, rebelling against the imbecilic tastes of boulevard critics and against the ignorant formula-makers of the school, allow themselves the outrageous freedom of not copying anyone [...] the term "impressionism" indeed, whether one wants it or not, suggests an entire esthetic program based on feelings. Impressionism is and can be only a variety of realism, a refined, spiritualized, dilettante realism, but still realism. The goal envisaged, is again the imitation of nature.<sup>11</sup>

It is indeed difficult to situate Schuffenecker at a time when most of his contemporaries belonged to an easily identifiable coterie. Richard Ranft, the Geneva artist and critic, was among the first to make a point of Schuffenecker's separateness:

A strange thing: this daring painter, so outside of official painting circles, misunderstood by the masses, who shocks the brutes of contemporary art with incredible painted vignettes, is a drawing teacher in a state high school and in the

Paris city schools, after having taken the required exams, this same man won the respect of the headmaster who was prepared to exhibit, on the school walls, the revolutionary canvases of this artist for the edification of his students.<sup>12</sup>

Not only had the exams been taken, but Schuffenecker received the highest honors for draftsmanship in drawing and hence his choice of the best teaching positions. Having begun instructing in drawing at the age of 40, Schuffenecker, "rumored to be an impressionist — even a Buddhist" (according to one of his students), eventually won over the skeptical middle-class students who were intrigued by his radical ideas on art, poetry, and the social structure. Among his pupils were artists such as René Bruyez, Eugene Marsan, Albert Thomas, and Maurice Raynal. Even at the age of 70, Schuffenecker's commitment to the mystical power of art as a privileged domain was sufficiently intense to persuade his pupils of his sincerity, which belied an often biting irony in his tone. He did not hesitate to acquaint his students at every opportunity with the lineage from which he himself had gained insight and inspiration:

It is not suitable to call the artistic resurgence in the 80s "post-impressionism"; this term diminishes its importance and its impact. It is that second wave — deeper and more ample — which will prevail as the reigning mode. The "impressionists" had cleared the way. But the newcomers are perhaps less offshoots of Courbet and Manet than they are of Delacroix, Corot, Millet and Daumier. They will rediscover, at the same time, prestige, color, vibration of light and the simple beauty of gesture and man's labor.<sup>13</sup>

The role played by Millet, Daumier, and Delacroix is particularly apparent with regard to composition, musicality, and color theory in Schuffenecker's work. The March 1885 exhibition of Delacroix's work at the Ecole des Beaux-Arts came at a significant point in the evolution of Schuffenecker's esthetic. Between that exhibition and the one held at the Volpini café at the time of the World's Fair of 1889, Paris had witnessed events which would significantly modify the direction of modern art: *La Revue Wagnérienne* which reinforced more strongly than ever the intimate relationship of poetry and music was succeeded by *La Revue Indépendante* in 1886, with Felix Fénéon on the editorial board. This outspoken art dealer, esthete and anarchist would be one of the first critics to defend the impressionists, who were having their final show in May of that year. Among the participants were Degas, Forain, Gauguin, Redon, Seurat, Signac, and Schuffenecker whose remarkable pastel portrait of Mme. Rigoïn was the piece which persuaded Berthe Morisot to invite him to exhibit in



the 8<sup>th</sup> Impressionist Salon. On September 18, 1886, Jean Moréas published his highly influential symbolist manifesto in the *Figaro Littéraire* and Redon, whom Schuffenecker had described as a "designer of the invisible, of myths, of woe, anguish, condemnation and spiritual suffering," emerged as a key figure contributing to the formulation of the symbolist esthetic. Shortly thereafter, René Ghil's *Traité du Verbe* was published; the Belgian writers who had been working with Mockel on *La Wallonie* establish a direct offshoot of that journal in Paris, entitled *La Pléiade*, which itself would be the forerunner of the *Mercure de France*, founded in 1889. It was this journal, perhaps more than any other single publication, that disseminated the views of the symbolists at every cultural level. Léon Deschamps began the biweekly *La Plume* in April, 1889. *Les Hommes d'Aujourd'hui*, another relatively short-lived but important contemporary journal, was founded by Félicien Champsaur; individual issues included those on contemporary artists, writers, musicians, critics, and philosophers. But nowhere were the "correspondences" (Baudelaire had used the terms in a similar way twenty years earlier) between visual image and poetry, poetry and music, more evident, more clearly articulated, than in Alfred Vallette's *Mercure de France*. Its publisher, Leon Vanier was recognized as an outlet for important new writings of Moréas, Verlaine, and Huysmans.<sup>14</sup> One might mention further *La Vogue*, *La Cravache Parisienne*, *L'Ermitage* (a monthly listing from 1890 to 1906 under the editorship of Henri Mazel), *La Revue Blanche* (Liège and Paris), *Le Moderniste* — the list is endless. This proliferation of small avant-garde journals in the years preceding the turn of the century was a noteworthy phenomenon not to be overlooked in any assessment of the character of this period in French cultural history. Of necessity, these small, recondite reviews existed on the edges of an artistic and literary explosion of great dimension; their very position helped shape those dynamic central forces which they delimited and described. These peripheral pamphlets established boundaries in spite of themselves.

For it is precisely in 1886 that literary symbolism begins to affirm itself and it lashes out at the same adversaries as had impressionism [ . . . ] at least at the same sector of the public which questions novelty, believes in the wisdom of an unmovable tradition and veils its face before decadence in the arts. The small periodicals, created in general to defend literature, will count among their troops the enthusiasts of impressionism.<sup>15</sup>

Fontainas recounts how the excitement of the times pervaded every aspect of intellectual life; how critics, artists, musicians, poets were all sparked by the same discoveries, "devotion to art, to the beautiful, to thought, to truth and we were all equally disinterested."<sup>16</sup> Disinterest in this case meant neutrality.

Nothing was at stake for the cultural experience of the individual so much as for humanity in general; it was the classic Platonic quest for purity in Form. Aurier noted that he and his contemporaries were like prisoners of Plato's cave and consequently unable to see anything but shadows, unaware of the "luminous sky and reality of beings." Concomitant with the theoretical quest was the more material search for an ideal location, away from Paris, to allow Schuffenecker and his colleagues to work undisturbed, yet in proximity to those natural elements which were a large part of the subject matter of their paintings. The impressionists had sought a similar situation and were not uninfluenced by the prevalent ideas in literary circles that had earlier characterized the landscape as mood, as a state of mind; Fernand Caussy described these circumstances in an article on the psychological aspects of impressionism: "We thus saw what was the inspiration for the impressionist works. It is a heightened sensitivity, impressionable with regard to everything, the same sensitivity which enabled Amiel to discover the 'moods' of the landscape, and Baudelaire 'correspondences' in nature."<sup>17</sup>

In his plan for the landscapes in *Les Cahiers d'André Walter*, Gide envisaged his setting in much the same way. He, like his fictional hero, set out on a solitary walking tour of that area which, by its own natural and cultural heritages, has always been marginal to the rest of France — physically, because of its position on the northwestern granite peninsula edging the Atlantic, linguistically, and spiritually, because of the seeming contradictions of its intensely pagan form of Christianity. Brittany was, for Gide as it had been for so many other writers and artists, "this unending moor of Malestroit, reservoirs of Conedelo, stagnant water, grey sky of Locmariaquer, mists and ruins of Morbihan, the cliffs of Belle-Isle."<sup>18</sup> Its lonely beauty was wild and resistant. The colorful houses, the abstract patterns of the women's stiff white coifs, the sonorous Celtic language, and the Druidical stones called dolmens, strewn upon a landscape so rich in vestiges of Gallic occupancy, contributed to Brittany's strong, romantic appeal which attracted Schuffenecker, Emile Bernard, Anquetin, Verkade, Serusier, O'Connor, Maufray, Filiger, Laval, and Denis to Pont-Aven.

The little village, squeezed, the length of the Aven, between two ranges of granite hills, was the most picturesque imaginable; enlivened by the tic-tac of numerous windmills, its houses rose gradually in tiers alongside a clear river which swelled between waves of foam. A horizon of wooded banks surrounded it, while in the moor the time-worn *menhirs* of Kerangosker and Kerveguilen rose up. Since the bygone era of which we are talking and where one could find, at the Gloanec pension, for 70 francs a month, bed and board, Pont-Aven was greatly modernized.<sup>19</sup>



Jobbé-Duval had stayed at Marie-Jeanne Gloanec's inn periodically since 1860. Jobbé-Duval was Gauguin's landlord, on the Rue Carcel in 1879, and told Gauguin about that small community of farmers, millers, and fishermen, where many American artists had gone since the 1850s; the Impressionist era soon brought English, Dutch, and Scandinavian painters to Pont-Aven. When Gauguin also learned of the possibility of obtaining credit at the pension Gloanec, he immediately set out with Schuffenecker to live and work in that "true Bohemian home at Pont-Aven" from June to November 1886.<sup>20</sup> Not far from the inn was "an obscure fishing village, Concarneau" where Schuffenecker frequently went to paint.<sup>21</sup> Emile Bernard recounts the well-known story of how he, like Gide, had embarked on a solitary walking tour from Mont-St. Michel toward Brest in September 1886. As he continued past Quimper along the coast, toward what is now called "la ville close" (the original village still intact behind its walls) of Concarneau, he saw a painter working on an impressionist study. The 18-year-old Bernard approached the artist on the beach and watched him avidly. The artist asked Bernard if he was interested in painting and spoke to him at great length about the Impressionists. When Bernard replied that he was interested in *good* painting, the artist began to sing the praises of a certain Gauguin, whose visiting card he gave to Bernard. The artist's name was Emile Schuffenecker. In a letter to Chassé, Schuffenecker speaks at length of Brittany's influence on Gauguin's work.<sup>22</sup>

It is not surprising that Brittany was deemed the ideal location: "its water mirrorings in which the transparencies of vapor, the mysteries of shadow mingled; of those tints which, brought closer together, allow themselves to be revealed."<sup>23</sup> It was both secret and open, alien and familiar, new in its imagery and as ancient as its mystical folklore (see fig. 13). Those transparent, reflective qualities sought out by Schuffenecker, the natural illumination and atmospheric depth of the dialogue between sea and sky, lured him northeast along the coast toward Normandy. "I said one day to Pissarro," explained Schuffenecker much later in his life, "that I wanted to paint with flower-petals."<sup>24</sup> There he discovered the diffused light constantly altering the transmutations of sun and water on "a concrete church: Etretat."<sup>25</sup>

Like Corot, Courbet, and Monet Schuffenecker was drawn to the cliffs of Etretat whose whiteness was flecked with the glint of gold and the greenish-black coverings of moss (see fig. 39). The moored dinghies, wooden shacks and occasional figures going about their daily tasks, the muted play of light on wet rocks, hovering clouds masking the vertical exchange between masts, spars, and chalky cliffs, are familiar leitmotifs of his pastels between 1884 and 1898. Occasionally, he moved inland from the sea toward the marshlike plains accented by the verticals of tremulous poplars where treeshapes and landforms were like the images of Jongkind who, along with Boudin, had been shown the Normandy coast by his teacher Eugène-Louis Gabriel Isabey in 1847.<sup>26</sup> In fact,

it had been Boudin, under the tutelage of Jongkind, who helped establish the new *plein air* style in which quick sketches and spontaneous impressions assumed importance in their own right.<sup>27</sup> Techniques for rendering these infinitely mutable natural scenes were modified and, as might be expected, not always accepted by a skeptical public.

The enchanting ancient seaports of Le Tréport, Fécamp, Honfleur and Granville, ports from which navigators embarked to discover new worlds; the deserted beaches with their fishermen which were soon to become the fashionable watering places of the second empire, Dieppe, Sainte-Adresse, Trouville, Deauville and Houlgate [...]. Above all, however, what attracted artists to the Normandy coast was its atmosphere, its changing moods of nature, engendering magnificent cloud formations, sparkling sunlight on the water and on the wet sandy beaches, and a climate that caresses the fertile landscape with emerald fields that extend to the rocky shores.<sup>28</sup>

In 1893, Schuffenecker spent his summer vacation painting in Dieppe, another coastal town whose beaches were protected by the high white cliffs which defined the Normandy seascapes; however, by this time he was exhibiting less frequently and his choice of subject matter gravitated increasingly to the "mystical" landscapes closer to Paris, notably Meudon, Clamart, Pantin, and the Chevreuse valley. Although Schuffenecker always painted out of doors (in morning light since his courses were given in the afternoons), he was not immune to the prevailing ideas concerning the possibility of an "internal landscape" within the vision of the artist himself, nor of the desire to render the external world through a parallel inner image. Maurice Denis analyzed the impulse to create precisely that kind of co-imagery: "We affirmed that the emotions or moods caused by any sight, carried with them in the artist's imagination signs or plastic equivalents capable of reproducing these feelings or moods without having to furnish the *copy* of the initial spectacle; that to each state of our sensibility there had to correspond an objective harmony capable of translating it."<sup>29</sup>

Again and again, Schuffenecker addressed himself to the problem of that objective harmony which contained and projected his vision of the material world. The reality of external phenomena, while never absent from Schuffenecker's work, grew less assertive nonetheless; and the density of the air, the layers of atmosphere enveloping his subjects, blurring their contours, had the effect of establishing an otherworldly, mystical landscape — a setting in the process of becoming what it was. A shimmering mobility characterized Schuffenecker's pastels and paintings of these years and reinforced the notion of a reality which was growing increasingly ambiguous. Rémy



de Gourmont, writing for *Mercure de France* in 1890, had given voice to this process in another domain:

For Becoming sometimes is actualized: lives are never anything but a perpetual evaporation [...] the world is only an instant photographic proof of that which lives in our brain; there alone does the true reality of things stir, and all the landscapes of trees or souls to which we give words, are based on an internal model, which is secret and unknown to our neighbor.<sup>30</sup>

The subtle process analyzed by Rémy de Gourmont is recognizable as another expression of Swedenborg's "internal eye of man." Behind the many facets and diversities of *appearances* in the real world, is the more fundamental presence, "that shadowy and profound unity" of which Baudelaire had spoken — that unity that Narcissus desired and once knew before the *ichspaltung*, or splitting of the ego.<sup>31</sup> But it was especially Schopenhauer's *World as Will and Idea* that provided suitable philosophic grounding for the symbolists. The notion that a true reality was to be found in the spirit rather than the body was one evidenced in Schuffenecker's later work. The idea was reinforced by the teachings of Helena Petrovna Blavatsky, whose occultist writings exerted a major influence on him.

The author of such major theosophist works as *Isis Unveiled* (whose actual writing commenced in Ithaca, in 1875), *The Secret Doctrine*, and *The Voice of Silence*, Blavatsky disseminated her ideas in Russian, French, and English. When *The Secret Doctrine* was published in 1888, three years before her death, a relatively small but avid group of initiates was ready to receive it and follow its principles. At the end of the nineteenth century, the impressionists' concern for the effects of natural light on subjects in the real world evolved; so too did the interest of certain poets, writers, and painters who had deliberately sought out the margins of a culture they did not revere: they turned to questions having to do with an "inner light." Distortions of form to emphasize internal qualities grew increasingly symbolic, and finally abstract, as poems, paintings, and novels moved farther away from what Schopenhauer had described as the world of appearances. The effort to relate this metamorphosis to a parallel one in ancient oriental literature was the cornerstone of Blavatsky's *Secret Doctrine*. In a 1957 article in *Art News*, Martin James, writing about Mondrian's 1917 periodical *de Stijl*, which reflected his belief in the basic tenets of Blavatsky's theosophy, explained:

Several artists around 1910 sought through [theosophy] deeper and more universal values, meaning behind meaning, new dimensions to understanding. The thought that the ancient seers perceived and imparted a veiled wisdom, that behind the many guises of truth

there is one truth, is partly based on Oriental and Neo-Platonic ideas. It easily links with the romantic and symbolist theory of illumination, which gives the artist extraordinary, even occult power of insight into the nature of the world, the reality behind appearances — a new content for art.

The theosophical movement realized what Schopenhauer had envisaged in *The World as Will and Idea*: the awakening of nineteenth-century Europe and America to Eastern religious philosophy. This enlightenment was to be one of the pivotal events of modern Western culture. It is an easy step from the atmosphere in which these notions circulated and the gradual change in the direction of Schuffenecker's own work. In France, the success of writings by Eliphas Lévi (1810–1875), for whom Blavatsky had considerable respect, was more widespread than almost any other theosophical author. His most influential works were *L'Histoire de la magie* (1859), *La Clef des grands mystères* (1861), and *La Science des esprits* (1865). Posthumous publications included *Le Livre des splendeurs*, *Le Grand Arcane*, and *Le Livre des Sages*. Much of Schuffenecker's imagery of the later years had its sources in these writings.

The synesthetic network that had earlier been articulated by Baudelaire was reinforced by Blavatsky: "Esoteric Science teaches that every sound in the visible world awakens its corresponding sound in the invisible realms, and arouses to action some force or other on the Occult side of Nature. Moreover, every sound corresponds to a color and a number (a potency spiritual, psychic or physical) and to a sensation on some plane."<sup>32</sup> She disavowed the notion that she was a medium, but praised the Rosicrucians whom she considered adept in wisdom and trained in the knowledge of nature's hidden laws. In 1875 she founded, with Henry Steel Olcott and William Quan Judge, the Theosophical Society whose primary goal was to bring about a universal brotherhood based on the essential divinity of man.

The transition from philosophy to esthetics was effected with a minimum of difficulty; Schopenhauer had clearly designated the artist as the intermediary force between the world of Will and the world of Idea. Contemplating the Idea, revealing it from behind the veil of appearances, the artist works in solitude, mediating between the Idea and the Will. He becomes aware of that solitude, that uniqueness, as something which reminds him both of his insufficiency and his self-sufficiency (his androgeneity).

The suitability of Schopenhauer's theories to Schuffenecker's work and life-style became increasingly obvious to the quiet artist whose esthetic investigations were essentially solitary and marginal because he mediated between several worlds — that of Mette and Paul Gauguin, that of the impressionists and the symbolists, that of the academies and the cults. "Gifted with a great sensitivity," wrote Emile Bernard about his atten-



tive and sympathetic colleague, "expert in his means of expression, refined colorist, [Schuffenecker] deserves, apart from his idealism, to be classified in that period of our art which was so interesting between 1886 and 1906. Modest in everything, he had lived through the most interesting activities [...] without claiming a place for himself and keeping within a silence which prejudiced the fame rightfully due him."<sup>33</sup>

The work of art is born of a vision outside the temporal and spatial realms in which the artist paints. He is part of the Platonic tradition to which Schopenhauer alludes: the things of this world are nothing more than instances of the Idea, deceptive in their resemblance to it. The Idea alone is unique: it exists in an extratemporal and extraspatial realm. In an interview with Charles Kunstler in 1934, Schuffenecker, a scant few months before his death, explains how painting had been for him, "the realization of an Edenic dream."

The artist, himself alone in this setting, can transcend the relative to become the pure manifestation of the Idea — to become, finally, the symbol itself. The artist, too, is in a state of constant *becoming*, parallel to the creative evolution of his work. According to Schopenhauer's concept of the artist in *The World as Will and Idea*, this mediator between the authentic vision of the Idea and its multiple appearances is obliged to render transparent the worldly forms which mask the Idea; he must see beyond the visible world, beyond the surfaces, into what Kant called "the thing in itself" ("das Ding an sich").

Schuffenecker might well have come across the same concept described in different terms by one of his most respected predecessors, Delacroix:

The fact is like nothing since it passes. Only the idea of it remains; even in reality it exists only in the idea, since that is what gives it a coloration [...]. It is what happens when the creative faculty gets hold of it [the idea] in order to animate the real world [passing facts] and get from it imagined pictures. [The creative impulse] orders, that is to say, that it idealizes and chooses.<sup>34</sup>

The artist sees the Idea in the world; this is the core of his vision, but its essence is masked, it is the will of the artist to reveal that essence, to *represent* it to the world. Aurier referred to the same problematics of representation by the artist in the material world by explaining that the final aim of painting cannot be only the direct representation of objects seen; it must be to translate that vision into a language unique to the artist, since objects in and of themselves have no pre-determined value or meaning. They must, instead, appear to the artist as *signifiers*, as "letters of an immense alphabet that only the man of Genius knows how to spell. Writing his thought, his poem, with these signs, while remembering that the sign, as indispensable as it may be, is nothing in itself and that the idea alone is everything. The first consequence of this

principle [...] is [...] a necessary simplification of the sign."<sup>35</sup>

The representation of the artist must be consistent with a certain moral as well as an esthetic truth; the artist must not prefer *himself* to the truth revealed in the art object. But the work itself is not the pure Idea: it is merely the container for the Idea and as such, can become only pure in *form*. The more one explores the patterns of Schuffenecker's life and work, the more one realizes how closely they parallel Schopenhauer's analysis of the artist in *The World as Will and Idea*. While advocating the theories of rebel groups of poets and painters, Schuffenecker was not himself, nor in his own art, fundamentally a rebel: "his talent, always full of charm and delicacy, will remain in half-shadow, in the luminous chiaroscuro. These are qualities which will give one day, which has not yet come despite the great merits of this painter, substantial value to his work. But he will have been a victim of insufficiency while Gauguin will have been a victim of excess."<sup>36</sup> This observation by Arsène Alexandre is indispensable to an accurate understanding of Schuffenecker: victim not of excess but of his own willed marginality, of restraint. He was able to express in portraiture, as in landscapes, a personal sense which was the simultaneous result of intimate and abstract meditations, without imposing on his subject an idea which it did not potentially contain (see fig. 5).

The thesis of *The World as Will and Idea* was that form forever seeks perfection; beginning in a relative and transitory state, it is a contingency striving to become absolute. Striving to disengage himself from contingencies in the phenomenal world, the individual tends to seek out and return to "the home of the absolute, to the metaphysical locus of ideas, to God."<sup>37</sup> This is precisely what characterizes Schuffenecker's life and work after 1890. At this decisive turning point, a number of personal events occurred that affected Schuffenecker deeply, such as his break with Gauguin in 1892, and the gradual dissolution of his marriage.

The years between 1891 and 1903 bore witness to the spiritual crisis which Schuffenecker lived through; he turned to the work of Sâr Joséphin Péladan and other occult figures. In a certain sense, Schuffenecker moved between one form of idealism and another, never completely giving himself over to either, remaining just outside the center of each. Rémy de Gourmont describes the difference between these two forms of idealism, one derived from the word *ideal*, the other from *idea*, meaning form or shape.

The first, the expression of a moral or religious state of mind, is more or less synonymous with spiritualism, while the second refers to a philosophical notion of the world: "Schopenhauer, who did not invent it, provided the best formula for it: the world is my representation, that is to say, the world is such as it appears to me; if it has an existence in itself, a real one, it is inaccessible to me; it is as I see it, as I feel it."<sup>39</sup>

The first critic to use the term *idéistes* was Aurier in an 1891 issue of *Mercure de France*. Des Esseintes, the hero of Huysmans' *A Rebours* (1884), had lived out the idealistic



dream: his fictitious excursions, the verbal equivalents of the act not performed, the ratiocinations which characterized his style of life, help define the intellectual and esthetic construct he embodied. A vehicle for anti-naturalism, *A Rebours* showed a decadent young man whose carefully nurtured solitude lent itself perfectly to the assimilation of these new Platonic (symbolist) theories on art.

Whatever is to remain sacred, Mallarmé had said, must be cloaked in mystery and revealed only to the initiated. Esoteric occultist groups began emerging in France, motivated in part by this idea, even though they never had the impact that the work of Burne-Jones or Rossetti had in England nor of Khnopff in Brussels at the Salon des XX. Aurier and other critics wrote of the imminent dangers facing Western culture, dangers which would draw artists back to a dreaded positivism, to a primitive form of animal-like satisfaction of desires. He advocated mysticism in art, so as to safeguard modern man's higher faculties against atrophy and abuse through sensualism and utilitarianism.<sup>39</sup> A strikingly eccentric, alluring figure cloaked in long robes, who went about proclaiming that Art was the great mystery and the Artist alone would be the high priest whose duty it was to reveal the work of art as miracle, as the unique possibility for immortality (see fig. 30), Joseph-Aimé Péladan, better known as Sâr Péladan, published *L'Art idéaliste et mystique: Doctrine de l'ordre et du salon annuel de la Rose + Croix* in 1894; the last gasp of naturalism, the disillusionment following Comte, Charcot, Renan, and Courbet engendered the non-representational, androgynous idealism of a generation responding to the works of Puvis de Chavannes and Gustave Moreau.<sup>40</sup> Above all, the new art would be Catholic, and critics such as Julien Leclercq, writing about Sâr Péladan's self-proclaimed despotic reign over art, rallied against its obvious excesses: esthetic ideals could not be and had never been established by decree, but by artistic talent of the calibre not found among all the members of the Salon de la Rose Croix. Leclercq accused Péladan of using art as a propagandistic vehicle for advancing his own neo-Catholicism; he nonetheless admitted that Péladan was capable of accomplishments on a more grandiose scale than he envisaged.<sup>41</sup> But one might also mourn the loss in the knowledge that it was perhaps critics like Leclercq who failed to see the cultivated limitations and nurtured exclusivity of Péladan's doctrine.

Péladan's dramatic attempts to revive the Rosicrucian mysteries at the expense of the narrative content which characterized the work of the realists and impressionists, were backed financially by a young and wealthy aristocrat, Count Antoine de La Rochefoucauld, who avidly supported Péladan's esoterism. Early on, however, La Rochefoucauld withdrew his assistance from the Rosicrucians; he himself, as a painter, was working in a style abhorrent to Péladan — an optical mixture of fragmented areas of pure color. La Rochefoucauld had been a devoted friend of Schuffenecker

through their mutual interest in the occult. Henry de Monfried recounts the following story to one of Schuffenecker's former students: "In my father's studio, I heard feverish discussions about the heroic time of impressionism, pointillism, symbolism. Schuffenecker, called 'Chouff' [sic] by close friends, was then at the height of his glory [...]; he liked to discourse before his admirers and develop his complicated theories on the division of tone."<sup>42</sup>

The influence of Péladan's mystic idealism is evident, to a certain extent, in Schuffenecker's images of prophets, hooded veiled women, and "wandering Jew" figures appearing in drawings, pastels and paintings done after 1890. The hermetic symbols of the Rosicrucians and the pre-Raphaelite generation so lauded by Péladan were more and more frequent in Schuffenecker's imagery. Roger-Marx had pointed out the way in which conventional symbolic figuration typically showed an isolated individual or small group set off by a non-specific background. The introduction of movement into an otherwise static and silent scene is usually effected by the presence of such figures; new dynamic rhythms emerge on the pictorial plane through the vertical and diagonal positioning of their bodies. Occasionally, the shrouded female figures or old men with walking staffs are set against the prosaic background of a village street in Meudon or seated on a bank beside a flowing river.<sup>43</sup>

Schuffenecker's sketchbooks from the period just preceding the turn of the century are filled with these mystical compositions. Disillusioned through the abuses of intimacy shared, but heartened by the spiritualism of a Dr. Bonnejoy, (with whom he remained close throughout the rest of his life), as well as by the friendship of Félicien Champsaur, Schuffenecker altered his life-style fundamentally; he became a strict vegetarian and, after many years during which he did not exhibit, finally returned to his work with renewed energy. After long hours spent with Bonnejoy, Schuffenecker completed several portraits of the doctor's children as well as pastels of his home and garden during those years (see fig. 49). Some fine pastel studies and paintings of the Comtesse Aubion de La Rochefoucauld, dating from that period, reflect Schuffenecker's refinement of vision and attentiveness to detail. Her husband was impressed by Schuffenecker's skill with colored chalks and wrote in his periodical, *Le Coeur*, about Schuffenecker's talent in conveying the essence of a personality through the suggestiveness of nuanced color, and of his patient investigation of the hidden and multiple aspects of what was before him. Schuffenecker, the artist, was simultaneously the subject and object of his own probing.

Many minds have been concerned with mysterious sciences; the true and simple faith of earlier times was replaced — alas! perhaps — by doubt, elevated to the level of mysticism. We required then, in order to satisfy ourselves, an Art of continual



searching, scarcely sketched out in appearance, but yet complete, in its immateriality, somewhat confused and yet beautiful, like our hopes; unreal, and making the real planets dreamed in the light of our future reincarnations, planets a hundred times more radiant than our star [ . . . ]; well, Schuffenecker has thought of all that. He, who more than anyone else, has an eternally restless soul, he created works out of pleasurable joys. His soul is increasingly carried away, and from those flights through space where the "divine force" reigns sparkling and impulsive, he brings back Art themes as subtle as the very ether in which he immersed himself.<sup>44</sup>

Schuffenecker was using his drawing classes as an excuse to explain how art, as such, could never be taught, and one of the 15-year-old students recalls how his teacher wanted them to acquaint themselves instead with the poetry of Mallarmé and Verlaine, the journals of Delacroix, and the formal problems facing the impressionists: "Emile Schuffenecker, as might be expected of a true mystic, enlightened us as to the reasons behind his beliefs; laughter ceased as if by magic, and there was no one equal to that faithful revolutionary who could make us love the real beauty of tradition."<sup>45</sup>

For these young artists, the last decade of the century posed fundamental problems with which they had to come to grips, namely the seeming contradiction between traditional values of representation and the introduction of a more subjective symbolic abstraction. Aurier had identified the resolution of these two formalistic tendencies in the decorative style characterizing the new work by Filiger (for whom La Rochefoucauld had once provided room and board), Denis, and their contemporaries. The problem was that Aurier too, in much the same way as Huysmans and Péladan, was the kind of intellectual who tended to conflate esthetic consciousness with esthetic affectation. Schuffenecker, with his customary discretion, assimilated what was beneficial to his own work but remained just outside that esoteric group of dedicated mystics whose imagery finally proved so arcane as to contribute to the undermining of the short-lived Rosicrucian movement in France generally; but Schuffenecker's own interest remained a profound and continuing one. What became crucial to Schuffenecker's own development, as a result of his relationship with Péladan, was the reinforcement of the importance of line — of those elements considered essentially Italianate.<sup>46</sup> Schuffenecker had always been a skilled draftsman whose control of line is most apparent in his figure drawings and portraits. In his writings, Péladan emphasized the lasting value of drawing — and drawing alone; for him, it was the art of writing by means of living forms rendered through the abstract

quality of line. Line, like the alphabet which does not exist as such in nature, is viewed as an "ideogram, a hieroglyph which, for human intelligence, translates the sensory world" — it is the "thinking part of drawing" because, Péladan argues, unlike color which is unstable, and forms which are expressed through modulation of tone, line remains "independent of technique and is where genius can reveal itself" in art.<sup>47</sup>

Péladan did not view drawing as part of painting, but rather as that which *engendered* painting. The linear syntax in Schuffenecker's own work is significant and reveals his concern with internal movement on the picture plane, the expressive directionality of natural form. Never straight or angular, Schuffenecker's configurations are drifting lines, fluid and impalpable; they deny density, tangibility (see figs. 40 and 52); their tenuousness heightens the quality of evanescence surrounding Schuffenecker's cliffs, trees, figures, and country roads.<sup>48</sup>

Mobility is an overwhelming evidence in every aspect of the phenomenal world represented by Schuffenecker; forms flow and move in much the same way as Bergson had imagined the fluid continuity of time that is not measured by clocks and calendars. Henri Bergson published *Les Données immédiates de la conscience* in 1889; if Schuffenecker did not read it himself, he could not have avoided talk of its effect on other artists and writers working in Paris at the time. The undulating arabesque, the serpentine line so lauded by Hogarth a century earlier, contributed to the fluid dynamics of Schuffenecker's style; the graceful curve appears as hills, riverbanks, haystacks, windblown foliage, the edges of a woman's mouth, backs bent under the weight of mundane tasks such as laundering or carrying bundles of wood (see fig. 38). The supple linear movement became more than a directional indication for the eye; it represented in concrete terms the effort to recapture an otherwise disparate universe of forms. By means of this continuous contour which surrounded each form, however subtle, pulling it closer to its neighbor, relating each part to the whole, explicitly or implicitly; the rhythms of Schuffenecker's compositions extend beyond formalistic concerns (see fig. 45). Frequently, the sensuousness of this undulating line was broken in Schuffenecker's work by hesitations and interruptions whose shapes, in turn, contained their own linear orchestration, diffusing the precise outline of their form, blurring the edges, always suggesting rather than asserting: "That understanding of nature, that harmonious and knowing exploration of its lines in order to simplify them with a primitive contour, that controlled light, doubtless will open the most resistive eyes, will impress reflective persons."<sup>49</sup> La Rochefoucauld remarked how well Schuffenecker's "passion for the arabesque" served him, particularly in solving compositional problems; he noted, furthermore, how the deliberate unbalance created by the curved line broke the symmetrical arrangements which Schuffenecker had always disliked.



Allowing oneself the luxury of slow perusal, one witnesses the process by which a Schuffenecker landscape becomes what it is, emerging as if from a silken cocoon, quiet and protected but, in the end, fully developed. The movement is displaced from within the frame to the phenomenal world outside the frame, toward which it moves while taking shape. Ghil's *Traité du verbe*, so influential when Schuffenecker was at his most prolific, considers precisely this kind of creative evolution, (to borrow a Bergsonian term): "Thus matter does not exist; and in the perpetual diversity of its way of making itself manifest, which is movement, from eternity and for eternity and in the unlimited! it becomes."<sup>50</sup> The symphony's movements take precedence over its resolution.

Péladan insisted, as had Schuffenecker from the time he first became acquainted with Delacroix, on the role of music in the plastic arts. Péladan noted, in *L'Art mystique*, that landscape, more than any other genre, must establish "an almost musical legend" registering various physical and emotional sensations — the sadness of dusk, the languid atmosphere of summer (see fig. 12) — and this music would be likened to "an esthetic voluptuousness."<sup>51</sup> When Gauguin wrote to Fontainas about the role of music with regard to the modern landscape, he noted specifically that color is "vibration" in much the same way as music, and is capable of communicating the fundamental drive and force of nature. He wanted art to express the inexpressible and the invisible without describing it; in a 1901 letter to Monfried, Gauguin noted that music achieved what the other, more explicit arts, had failed to achieve — pure suggestion, the dream articulated by Mallarmé in *L'Art Moderne*.

In a letter addressed to Monfried in 1892, Gauguin referred to the musical part of the painting as being "undulating horizontal lines" as well as certain specific color accords.<sup>52</sup> The abstract and evocative power of music affected Schuffenecker's thinking about his work in specific ways.

If he submitted to the influence of Gauguin and also of Degas, he knew, nonetheless, in many areas, how to be himself, putting into his painting, following the example set by Odilon Redon, a musical note because he too wanted, in painting, as in poetry, to pin the "unprecise to the precise" in order to create "music above all else."<sup>53</sup>

Both Schuffenecker and Gauguin knew that nowhere was this conviction more intensely proclaimed than in Delacroix's journals, which explain how certain arrangements of color, disposition of light and shadow, result in the now celebrated *musique du tableau* which speaks to "the most intimate part of our being." Musicality and incantation were among the primary qualities of symbolist poetry as well, more a product of the subconscious mind than of reason, exalting the dream over reality and the *sound* of words over their meaning. Color played for Delacroix the role that words would play for the

symbolist poets three decades later. The most self-contained of all the arts, music, requires for its comprehension no reference outside itself. It is an immediacy which the listener cannot transpose into any other idiom without sacrificing its identifying features. Its purity resides in the fact that it requires no mediating words, no filtering consciousness to define it for others, whereas musical *theory* requires words as explanation or history. Angels do not paint heavenly visions, nor do they read poetry; they have golden voices and play musical instruments. Unlike the other arts, music possesses no narrowly defined set of contents apart from its formal expression: it has only itself as its object. It does not identify references as directly as might sculpture, a play, or a novel. Schuffenecker wanted his works to reflect Delacroix's *musique du tableau*: internal harmonies would be found in the resonance and rhythms which give the painting its form. Having no content other than itself, the canvas, like music, would be as disparate or as integrated as the creative impulse that engendered it.

Schuffenecker considered himself an "admirer of the Impressionists" but went on to explain, "I always sought to be myself [ . . . ]. For me, a painting must be musical first of all. Delacroix, now there's a symphony. Corot is Tityrus' flute."<sup>54</sup> Clearly, Schuffenecker was primarily interested in the *process* by which an effect is produced — of melody, harmony, and rhythms unmediated by any form of signifier; he sought to create works which would themselves actually be what was signified and not that which *stood for* something else. In an unpublished article entitled "My Conclusions on Art," Schuffenecker explains the intimate relationship between the plastic arts and music as an essential component of his work:

Having passionately dedicated my life, for more than half a century, to the art of Painting, I came to the realization that Music is the basis of this art, as it is, moreover, the basis for all the other arts. If I were to open a School, I would inscribe on the portal of that school Verlaine's verse "MUSIC ABOVE ALL ELSE."

Indeed Poetry, prose, eloquence, the plastic arts: architecture, sculpture, painting, vibrate and affect [their audience] solely through their musical part.

The facade of Reims, among others, is a sublime hymn in stone. The Parthenon, the Egyptian temples, [everything beautiful produced in architecture] expresses the hymn of faith that people throughout the ages have sung through these creations.

To return to Painting, which is of particular interest to us, we can assimilate LINE to MELODY, COLOR to SYMPHONY. Let us look at Poussin, for



example. However remarkable his painting is, it may be admired but it does not move us. It is not at all musical. As much may be said for Ingres' painting as well; while Delacroix, for example, generates excitement by the splendid and stirring polychromy of his compositions, which can be likened to the Symphonies of Wagner or Berlioz. I would even go so far as to say that the theory of complementary harmonic colors of Delacroix, the theory adapted, after him, by the Impressionists, is the pictorial technique most favorable to musicality in painting.

Interrelation of the formal elements in his work had to do more than convey visual sensation; they were to function as immediate indicators of a state of mind, a mood. T  odor de Wyzewa, in *La Revue Wagn  rienne* of May 1886, had carefully explained that like words, colors and lines had an emotional value unrelated to the models which they signify in the material world, and that the bond between a color and its concomitant feeling-reaction in the viewer establishes an indissoluble "emotional sign" which functions in the context of its own composition like musical notes or the syllables of poetry — self-sufficient and unrelated to any "meaning" outside itself.<sup>55</sup> This was not unlike Saussure's *valeur*, which established an associative chain of mental images through the immediate impact of a word.

When van Gogh affirmed, while working in Arles, that painting would evolve into subtler forms more closely resembling music than sculpture, he was referring specifically to the power of color to vibrate and radiate in much the same way as Delacroix had explained it. If Schuffenecker's work is examined as that of a colorist, it seems clear that his interest in Delacroix, and in the artist whom he considered a "colossus," Degas, contributed in no small way to his technique: the value of his colors is similar, they fuse and disperse, reemerging in another area of the picture plane like the recurrent leit-motif in a fugue. Their fragile presence in an atmosphere of veiled light imparts a diaphanous, almost vaporous, quality to the work (see fig. 39).

It is that "special ethereal aspect," which was unique to Schuffenecker's style, according to Antoine de La Rochefoucauld, and most evident in the pastels. The suitability of this medium to Schuffenecker's particular vision cannot be overstated: pastel enabled Schuffenecker to establish the nuanced tonality, the forms softened by layers of light and shadow, recognizable as the implicit statement advocated by the symbolists: Schuffenecker knew that the velvet softness which Huysmans had identified as a property unique to pastel created a delicate tonal modulation that could not be achieved in oil painting. The pastels of Degas were no small contribution to the development of Schuffenecker's technique, even though Schuffenecker was to modify his technique over the years. Like the master he so respected, Schuffenecker felt that the medium

of pastel allowed him to retain luminous color without sacrificing the linear control which, again like Degas, he believed to be crucial: "We knew, of course, what a powerful and conscientious draughtsman Degas was, but pastel also brings to his drawing a new fullness. And for him, who had always loved the qualities of line above all else, he who once exclaimed 'Draw a lot, ah! fine drawing!' nothing could equal this ease of relating the [drawing] stroke so clearly to color."<sup>56</sup>

The lightness of pastel, its own evanescence, was especially appropriate to Schuffenecker's landscapes and seascapes — its transparent qualities and the ease with which it could be manipulated were ideally suited to capturing movement, setting down images whose essence was literally fleeting, changing, inconstant in appearance at any given moment. The dynamic suggestiveness of vibrating, shimmering color had appealed to Mary Cassatt years earlier; Gauguin himself had exchanged work with Cassatt as early as 1882.<sup>57</sup> By that time she had already been working with Degas for five years in Paris, relying most heavily on the technique of cross-hatching in the pastel studies. Millet and Pissarro, in their pastels, rubbed and intermingled their colors, whereas Cassatt, after 1889, began to apply the chalk in close, thick diagonal strokes. Neither of these specific approaches is obvious in Schuffenecker's use of the medium; in many respects, his technique more clearly paralleled that of Whistler's Venetian pastels.<sup>58</sup> Much of the paper was left exposed, the marks of the chalk retaining their individual character. In the more finished studies, Schuffenecker tended to cluster the pastel strokes together in similar, more intense color masses which, while covering a greater surface of the sheet, never became opaque (see fig. 47). He did not rely on admixtures with distemper, turpentine-thinned oil, or vaporized steam as had Degas in his constant efforts to affix the fragile particles of color to paper. Nor did Schuffenecker use the rough beige or blue-gray papers which functioned as middle tones for the eighteenth-century French pastellists such as Chardin and de La Tour; instead he attempted to retain the maximum amount of light and clarity in the pastels, doing so occasionally at the expense of compositional weight and volume. That this was a deliberate choice is apparent if one contrasts the density of form Schuffenecker achieves in his drawings. But nowhere more than in his pastels, did Schuffenecker demonstrate that "control in an art of dreams, abstract and esoteric [ . . . ] although he returns from far away, having sown throughout his life strange canvases, attesting to the search by his concerned, always unsatisfied, mind, an entire luminous gallery of perfectly planned balance."<sup>59</sup> The "strange" canvases, to which Ranft refers in the issue of *Les Hommes d'Aujourd'hui* devoted to Schuffenecker, represented distinct phases in the life of an artist who constantly sought new modalities of expression, many of which he rejected over the years (some of them astonishing even Schuffenecker himself), but which marked nonetheless a continuing experimentation. Changes in style and technique were most radical in the decade between 1874 and 1884 when Schuf-



fenecker was attempting to break away from the strictures of academicism. The pleasure and struggle of coming to terms with new problems, as well as concern over the unwieldiness of his long Alsatian name, were such that Schuffenecker more often than not neglected to sign his works. On his very large panel paintings, such as *La Capriole* and *Les Lavandières*, Schuffenecker used the name Daffresne, taking advantage of the village in which he was born, Fresne-Saint-Mamès.

Seeking his own mode, Schuffenecker remained apart although episodic infatuations were not uncommon. Inexactitude dogs the writing of those historians who discuss Schuffenecker, primarily because of their tendency to romanticize, sentimentalize, and finally dismiss (even at the level of language) "le bon Schuff" as too marginal for accurate analysis, leaving out of account even the most fundamental facts about his life. "There is a myth of 'poor Schuff' which must be destroyed," wrote Charles-Guy Le Paul and G. Dudensing in the *Bulletin des Amis du Musée de Rennes* (summer 1978) an issue devoted to Pont-Aven.

To perpetuate a myth, to gloss over the role played by Schuffenecker at the turn of the century, at the beginning of what we are pleased to call modernism, is to continue the use of subsuming categories and, especially, to deny the function of the margin as the context of the main text. To redefine this image of Schuffenecker through his own personal and artistic history, allows us, finally, actually to see his works as their own evidence (to paraphrase Ivan Albright's perceptive remark) and to enrich the character of those forces which have always been considered "central."

Nicholas Schuffenecker, Emile's father, was Alsatian by birth. He worked for the finest tailors in Paris and directly for Napoleon III as well. When Claude-Emile was born in 1851, the family was living in a small village in the Jura. Following a stroke, Nicholas died in 1854, when the child was three years old. Schuffenecker's mother was placed in a job as housekeeper and laundress in Meudon by her cousin at the time she was pregnant with Schuffenecker's brother, Amédée, the future owner of his collection (see figs. 2 and 3). Emile Schuffenecker moved in with his mother's cousins, the Cornu family, who had no children of their own; he began attending parochial school for his primary education under the tutelage of Brother Athanase at the Frères des Ecoles Chrétiennes. Amédée Schuffenecker remained with his mother in a house rented for them by M. Cornu, who ran a coffee-roasting business on the Rue Jean-Jacques Rousseau, near the Halles, in Paris. M. Cornu and his wife, both of peasant stock, had no formal education but were highly successful in their business. As their enterprise grew and flourished, they decided formally to adopt Claude-Emile who, from the age of five or six, assisted them with coffee-roasting and the manufacture of chocolate bars. While pursuing a commercial course of study, Emile began drawing and doing watercolors which impressed Brother Athanase, a religious painter working under the pseudonym of de Grellet: he and his brother Louis did conven-

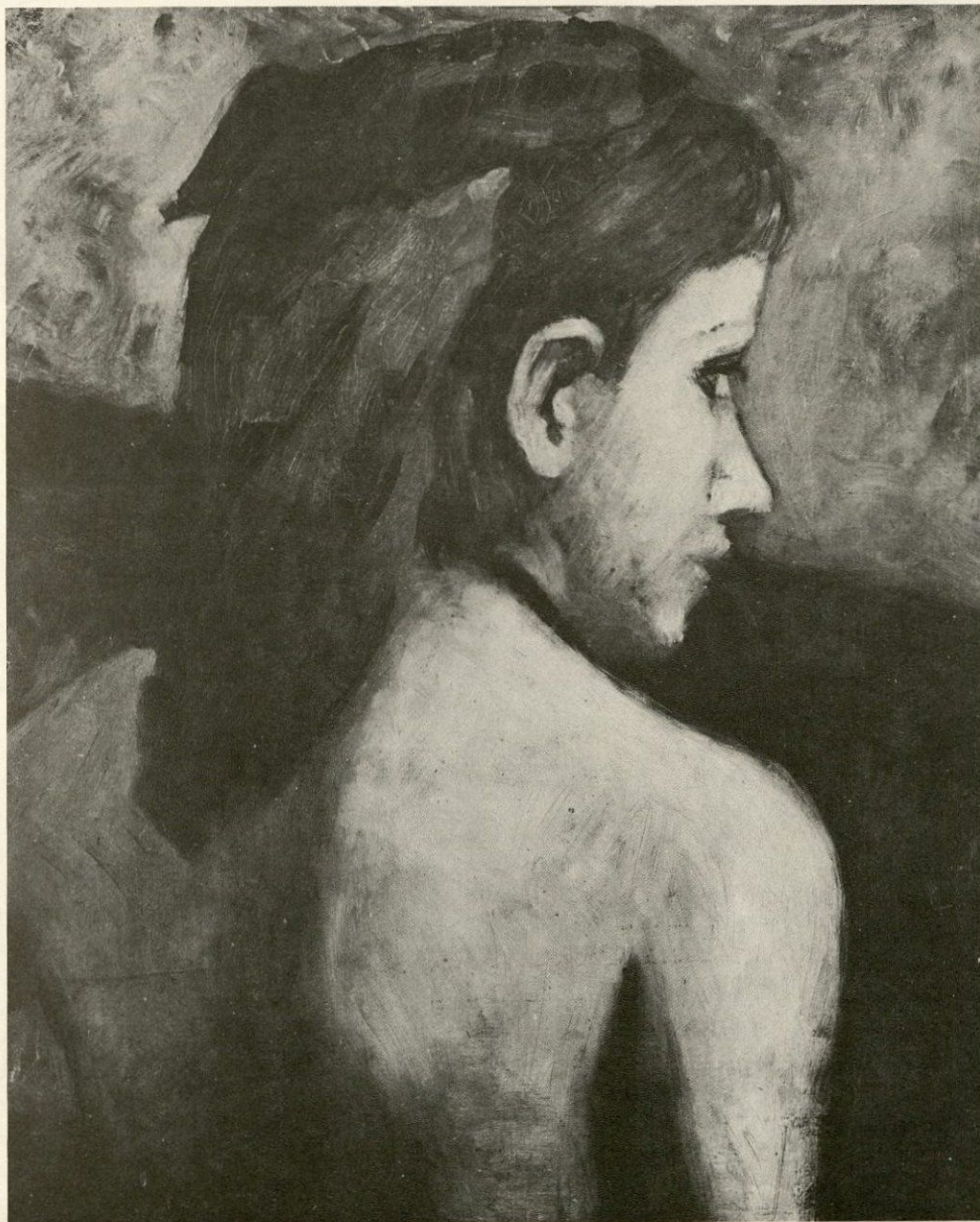
tional ceiling decorations for French churches and were in contact with the many noted academic painters working in Paris at the time.

M. Cornu agreed to have Schuffenecker brought to Paul Baudry who was working at the decorations of the Paris Opera at the time. Emile studied with Baudry between 1866 and 1870; he was exempted from fighting in the Franco-Prussian War as the son of a widow. It was then that he met Fontalirant, a young man his own age, who shared Schuffenecker's deeply religious convictions and who confided in Schuffenecker his plans for fabricating gold leaf—a plan which would eventually assure his economic security.

When M. Cornu died in 1875, he left Schuffenecker an inheritance of 25000 francs which Schuffenecker immediately invested in Fontalirant's gold business; it proved to be a profitable venture. Schuffenecker's important portraits of the Fontalirant family in the years to come attest to the duration of the friendship between the two men (see fig. 29). Schuffenecker himself had begun working, days at Galichon, and evenings at Bertin's stock brokerage firm, where, four years prior to receiving his inheritance, he first met Gauguin. When Gauguin married Mette in 1883, the year after the crash of the Union Générale and the widespread chaos on the Paris stock market, Schuffenecker was once again "adopted"—this time as mediator between Mette and Paul. Mette was especially pleased that her husband should be in the company of the gentle, courteous Schuffenecker and encouraged Gauguin to maintain the friendship. When her first child was born in May 1874, she named him Emil. Her correspondence with Schuffenecker remained constant throughout the years during which they both grew increasingly disillusioned with their respective marriages.

In 1877, at the Salon des Artistes Français, Schuffenecker is listed as having shown a decoration for a library ceiling, which clearly reflected the early influence of Baudry. In the Salons that followed, he showed a portrait of Mlle G (drawing, 1878), one of Mme S (drawing, 1879), a painting of the same Mme S. (1880), and one of his few but very important still-life paintings, *Flowers and Fruit* (1881).<sup>60</sup> This work, still deeply rooted in the academic tradition, revealed exceptional clarity and depth of color which would be greatly modified as his painting moved farther away from classical solutions to formal problems (see fig. 37). During these years, Schuffenecker's work shows evidence of his interest in the techniques of Fantin-Latour, Daubigny, and Bastien-Lepage. The hold of the academic style on Schuffenecker was strong; it took him nearly two decades to free himself of it completely. Ingres' acknowledgement of the importance of drawing as a prime classical academic consideration contributed to Schuffenecker's conviction that good draftsmanship must be at the root of all good painting. That conviction never left him. Although Schuffenecker spent a brief period studying with Carolus-Durand, he remained essentially uninfluenced by the latter's work. The beginning of Schuffenecker's career was





*Etude de Tête*  
Musée d'Orsay, Paris

fig. 5





Paul Gauguin  
*La Famille Schuffenecker*  
Musée d'Orsay, Paris



characterized instead by architectural decoration plans, genre paintings, and portraits. Stylistically, he maintained interest in academic pursuits although a confrontation with Baudry over Schuffenecker's radical departure from classical techniques has been well documented by Rotonchamp. The *Etude de tête*, with its intense alizarin and cadmium reds, as well as its visibly powerful brushwork, proved to be one of Schuffenecker's strongest early oils and must be viewed as a pivotal point in his development (see fig. 5).

In 1880, Schuffenecker was introduced by family members to a young girl who had grown up in a Paris convent, having been orphaned as he himself was, at a very young age. Louise Monn, a distant cousin to Schuffenecker, was exceptionally beautiful (see fig. 22). The marriage was arranged under the contract of the *communauté des biens*. Their union would eventually bring Schuffenecker great disillusionment, ending in a bitter divorce twenty years later. In 1881, their first child Jeanne was born, followed three years later by Paul, who, always a frail and weakly boy, died in military service during World War I when he contracted tuberculosis (see figs. 11 and 24). Jeanne, however, worked as a seamstress of fine lingerie in Paris couturier houses. She was intrigued by the literary and artistic activities of the symbolists and spent long hours in conversation with her father learning about their work and esthetic theories. In 1884, Schuffenecker co-founded the Société des Artistes Indépendants and, along with Redon and Dubois-Pillet, signed the statutes as part of the original committee. The first exhibition of the Indépendants was a disaster, primarily due to adverse weather conditions that snowy December. Visitors could not get to the Champs-Élysées pavilions to view the work of the 138 artists (according to Signac, "402 artists responded to the call for paintings"), showing for the first time without a jury. Among those exhibiting was a young painter by the name of Georges Seurat, whose remarkable work, *La Baignade*, was thus first seen. Schuffenecker was strongly impressed by Seurat's contribution to the exhibition even though few others were (by the time of his death, at 32, Seurat had sold only two canvases). Schuffenecker immediately sought out this new painter whose theories on color and composition exercised significant influence on his subsequent development.

Schuffenecker was instructing drawing students at the time the Salon des Indépendants began; he continued, until 1914, to submit to what Gauguin called the "yoke of teaching" to help support his family.<sup>61</sup> When *La Grande Jatte* was shown in 1886, Schuffenecker's style of painting was again undergoing changes: Seurat's mark was visible and one could identify a tendency in Schuffenecker's painting toward greater stylization in the application of pigment to the canvas, despite the fact that he remained with Seurat's group for little more than a year — "From 1884 on, [Schuffenecker] had become, not without success, one of the most ardent champions of neo-impressionism [see fig. 35]. He went at it by divided colorfields, angled comma-strokes, among which rose madder,

Veronese green and cadmium yellow prevailed in the flesh tones."<sup>62</sup> And indeed, in the paintings done between 1884 and 1888, one can identify a distinctly pointillist tendency in Schuffenecker's work: the optical color mixture which defined the new technique provided a point of departure to Schuffenecker who sought that "luminous and colorful burst" by which Signac characterized the pure color relationships of neo-impressionism.<sup>63</sup> Robert Herbert has analyzed in detail the process that occurs as one of "an active vibration [ . . . ] in which the separate colors are seen in a stimulating shimmer. It is this vibration which forces the viewer to be active and which recapitulates the intensity of real light dancing and sparkling over varied natural surfaces."<sup>64</sup>

It is not surprising that this technique should have held so much appeal for Schuffenecker. Having shown his own *Baigneuse* at the 1884 Salon Schuffenecker was aware that his preoccupation with techniques of rendering form through color was to lead him in a radically different direction than his academic training would have normally indicated.

Academic art, [wrote Signac in the catalog for the 50<sup>th</sup> anniversary of the founding of the Salon des Indépendants] is official art — for, in France in 1934, there is still an official art which is subsidized and resides at the Elysée — the art of the Ecole des Beaux-Arts, of the Prix de Rome, of the Institute of the "accepted."

Independent art is the other kind; that of the "refused works" — whose list is long, from Corot to Seurat.

At the same Salon, Schuffenecker had shown *La Liberté*, *Le Premier Meurtre*, and a *Portrait de Mme S*. Although the review in *La Vie Moderne* was a poor one, Roger Marx observed that Schuffenecker was emerging as a "delicate painter of the nude." However, it would not be until 1900 that Schuffenecker would next exhibit at the Salon des Indépendants, when he contributed *Le Voyageur*, *Neige*, and a portrait of *Mme Suzanne A*. The following year, he exhibited *Maisons au matin*, *Une Rue*, *Portrait*, *Une Tour* (pastel), *Automne* (pastel) and another portrait in pastel. In 1903, Schuffenecker showed *Jeune Fille et fleurs de pommier* and *La Seine à l'île de Jatte* at the Indépendants. The next year, he contributed a portrait of *Mme F* (most likely *Mme Fontalirant*), *Dans la neige*, and *Sur la grève*. The important large canvas *Hymne au soleil* appeared in the 1905 Salon along with *Matin*, *Falaises de Pantin*, *Allée d'arbres*, and *La Sablière*. Three years later, Schuffenecker showed *Matinée à Romainville*, *Neige à Billancourt*, *La Sablière*, *Le Piton rouge*, *Terrasse du Lycée Michelet*, and a study for the *Portrait du poète Jules Bois*. In 1909, the last Salon in which he participated until the major 1926 Retrospective of the Salon des Indépendants, Schuffenecker exhibited *Méditation* and *Rochers sur l'eau*. At the Retrospective, he showed an-



other version of *Hymne au soleil* done in 1912, *Le Square* (1885) which was admired by Kunstler, Pivovins (1886), *Torse de femme* (1885), *Au bord de l'étang* (1917), and an exquisite small pastel of a young ballerina (*Danseuse*, 1887) which had so impressed Rotonchamp. Finally, in 1934, at the fiftieth anniversary of the founding of the Salon des Indépendents, *Le Square* and *Neige* were shown.

The 1935 Schuffenecker retrospective, arranged for by one of his ex-students, René Bruyez, included the following paintings: *Le Soir*, 1883; *La Robe rose*, 1883; *Nature morte*, 1886; *Nu*, 1885; *Neige*, 1925; *Vincennes*, 1930; *Etude de femme*; *Rochers en Bretagne*, 1886. Among the pastels were *Danseuse*, 1887; *Paysage*, 1912; *Clairière*, 1915, and three pages of pastel sketches. Schuffenecker also had three etchings in the show, *Retour des champs*, an *Etude d'atelier* and *Le Soir*. His charcoal studies included *Ramasseuses de varech*, 1888; *Homme à la pipe, d'après van Gogh*, *Christ de Prudhon*, and *Torse nu*. Nearly forty years later, Charles Kunstler observed that the Schuffenecker Retrospective was "le clou des Indépendants," and that this intelligent and sensitive painter "whose name was inseparable from that of Gauguin" did not yet have the attention his work merited.<sup>65</sup>

In the final Impressionist Salon in 1886, Schuffenecker had been invited to join Degas, Guillaumin, Redon, Pissarro, Rouart, Bracquemond, Cassatt, Seurat, Signac, Guillot, Vignon, and Zandomenighi in the exhibition held on the Rue Lafitte. At the time, he was living at his first home with Louise, on the Rue Boulard, and traveling to Brittany and Normandy during the summer months; neither he nor Emile Bernard ever went with the rest of the group to Le Pouldu, although when Schuffenecker finally began to sell his own work in 1889 (Théo van Gogh had organized an exhibition of Schuffenecker's work with Gauguin and Zandomenighi in April 1888 at Boussod & Valadon), he sent advance payments directly to Gauguin who was painting in Le Pouldu. In the summer of 1892, Schuffenecker and Bernard traveled to Etretat together, crossing by boat to Le Havre. Both artists were contributing at this time to a number of esoteric journals such as *Le Coeur* and *L'Ymagier*.

When Gauguin returned from his devastating sojourn in Arles with van Gogh, he moved in with the Schuffenecker family for three months, beginning in January of 1889. Varying accounts, more often than not contradictory, of Louise Schuffenecker's character have been given; her own daughter Jeanne confirms what Gauguin's letters revealed as early as June 1886: "I am back from Schuffenecker's, who is still a good fellow and who admits to me that he has made progress thanks to me. Unfortunately he is increasingly worried by his wife who, far from being a companion to him, is developing into a real shrew. Strange how marriage works: either it leads to ruin or suicide."<sup>66</sup> Three years later, Gauguin writes to Mette that Schuffenecker considers his own wife to be a "millstone around his neck," and that Schuffenecker is another one who was "fed up with marriage."<sup>67</sup> Settled in on the Rue Boulard, Gauguin's

presence will aggravate an already unstable household. Working on ceramic portrait vases of Schuffenecker's daughter Jeanne and his wife Louise, as well as on small statuettes, Gauguin decides to undertake a major oil portrait of the entire Schuffenecker family in the early spring of 1889 — a perverse acknowledgement of an intimacy that had gone beyond the limits of hospitality. The most distinctive structural feature of this painting is the physical separation of the husband from his wife and children; his isolation, as Gauguin soon knew, was also spiritual (see fig. 6). The easel, that supporting instrument of Schuffenecker's art, divides the canvas vertically so that his figure alone fills almost entirely the left third of the picture plane, whereas Louise, Jeanne and Paul occupy more than the central third of the canvas. The remaining right-hand portion shows a stove and two unframed prints on the wall, one a Pont-Aven still-life and the other a Japanese print. Like this studio setting in Schuffenecker's house on the Rue Boulard, his studio on the Rue Durand-Claye also found him "living surrounded by wild sketches done by his painter friends, bordering on the hallucinatory, sketches from Japan, whose firm and supple drawing had won him over, gaily covering the panels of the studio."<sup>68</sup>

The portrait of Gauguin's host in *La Famille Schuffenecker* shows him looking solicitously toward the grouping from which he is excluded; the deep blue tones of his clothing cause the figure to recede still further into the paler blue background of the studio's exterior wall, whereas the intense reds of the children's coats and the burnished orange of his wife's cloak, with its massive folds, dominate the foreground in a triangular composition. Her indifferent gaze and lined face, the high cheekbones and set lips, belie accounts of the generous, receptive woman whose good will and cheerful manner were abused during frequent gatherings of fellow artists in Schuffenecker's home.

Her black shawl, falling back over the left side of her hair, reveals a slightly protruding ear whose shape is exaggerated by the diagonal of the scarf-line against her cheek. This will be emphasized in a subsequent work by Gauguin — a portrait vase of Louise — after their brief liaison was terminated. No one has analyzed this piece better than Wayne Anderson:

It balances the head on two thrusting breasts like missiles; the snake coiled atop the head is both terrifying and dangerous — as was Madame's herself, who demonstrated to Gauguin her powers as a biting and strangling creature. She is the personification of the breast that bites back, paralyzing its victim with venom — the monster extension of the breast-vase which intimidated Gauguin's bitter conceit: the enlarged ear hears the urgings of the snake, and the brazen breasts tempt the mouth as Adam's mouth was tempted by Eve's offering.<sup>69</sup>



In stark contrast to the demeanor of his wife, "ce bon Schuffenecker," to whom Gauguin ironically dedicated the painting, directs his gaze toward her, saddened, anxious, and aware of the distance that separates them; he stands against the series of vertical panes of glass on the studio window as if imprisoned in his own home, the surface exteriority of the building and foliage seen through the window being unrelated to the tensions within that room. Schuffenecker's shortness, the reduced size of his figure in proportion to the exaggerated fullness of his wife's physical presence moves him still further back within the compositional framework: "Small and stocky; his face consumed by a dark brown beard, the high and calm forehead belonging to thinkers; eyes sympathetic, brilliant and pure as those of children and dreamers, such was the trusting aspect of Schuffenecker."<sup>70</sup>

Whatever else was Gauguin's intent, the portrait must also be read as his revenge — resentment for having been obliged to accept Schuffenecker's unflagging generosity for so many years; the benefits he derived while a member of Schuffenecker's household were such as to leave Gauguin no doubts regarding the rapidly degenerating relationship between the husband and wife. She certainly never saw in Schuffenecker what La Rochefoucauld described in *Le Coeur* three years later: "that man with the monumental forehead and eloquent eyes which are those belonging to a visionary of some magic epic."<sup>71</sup> Gauguin's contempt for Schuffenecker intensified in proportion to his intensified need for material assistance.

The Schuffenecker children, mistaken for two girls by a number of critics, huddled together at their mother's feet, were to be assured financial security in the future when Schuffenecker sold his share of the gold business to Fontalirant and invested in land and real estate of his own several years after the portrait was completed.

In May of the same year that the Schuffenecker family portrait was painted, Paris was celebrating the completion of the Eiffel Tower in time for the World's Fair. Beneath the blue canopies of the official pavillions on the Champ de Mars appeared what La Rochefoucauld called "a frightful and ignoble manifestation of what passes for official canvases," (he carefully excluded those works by Delacroix, Millet, Rousseau, Corot, Courbet and Monet), stacked one on top of another at the gallery of the "palais des Beaux-Arts" — and found consolation in the exhibition taking place in M. Volpini's café, and its accompanying catalog. Bernard describes how he, Gauguin, Laval, and Schuffenecker went around Paris the night before the show, gluing up an "elegant poster striped in the same way as the American flag" high above eye level to avoid the vandalism which undoubtedly would be provoked by this new group (see fig. 63). Despite Aurier's attempt to introduce the group to the art-viewing public, the reception in general was poor. Aurier had cited, in his review of the show, the fine paintings of Gauguin, Bernard, and Schuffenecker. Schuffenecker had managed to "bring it off" once again, as Gauguin wrote to him from Arles in 1888, when

he learned of the successful manipulations by his friend in Paris prior to the exhibition. When M. Volpini learned that a shipment of mirrors would not arrive as scheduled, he agreed to let Schuffenecker use the red-covered walls of his café to hang what Maurice Denis called: "the first works of the new painting style." It should be noted that Schuffenecker's pastels and paintings were not characteristic of the exhibition in the terms set forth by Denis. Jules Antoine, one of the critics reviewing the show "which inaugurated an era," considered Schuffenecker's contributions as among the few acceptable to him, citing the luminous quality of his colors, particularly in certain snowscapes, as well as his understanding of the basic components of composition. *Le Groupe impressioniste et synthétiste*, so baptized by Aurier who was the first critic to review the exhibition, indeed brought something new, albeit strange and "bohemian," to the art world. Gauguin, Laval, Fauché, Anquetin, Daniel, and Roy participated but it was in fact Bernard and Schuffenecker who had the greatest quantity of works representing them.

The canvases were installed amid buffet tables and beer kegs, and an orchestra performed music which reflected in no way the statement of the works hung in white frames on the café walls. Denis was struck by the peculiarity of seeing those white frames. It was Signac who explained in some detail that the neo-impressionists had rejected the richly ornate, gilded frame in favor of the more neutral white one; the official gold frame, it was felt, distracted and disturbed, diluted the impact of a brilliantly colored canvas by calling too much attention to itself. Delacroix had already observed, much earlier, that the gold frame imposed itself on the painting as well as on the viewer in an indiscreet and unrelated way.

After the Volpini exhibition was over and the excitement died down, Schuffenecker returned to his own work and, in 1890, designed a studio stamp for himself: it represented a lotus, the flower of Egypt and sign of wisdom, surrounded by curling tendrils in the shape of his initials E.S. This marks precisely the moment at which Schuffenecker is most deeply involved with Buddhism, the impetus that had disseminated the lotus design throughout the orient. The eight petals of the Indian lotus stand for the "noble eight-fold path" taught by Gautama Buddha; it is the center where Brahma dwells as well as the visible manifestation of his occult activity. The thousand-petalled lotus refers to the final revelation and usually contains a triangle within its petals symbolizing formlessness, or the "great emptiness."<sup>72</sup> The lotus thrones of Buddhist and Hindu gods rise above the impure earth in much the same way as the *Nelumbo nucifera* symbolically holds its head above the water. Schuffenecker did not use the pointed bud of the lotus, although it had been, as well as the fully opened flower, a design motif in Assyrian and Phoenician art, symbolizing the life-giving Nile (nascent life or first appearance) in Egyptian culture. In medieval times, the lotus is associated with the concept of a mystic "center" and consequently with the heart. Schuffenecker intended to arrange an exhibition of



esoteric art for which he himself designed a poster study. The poster was a variant of the catalog cover for his own 1896 retrospective exhibition. It used, as a leitmotif, the sage/teacher surrounded by the flowing lines of natural forms — a composition which was characteristic of Schuffenecker's mystical works (see fig. 60). In this proposed exhibition, Schuffenecker planned to show a pastel portrait of Jules Bois, the pastel study for the exhibition poster itself, and a pastel done after a lithographic print by Redon.

Schuffenecker's escape from the disappointments of his personal life into the more tranquil, less material world of Buddhism consoled him, to a certain extent, for the losses he suffered at the hands of his wife and Gauguin. The imagery in his work changed dramatically at this point and he separated himself from the world of contingencies (see fig. 59). The deliberately restrictive life he sought for himself reflects a growing asceticism, the inevitable withdrawal from the real world into a more spiritual one. In January 1894, an exhibition arranged by Père Thomas presented Schuffenecker's new work along with that of Bernard, Toulouse-Lautrec, Valtat, and Bonnard.

His interest in Gauguin continued "out of some martyred sense of decency," commented Wayne Anderson; "imagine civilized quality extended to fanatic lengths — [Schuffenecker] underwent numerous humiliations and a great deal of trouble and expense to do what he could for a man who constantly demeaned him." This peculiar compulsion to go back and repeat the same negative experience might be regarded as Schuffenecker's desire to preserve one of his most important relationships in its original form, refusing to admit fully the extent to which it finally deteriorated. He had once been for Gauguin the main source of encouragement, overwhelmed by the "abundance and fecundity" of Gauguin's work, by the one he called this "giant [...] who stormed the skies" and who would "suffer as Rembrandt and Delacroix had."

After being evicted from the Schuffenecker household, Gauguin would turn on his old companion with a vengeance, as might only someone who had revealed too much of himself: he accused Schuffenecker of pretentiousness, of ambition, of greed, and, still worse, of being a prosaic, boring bourgeois. In a letter to Monfried dated 12 December 1898, Gauguin complains of being "thus condemned to live when I have lost all my moral reasons for living. And Schuffenecker dreams of glory... The only kind of glory is the one we are conscious of: what difference does it make if others know and proclaim it aloud." In an earlier note to Monfried, written on 14 February 1897, he referred to his former friend and host in Paris as "that imbecile [who] dreams only of exhibitions, publicity, etc., and doesn't see that it has a devastating effect on things"<sup>73</sup>

Schuffenecker nonetheless continued storing and selling Gauguin's work for years, himself being their major purchaser. Fundamentally disturbed, perhaps through vicarious identifi-

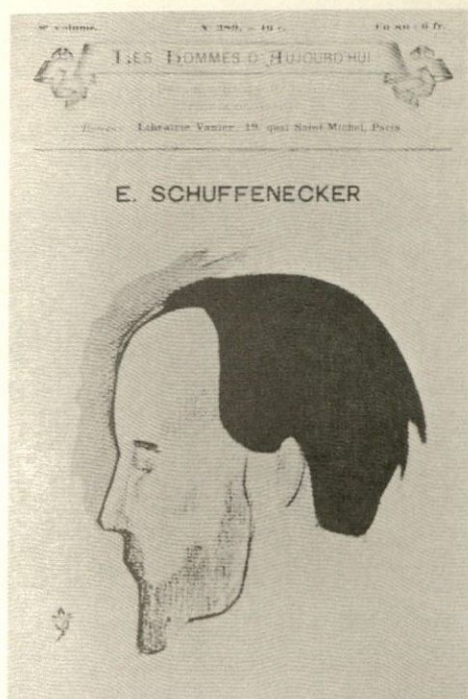
cation, by Gauguin's attitude toward Mette, Schuffenecker ceased corresponding with him after June 11, 1900. Mette, for her part, kept up a close but always disinterested relationship with Schuffenecker whose unhappiness she recognized. Pola Gauguin recounts how Mette often invited Schuffenecker to send his sickly son Paul to Copenhagen where he could "breathe the calm and honesty of this adorable and blessed little country where I have found peace."

Whenever Gauguin had felt trapped in that same cold, efficient city which Mette so dearly loved, it was to Schuffenecker whom he wrote for consolation and the latest news of the Paris art scene. Gauguin was optimistic with regard to his potential success when he wrote to Mette, but to Schuffenecker he openly voiced his insecurity concerning sales of his work. Furious with Schuffenecker, Gauguin confides his anger in a letter to Monfried in the fall of 1897 (ironically, Gauguin had first been introduced to Monfried in Schuffenecker's own house ten years earlier); Gauguin writes to Monfried as late as October 1896 that Schuffenecker had managed to get him money from La Rochefoucauld as well as from some "unknown colleague" whom he now knew was Schuffenecker himself. (Gauguin had fiercely resented the fact that in January 1890 Schuffenecker had refused to lend him money because he was planning to build a large house for his children instead.) Gauguin's disdain for Schuffenecker's "averageness" is reinforced eight years later when, without expressing any sympathy for Schuffenecker who was ill at the time, he wrote to Molard from Tahiti explaining why he could not find it in him to respond to Schuffenecker's "few silly letters [...]" in which he speaks of nothing but his troubles with money and art."

In the only one-man exhibition held during his lifetime, Schuffenecker showed seventeen oils, twenty-one pastels, and three drawings at the Librairie de l'Art Indépendant on the Rue Chaussée d'Antin in February 1896. Fontainas describes the somber, mysterious atmosphere which pervaded that "hidden cavern" in the center of Paris, where bizarre forms and events underscored the strange and secretive magic of Edmond Bailly's foyer. This publisher of rare and original watercolors, who exhibited works of art only when he was so moved, sold only to those clients whose physical comportment and facial expression pleased him. In his biography on Mallarmé, Henri Mondor describes how this small, bearded sorcerer with gold spectacles would receive guests from symbolist circles with his wife and cat Aziza at his side; Mondor and Fontainas both refer to Bailly as an occultist, a magician devoted to the cult of the exquisite art object and its adequate context.

The catalog cover for the 1896 exhibition of Schuffenecker's work shows a hooded woman leaning forward, seated beneath the curving trunks of two trees which parallel the curve of her upper body and head. The background is a series of gently rolling hills; there is some suggestion of a landscape softened. This mystic pastel picks up the German romanticists' theme of solitary meditation in a naturalistic





Portrait of Redon for *Les Hommes d'Aujourd'hui*

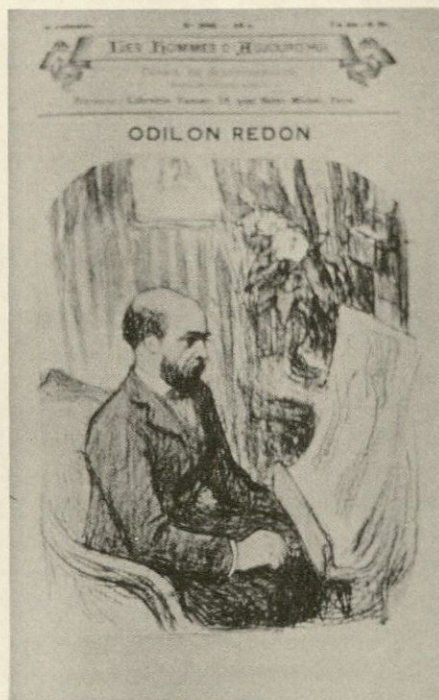


fig. 7



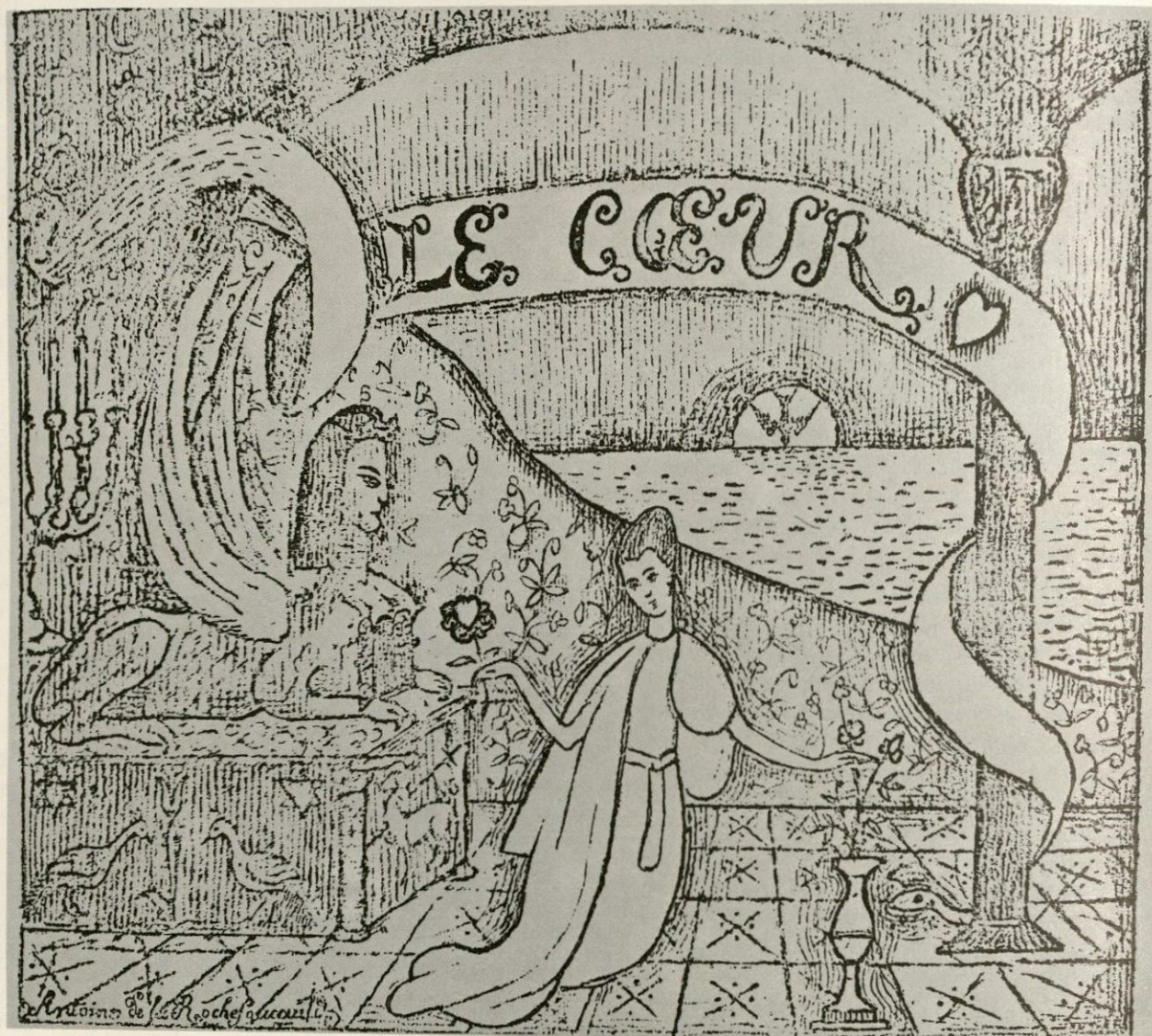


fig. 8



setting. The other twenty pastels consisted of the following: *Les Grands Arbres rouges, Près de la vieille maison, Le Village, Neige, Neige le soir, Au bord de l'eau, Devant le vieux manoir, Vallée des roches, Etude, Arbres au matin, Le Gros Arbre vert, Un Sage, Deux Arbres, Le Chemin, Pianiste-portrait, Devant le dolmen, Jeune Femme - Etude, Portrait, Neige-Etude, Arbre dans la plaine* and *Un Fou d'après Redon*. The paintings were also fairly evenly divided between landscapes and mystical personages symbolically situated within those settings: *Les Grands Arbres violets sur la route* (from which an important lithograph was made), *Le Voyageur, Dans la neige, Soir, Arbres verts au matin, Sur la route dans la neige, Ceux qui passent derrière la haie, Au bord de l'étang, Dans le vieux parc, Matin, Au pied du gros arbre, Fleurs, Portrait du chef de gare, La Parisienne, Matinée au bord de l'eau, Un vallon, Arbre au bord de la mer, Les Roches d'Yport* and *Méditation*. The only drawings were a portrait of César Franck done for the inaugural issue of *La Musique* (12 Jan. 1895) under the editorship of Edmond Bailly, a charcoal sketch for the journal *Le Coeur*, and a highly stylized version of the *Ramasseuses de Varech* for the 1889 Volpini exhibition catalog.

As an artist who had not followed the pattern set by other synthetist painters such as Bernard and Gauguin of working from memory rather than from nature directly, Schuffenecker managed nevertheless to impress the critics with his remarkable abilities as a colorist and draftsman. But he was also able to create more private landscapes, and as such, became better known to many of his contemporaries, as "that artist who owned so many beautiful things." It is not unlikely that his extraordinary reputation as a collector contributed to the eclipse of his own artistic achievements in the opinion of critics. (Indeed, thirty years earlier, Charles Blanc had written of the role played by color which orders the composition — frequently at the expense of form; the colorist, like Schuffenecker, is viewed, in such cases, as inferior to artists who, like Delacroix, manifested "qualities of a different kind.") By the turn of the century, Schuffenecker's own collection of 120 pieces by those artists whom he most admired was valued at 100,000 francs and was considered to be among the finest in Paris at the time. He was a friend of Vollard's and Père Thomas; later on, he was outspoken in his appreciation of the new work exhibited by Matisse and Bonnard.

As part of his divorce settlement, Schuffenecker was obliged to sell the collection since his wife and he had married under the law of "common property" — Louise derived financial benefits of her husband's irreproachable good taste and discerning eye, even though she had been interested in those "stupid" works not for their artistic merit but merely for their market value. By 1903, Schuffenecker's brother Amédée, who had by then become a wine merchant, agreed, at his sister-in-law's urging, to buy formally the collection from Emile and to keep it in the family; nevertheless, he eventually sold every-

thing at a sizable profit, except for a few pieces by an artist whom he considered inconsequential, Odilon Redon, that "strange disciple" of Gustave Moreau (see fig. 7). Schuffenecker had been the first purchaser of Redon's work, and two charcoals from his collection had been part of the major exhibition of Redon's work at Durand-Ruel in 1894. The two artists were linked by a shared love of music perhaps more than anything else — that very musicality in painting to which Delacroix had referred. Schuffenecker owned many of Redon's lithographic prints, a drawing of "Caliban," as well as what La Rochefoucauld describes in *Le Coeur* as a Christ nailed to a cross shaped like a Y, and also a "sublime decapitated head, whose eyes, disproportionately wide open, are sad." Redon himself explained that toward 1875, everything seemed to fall into place for him when he began using charcoal, whose volatile, intangible nature, which had no special attributes in and of itself, allowed him to explore the effects of chiaroscuro and "the invisible" to his heart's content. Here was another link between the two artists: Schuffenecker had also sought to portray the evanescent quality of his settings, and found the similarly unstable qualities of pastel to be one of the most suitable vehicles for conveying the transitoriness of time and space. Schuffenecker introduced Redon and his work to different members of the Pont-Aven group. Schuffenecker's students remember their teacher as "an energetic enthusiast who introduced us to the poetry of Rimbaud, Corbière, and Mallarmé and revealed to our 16-year-old eyes those misunderstood and much criticized painters, Cézanne, Gauguin, van Gogh and Odilon Redon."

With the meager salary of his teaching, Schuffenecker consistently bought the finest works available to him from his contemporaries. From Père Thomas, he purchased seven Cézannes at 40 francs apiece. They had first been in the possession of his friend Félicien Champsaur, founder of *Les Hommes d'Aujourd'hui* and the person who had insisted that one issue be devoted to Schuffenecker. Among the Cézannes owned by Schuffenecker was a portrait of Mme Cézanne, the study of a head, the *Grand Arbre au lieu dit Montbriand*, still-lives of peaches and pears about which Huysmans had written in *Certains*. From van Gogh, Schuffenecker had bought seven pieces "of breathtaking beauty, sparks of genius side by side with madness," wrote La Rochefoucauld. Among those astounding paintings which Schuffenecker had selected were *L'Arlésienne, La Moisson, Travailleurs du port* and a copy of a Daumier which van Gogh had done in his own style. The 1905 van Gogh retrospective at the Salon des Indépendants lists seven paintings by the Dutch artist in the Collection of Amédée Schuffenecker which include *La Route de Provence, Nuit étoilée, Le Ravin d'Arles, La Nourrice et le bébé, La Berceuse, Le Postier hollandais, La Cuisinière hollandaise, Les Moissonneurs*.

In February of 1904, the Paris papers reported on the retrospective of impressionist painters, opening in Brussels



under the aegis of the Libre Esthétique: Schuffenecker was counted among the 30 important Parisian collectors who had contributed, according to Octave Maus, the "most beautiful canvases in their collections." Two years later he exhibits his own work, in June at Pierrefort's, with Luce and Matisse. But needless to say, the greatest number of pieces in Schuffenecker's collection was bought from Gauguin, notably *Le Christ jaune* and the sculpted wood relief *Soyez amoureuses et vous serez heureuses*. In a letter to Schuffenecker from Pont-Aven in 1888, Gauguin admits his reluctance to sell a Cézanne he owns to "some fool" who offered a ridiculously high amount of money for it — Gauguin had already turned down 300 francs because he was so fond of the painting. It was, of course, Schuffenecker who was planning to buy the Cézanne from Gauguin, the man whom Schuffenecker had never seen abandon a canvas or piece of pottery, the man whose conviction and fortitude were such that no interruption could stem the abundant production which issued forth. One might add to this list Emile Bernard of whom Schuffenecker owned the synthetist portrait done of his own profile for the cover of *Les Hommes d'Aujourd'hui*; and Filiger of whom he had several early gouaches.

When Schuffenecker wrote to Gauguin in 1891, he explained very carefully that there could be no relationship between the two of them — as men or artists — and, more important to this study, that Schuffenecker had determined to isolate himself; that his "taste and interests" necessitated that decision.<sup>74</sup>

This conscious retreat to the margin, this reluctance to assert himself at the expense of another — be it his wife or his friend — repeats on the personal level what Schuffenecker had done in his work. Self-effacement has become the psychological manifestation of that softening of edges, angles, and boundaries in his art, of blurring the distinction between the main body of text and the margin, precisely as Verlaine had advocated it in his "Art poétique": a preference for nuance over color; for the unbalanced rather than the symmetrical; resistance to eloquence, precision and denotation. Charles Morice, in his book on Verlaine noted the relevance of Taine's observation that form appears to annul itself and disappear, so as to let ideas and feelings flow forth from a subtler reality.

Freed of the ties that might have bound him to one mode or another, Schuffenecker took advantage of this self-enforced separation by speaking out against fraudulent or derivative painters as well as the greatly ambitious dealers who exploited good and bad art indifferently for financial gain. This blatant disdain for profit mongers and the well-connected did little to advance Schuffenecker's own career; disregard for his fame and fortune belied the accusations levelled at him by Gauguin in later years. In point of fact, the majority of critical essays which touch on the character of Schuffenecker, when they do not romanticize the self-sacrificing aspect of his personality, tend to reflect the nature of a man who was intent on

confining himself to his dream, outside of cliques, salons, circles of the goddess Fame, patron of non-entities, forgetting behind him unfinished canvases in order to begin anew and better, to get hold of the precious secrets of light, its play, its aspects, hunting out and embracing shadow rippling over woodlands, rivers, leaving dancing sequins on seas and, finally, forcing life, translated by his cerebral temperament, to shimmer in his work, in which mystical vapors of morning, the lavender pristine quality of evening, the shadows and the glorious sunsets, are exalted, embracing with their magical golds and throbbing clarity of the heavens, warming and enveloping forests, islands, humble dwellings, the entire sad earth, with their splendid, peace-giving cloak.<sup>75</sup>

Claude-Emile Schuffenecker's daughter Jeanne assembled and installed at the Galerie Contemporaine on the Rue de Seine, an exhibition of her father's later work. Emile Bernard wrote the prefatory note to this modest catalog published in April 1938. The eleven paintings in the show were *Le Square*, *Nature morte*, *Notre-Dame*, *Les Laveuses au bas-Meudon*, *Neige à Trivaux*, *Danseuses*; *Les Meules à Gagny*, *Etude de neige*, *Les Pont-Neu's St.-Lothain*, and *Rue des Pierres*. The pastels, thirteen in all, treated similar subjects, the environs of Paris and scenes from Brittany: *Falaises à Pantin*, *Sous-bois*, *Vallée de Chevreuse*, *Maisons à Chevreuse*, *Etang Villebon*, *St.-Lothain*, *Bièvres*, *Meudon*, *Hymne au soleil*, *Etude du square*, and two small sketches. Schuffenecker was particularly fond of the forest area of Meudon, returning there again and again throughout his life. He writes to Jules Bois, editor of *Le Coeur*, how much he enjoyed working in the studio he had set up for himself there. It is interesting to note that both in the forest and the *terrasse* of Meudon there still are today *dolmens* which had been discovered in the region. These stones are echoes of a landscape that was familiar to Schuffenecker from his vacations on the Breton coast.

An important exhibition of Schuffenecker's work, featuring 38 previously unexhibited pieces, took place at the Galerie Berri-Raspail in April 1944; it was a show which Jeanne Schuffenecker helped organize. This time the ratio of pastels to paintings was significantly larger; an informative critical essay by Maximilien Gauthier served to detail biographical aspects of Schuffenecker's life which had hitherto been unpublished. The pastels included three versions of *Les Pont-Neu's*, two each of *La Côte à Sanary* and *Automne à Vincennes*, a portrait of Comtesse Aubion de La Rochefoucauld and one of Emile Bernard (see fig. 18), *Environs d'Yport*, two scenes of *Dans le parc de Sceaux*, *Le Gros Tilleul*, *Chevreuse*, two drawings of *Le Lac Daumesnil*, *Les Racines à Billancourt*, *Les Meules*, *Chaumière à Yport*, *Sanary (la ville)*, *Rochers à Etretat*,



*L'Aiguille d'Etretat* and *La Liseuse*. The paintings in the Berri-Raspail exhibition numbered sixteen: *Les Blés*, *Le Pont*, *Les Meules*, *Le Bas-Meudon sous la neige*, *Neige rue Boulard*, *Le Matin*, *L'Automne*, *Rochers à Etretat*, two canvases of *La Falaise à Yport*, *Hiver en banlieue*, *Le Square* and two scenes of Sanary.

Commentaries on Schuffenecker's work deals, for the most part, with his unique landscapes. His still-lives were rare, most of the indoor works being portraits of his contemporaries and their families, or artists, poets, and critics. Robert Herbert has already analyzed, in the preface to his book on neo-impressionism, the reasons for these landscape and portrait predilections; Schuffenecker shares with this group of painters a preference for the horizontal format — Herbert points out that this was largely due to the desire for the calm, stable sense which the neo-impressionists sought to convey. The vertical format is less frequent in Schuffenecker's paintings and pastels. Individual portraits or a landscape, where a heightened focus on one aspect of a setting is sought, such as an isolated rowboat or the mast of a sailboat beached on the shore, an alley of trees in a wood, converge around a central point and reinforce what Jacques Fouquet calls Schuffenecker's "complexe de nidation" — a desire for "the nest" — to be home, to be with his ideal and natural family. But this protection Schuffenecker was to know only through his art. The vertical studies are more frequent in the years of Schuffenecker's mysticism where symbolic figure groupings may be situated in a vertical framework to draw attention to the narrative content of the image (see fig. 61). These are usually wanderers, people in movement away from or toward a vague objective; the dynamics of the subject matter prove more suitable to the verticality of the format. Schuffenecker eventually turned to a more generalized kind of representation which, in sketching, captures the mobility, the essential but evanescent character of an already disappearing moment in time. One is reminded of Marivaux's *je ne sais quoi*. Beauty, impassive and immobile, remained aloof and distant from the dynamic charms of a more pedestrian vision. For a generation which would soon be reading *L'Evolution créatrice*, stasis gave way to fluid mobility, and the ideal, perfected form, became less the measure of artistic achievement than it once had been.

Schuffenecker's awareness, conscious or otherwise, of the new philosophical and esthetic trends was exacerbated through a more radical experimentation by his peers in the plastic arts. While he demonstrates the extent to which he was marked by Degas, Millet, Seurat and Delacroix, Schuffenecker's *oeuvre* reveals, over the course of nearly half a century, a deeply personal style — a style which inevitably incorporates elements of those painters he most admired but which rejects what he intuited to be not properly his. In the final analysis, there emerges a persistently searching, harmonious vision which has fixed itself on a changing world — Schuffenecker attempts to record the constant doing and undoing of the real, the unceasing patterns of change which have become the

disturbing symbol of modernism. Often, in the process of completing one series of studies, Schuffenecker sensed and gave voice to a new set of formal problems which would alter significantly an earlier resolution. His choices as an artist were many and varied, from subtle impressionistic studies to the intellectualized recondite symbolist imagery of his later years.

The only genuine complications he faced were personal. Perhaps this, more than anything else, is the root of his disenfranchisement. In an age when one modeled oneself, indeed stylized oneself, after a particular esthetic, Schuffenecker remained on the periphery; the phases of his artistic life touch on all the central preoccupations of his time without ever becoming a true part of them. He is marginal in that space beyond or alongside the main body which is not necessarily negative space: there is a certain power in the decentered position that comes precisely from the fact that it is marginal — skirting the edges of several worlds, bound by none. The center ceases to be central when it is not contained by margins. The 1897 poem for which Redon was to have done four "blonde and pale" lithographies was Mallarmé's *Un coup de dés jamais n'abolira le hasard*: that poem left its imprint by redefining language and image, black and white, sound and sense. The typography was disposed across its blank pages in such a way as both to incorporate and preclude margins.



## Footnotes

1. Maurice Robin, "E. Schuffenecker," *Les Arts*, 19 July 1924.
2. Maximilien Gauthier, *Un Méconnu* (Galerie Berri-Raspail exh. cat., Paris, 1944): "This state of independence manages to get for him, among other compensations, that of cultivating an uncompromising way of speaking about everything and everything which becomes his ultimate revenge."
3. André Gide, *Oeuvres complètes I* (Paris: Gallimard, 1932-39), P. 415. Gide's *Paludes* addresses itself to the situation of what he calls "l'homme normal" – illness had added a hitherto unexplored dimension to the individual in whom there previously had been no interest. At the banquet scene (a parody of Gauguin's farewell dinner given by Mallarmé), the pronouncement of the guests attending the affair was unwavering: the average man was ultimately uninteresting, boring, precisely because of his fundamental health or well-being; he was "that residue, that primary material which one finds, after the melting process whereby specific qualities become more subtle, at the bottom of the laboratory vessel"
4. Antoine de La Rochefoucauld, "Emile Schuffenecker," *Le Coeur*, July 1894, p. 5.
5. Wadyslawa Jaworska, *Gauguin and the Pont-Aven School* (London: Thames and Hudson Ltd., 1972), p. 6.
6. André Gide, "José-Maria de Hérédia," *L'Ermitage*, 15 Nov. 1905, pp. 257-59.
7. Sophie Monneret, *L'Impressionisme et son époque* (Paris: Denoël, 1979), p. 233.
8. Robin, *Les Arts*.
9. Jean de Rotonchamp, *Paul Gauguin* (Paris: Editions G. Crès et Cie., 1925), p. 19.
10. André Mellerio, *Exposition de 1900 et l'impressionisme* (Paris: Floury, 1900), p. 3.
11. Albert Aurier, "Le Symbolisme en peinture, Paul Gauguin," *Mercure de France*, Mar. 1891, pp. 155-65.
12. Richard Ranft, "Emile Schuffenecker," *Les Hommes d'Aujourd'hui*, no. 389, 1891.
13. Pierre Angrand, *Naissance des artistes indépendants 1884* (Paris: Nouvelles Editions Debresse, 1965), p. 28.
14. Philip Stephan, *Paul Verlaine and the Decadence 1882-90* (Manchester: Manchester University Press, 1974). Verlaine first published his "Art Poétique" in Vanier's *Paris Moderne* of 10 Nov. 1882 although it had been written eight years earlier. Morice wrote about Verlaine's work in 1888 and it too was published by Vanier.
15. Jacques Lethève, *Impressionistes et symbolistes devant la presse* (Paris: Armand Colin, 1959), p. 124.



16. André Fontainas, *Mes Souvenirs du symbolisme* (Paris: La Nouvelle Revue Critique, 1928), p. 10.
17. Fernand Caussy, "Psychologie de l'impressionisme," *Mercure de France*, LII, Oct.-Dec. 1904, 645.
18. Gide, "Le Pèlerinage à Sainte-Anne d'Auvray," *Oeuvres complètes I*, pp. 21-22.
19. Rotonchamp, p. 32.
20. Henry Blackburn, *Breton Folk* (London: n.p., 1880).
21. Wayne Andersen, *Gauguin's Paradise Lost* (New York: The Viking Press, 1971), p. 235.
22. Charles Chassé, *Gauguin et le Groupe de Pont-Aven, documents inédits* (Paris: Floury, 1921), p. 68.
23. Gide, "Notes d'un voyage en Bretagne," *Oeuvres complètes I*, pp. 7-9.
24. Edouard Deverin, "Un Ami de Gauguin: Schuffenecker," *Les Marges*, 1935, LV, 15.
25. Michel de Saint Pierre, *La Côte normande* (Paris: La Table Ronde, 1963), p. 32.
26. Charles Cunningham, *Jongkind and the Pre-Impressionists*, (Smith College Museum of Art exh. cat., Northampton, 1977), pp. 14-15. "Although a few French artists in the 18th and early 19th centuries had been attracted to the Normandy coast, it was the British [. . .] who first became aware of its picturesque coastline and its busy harbors." Richard Parkes Bonington's pupil, Isabey, was one of the first French artists to seek his subject matter along this North Atlantic shore; Paul Huet, Xavier Le Prince, Corot, and Monet soon were drawn to it as well.
27. Cunningham, p. 11.
28. Cunningham, p. 14.
29. Maurice Denis, *Théories 1890-1910* (Paris: Librairie de l'Occident, 1912), p. 259.
30. Rémy de Gourmont, "Notes sur Villiers de l'Isle-Adam," *Mercure de France*, Aug. 1890, p. 257.
31. J. Laplanche and J.-B. Pontalis, *Vocabulaire de la psychanalyse* (Paris: Presses Universitaires de France, 1967).
32. Helena Petrovna Blavatsky, *Collected Writings* (Wheaton, Illinois: The Theosophical Press, 1966), V, 431.
33. Bernard, in his preface to the 1938 Schuffenecker exhibition catalog, goes on to speak about the "exquisite grace of his harmonies, the sympathetic tenderness of his atmospheric effects, and the love with which he enjoyed linking his idealism to nature."
34. H.R. Rookmaaker, citing Delacroix, in *Synthetist Art Theories* (Amsterdam: Swets and Zeitlinger, 1959), p. 17.
35. Aurier, "Le Symbolisme," *Mercure de France*, Mar. 1891, p. 160.
36. Arsène Alexandre, *Paul Gauguin: Sa Vie et le sens de son oeuvre* (Paris: Bernheim-Jeune, 1930), p. 68.
37. Rookmaaker, p. 144.
38. Gourmont, "Les Racines de l'idéalisme," *Mercure de France*, Oct.-Dec. 1904, pp. 5-24.
39. Gourmont, "Notes sur G.-Albert Aurier," *Mercure de France*, Dec. 1892, pp. 289-303.
40. Sâr Joséphin Péladan, "Ad Crucem per rosam," *L'Art idéaliste et mystique: Doctrine de l'ordre et du Salon de la Rose + Croix* (Paris: Channel, 1894), p. 27.
41. Julien Leclercq, "Sur la Peinture," *Mercure de France*, May 1894, pp. 71-77. "It is annoying that he did not place his art above all else, for with all his activity, his eloquence, the pleasing appearance of his person, he would have been able to regroup, for crucial battles, the foremost artists of our time [. . .] it is not, however, without a certain greatness that M. Joséphin Péladan is mistaken in going against the fatal progression of things and his is no dupe of the mediocrity of those exposing their work at the Rose + Croix Salon."
42. Edouard Deverin, "Un Ami de Gauguin: Emile Schuffenecker," *Les Marges*, LV, no. 215, Jan. 1935, 13.
43. Hooded female figures and/or veiled faces appear in much of Gauguin's own work as well as that of Maurice Denis and Vallotton. Schuffenecker's images, however are versions and visions of the ideal woman whereas in Gauguin's paintings between 1896 and 1898, the figures carry with them the threat of death or impending evil (see Andersen's excellent analysis on this subject, pp. 183-84.).
44. La Rochefoucauld, p. 5.
45. Gauthier, (Berri-Raspail exh. cat., 1944).



46. Robert Pincus-Witten, "Ideal Interlude: The First Retrospective of the Salons de la Rose and Croix," *Artforum*, Sept. 1968, p. 51
47. Péladan, pp. 102-03.
48. Mary Anne Goley, in her introduction to the catalog on John White Alexander, explains how "in the 1880s there was a widespread interest among artists and psychologists in the persuasive power of the sensuous flowing line that, through its seemingly inherent vitality, established a psychological identity between itself and the viewer."
49. Ranft.
50. René Ghil, *Traité du verbe* (Brussels: Edmond Deman, 1888), p. 15. Later on in his book, Ghil elaborates on this particular sensibility: "And when, following the example of different musical instruments, different vowels have their own harmonic grouping, it must be said that vowels are spoken instrumentation [. . .] But [this instrumental music] is supreme only if it is able, from inert, sensitive, and emotional matter, to interpret, imitate, and suggest, and not to signify! and that by the fact that one has become aware of the true sense of the word: the most multiple of instruments which, as the ideal manifestation of matter, imitates and suggests, and signifies something! plurality."
51. Péladan, p. 129; 248.
52. Musée des Beaux Arts exh. cat., Quimper, Dec. 8, 1892, p. 11.
53. E. Campagnac, "Paul Gauguin et Emile Schuffenecker," *Le Matin*, 10 Feb. 1935, p. 4
54. Edouard Deverin, "Obituaire: E. Schuffenecker," *Beaux-Arts*, 10 Aug. 1934.
55. Robert Herbert, *Neo-Impressionism* (New York: Solomon R. Guggenheim Museum, 1968), p. 23.
56. Paul-André Lemoine, *Degas et son Oeuvre* (Paris: Plon, 1954), p. 104.
57. Adelyn D. Breeskin, *Mary Cassatt: Pastels and Color Prints* (Smithsonian Institution exh. cat., Washington, D.C., 1978), p. 15.
58. Robert H. Getscher, *Whistler and Venice* (Ann Arbor, Michigan: University Microfilms, 1970).
59. Ranft.
60. Emile Bellier de la Chevalerie, *Dictionnaire générale des artistes de l'école française depuis l'origine des arts du dessin jusqu'à nos jours* (Paris: Librairie Renouard, 1885).
61. Maurice Malingue, *Paul Gauguin: Letters from Gauguin to his Wife and Friends* (Cleveland: The World Publishing Co., 1949), p. 104; Malingue dates the letter 8 October 1888.
62. Rotonchamp, p. 42.
63. Paul Signac, *D'Eugène Delacroix au Neo-impressionisme* (Paris: Floury, 1939), p. 15.
64. Herbert, p. 19.
65. Gauthier (Berri-Raspail exh. cat. 1944).
66. Malingue, p. 67.
67. Malingue, p. 117. However, Pola Gauguin's account of the household differs substantially; see pp. 33-34 in *My Father Paul Gauguin* (London: Cassell, 1937).
68. Ranft.
69. Andersen, p. 248-49.
70. Ranft.
71. La Rochefoucauld, p. 8.
72. J.E. Cirlot, *A Dictionary of Symbols* (New York: Philosophical Library, 1962), pp. 184-85.
73. Paul Gauguin, *Briefe-Graphik-Zeichnungen* (Bern: Kornfeld und Klipstein, 1970) Auktion #138, 18 June, pp. 56; 42.
74. Rewald, *Post-Impressionism*, 3rd ed., p. 433.
75. Ranft.



## ***Catalog of the Exhibition***



"We would also like to call attention to Schuffenecker's special gift for portraiture. Independently of the portrait of Odilon Redon, in *Les Hommes d'Aujourd'hui*, where the usual seriousness of the artist is so well rendered [see fig. 7] a variety of sketches demonstrate an interesting comprehension of human features, especially feminine ones, with a particular life in the eyes." André Mellerio's commentary in *Le Mouvement idéaliste en peinture* (p. 32), reinforces his view of Schuffenecker as a neo-impressionist whose primary concern was for the quality of light.

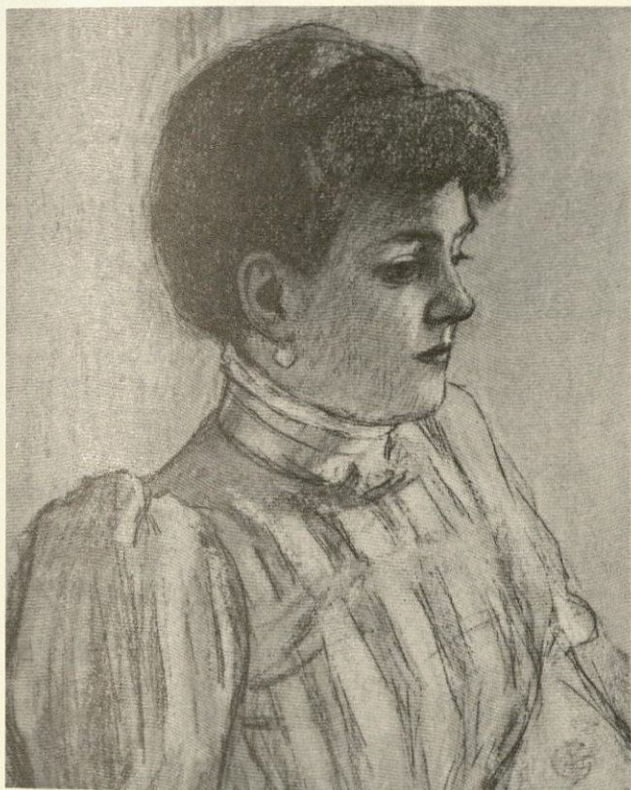


fig. 1

Comtesse Antoine de La Rochefoucauld, c. 1895  
Pastel (17 x 13½)  
Anonymous loan, Toronto Collection

Provenance: Hirsch and Adler Galleries

Exhibition: Galerie Berri-Raspail, Paris  
*Un Méconnu: Emile Schuffenecker*, 1944; cat. no. 2

The companion portrait of Antoine de La Rochefoucauld, husband of the sitter to this work, was completed in the same year. He observed, in *Le Coeur*, the way in which Schuffenecker went about his portraits: "Before beginning a portrait, Schuffenecker, instead of mechanically sketching the features [...] takes pleasure in deepening his understanding of the model. Beforehand, he chats or, rather, has the model talk to him casually. He soon establishes a kind of fluid current between the artist and the person whose image he wants to bring to his canvas." Mme de La Rochefoucauld was a frequent model for Schuffenecker during the years preceding the turn of the century.





fig. 9

*The Seaweed-Gatherers*, c. 1889  
 Pastel (12 $\frac{7}{8}$  x 18 $\frac{13}{16}$ )  
 Josefowitz Collection, Lausanne

Provenance: Estate of the artist

Exhibition: Salon des Indépendants  
*Emile Schuffenecker Retrospective*, 1935  
 (org. by René Bruyez)

Antoine de La Rochefoucauld's comparison of these seaweed-gatherers to the daughters of Danaus is an accurate analogy. They murdered their husbands on their wedding night, according to their father's order, and were henceforth condemned to pour water eternally into a bottomless vessel in Hades: *The Seaweed-Gatherers*; they are there at the edge of the sea, these women who, bent beneath the enormous burden, embody the eternal travail of Mankind. Their expression is almost placid, unconscious of their labors, as they advance in a steady, unending line. Where are they going, these new Danaïdes, following each other in an hieratic procession? Each is isolated in her forward movement; overpowered by the gigantic, threatening cliffs covered with cruelly green algae, these women appear small indeed in the midst of the powerful nature of the coast."

And Richard Ranft, writing about another version of the pastel, one which had been shown at the Volpini exhibition, poeticizes the vision still more: *The Seaweed-Gatherers at Yport*, those wretched human beasts whose ancestors have suffered as they have, carrying heavy loads back from the sea, bodies giving way to the weariness of their race, along the beach studded with enormous rocks, bronze and green with algae, kissed by the ocean, monstrous rocks against the apocalyptic sky, golden and struck by lilac stormclouds" (*Les Hommes d'Aujourd'hui*). The forms and coloration of the Josefowitz pastel are strong; their controlled intensity is commensurate with the narrative content of the piece. It is evidence that Schuffenecker was producing his finest work during this period and that he had not lost interest in that which first attracted him to the studies of Millet.



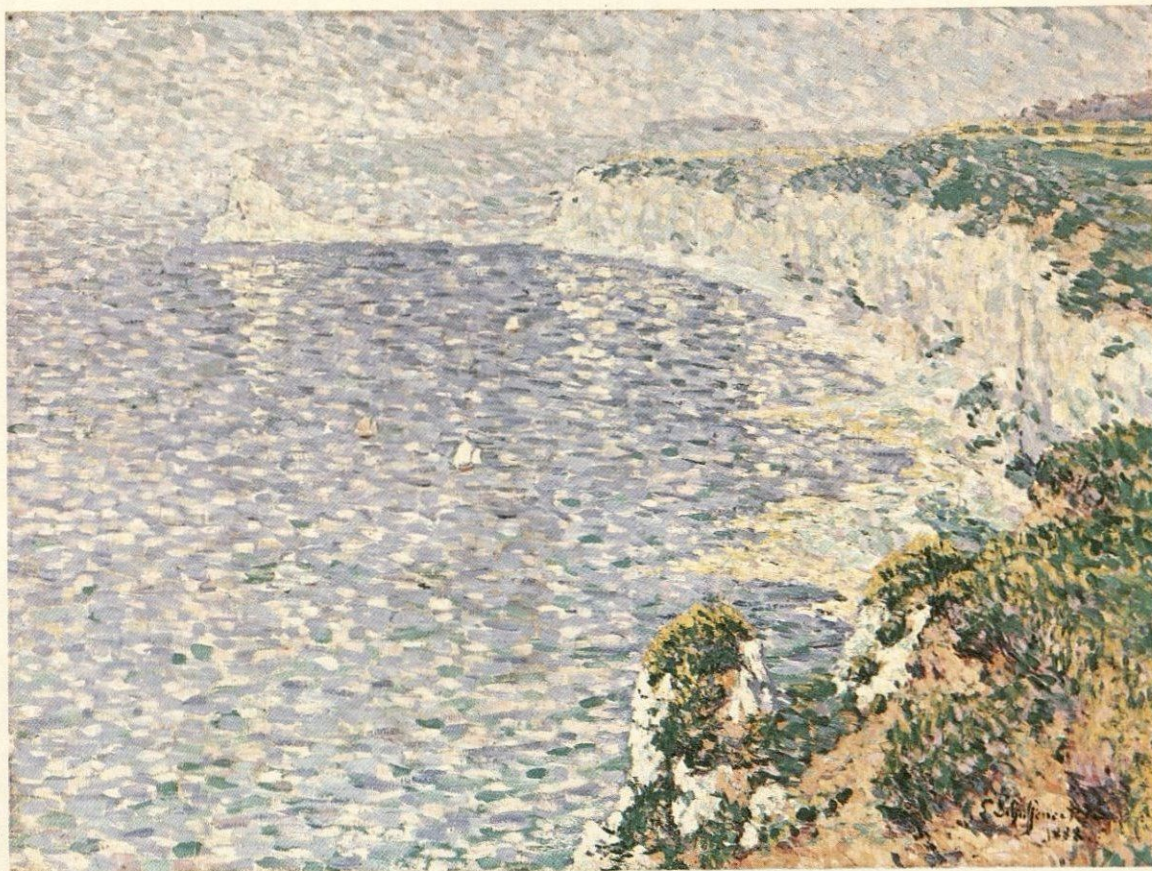


fig. 10

*Cliffs at Etretat*, 1888

Oil on canvas (21 $\frac{3}{4}$  x 29 $\frac{1}{4}$ )

The Indianapolis Museum of Art,

The Holliday Collection

Provenance: James Lord, New York

Mme. Errazuriz, Chile

J.A. Gandarillas

Exhibitions: Hirschl and Adler Galleries, New York

*Neo-impressionism*, 1963

Hervé-Galerie, Paris

*Néo-impressionistes*, 1967; cat. p. 24

Literature: Bénézit, *Dictionnaire des Peintres, Sculpteurs,*

*Dessinateurs et Graveurs*, vol. VII, nouvelle ed., 1954

Monneret, p. 232

Jaworska, p. 55 repr.





fig. 11

*Portrait of a young boy (Le Petit Roux), c. 1889*

Pastel (18 $\frac{7}{16}$  x 15 $\frac{7}{8}$ )

Josefowitz Collection, Lausanne

Provenance: Estate of the artist

This is one of the few portraits extant of Schuffenecker's youngest child, Paul.



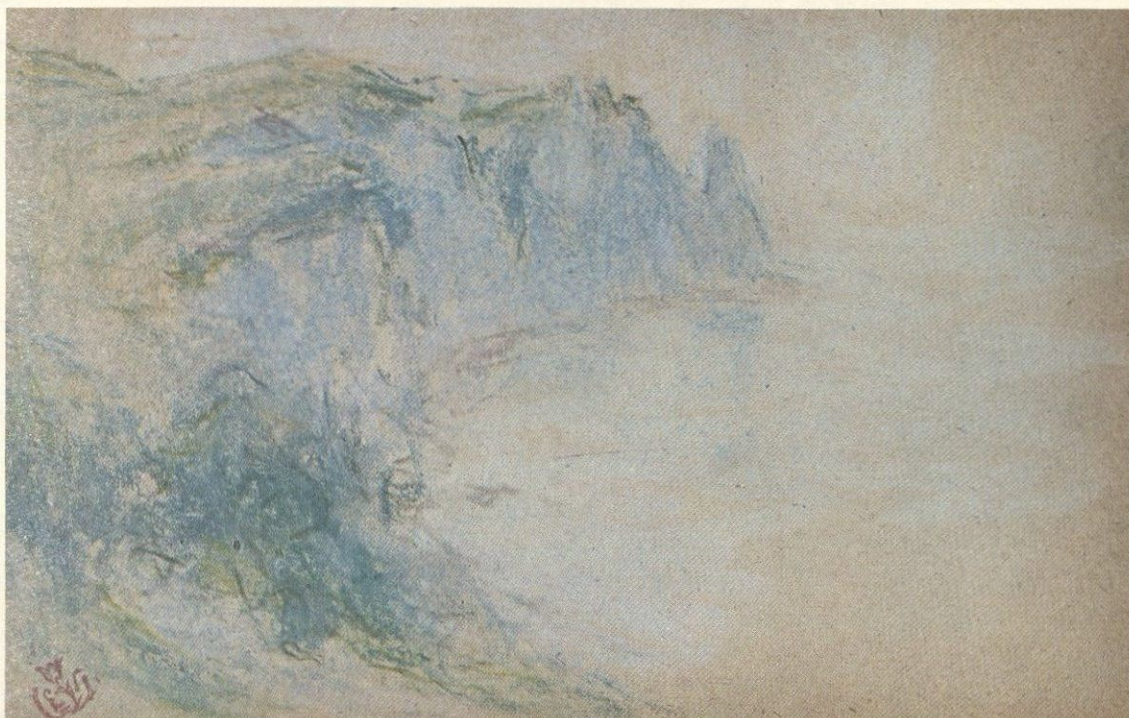


fig. 12

*Etretat, study, c. 1891*  
Pastel (5 x 8, irreg.)  
Private Collection

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris





fig. 13

*Landscape, Pont-Aven, c. 1889*  
Oil on canvas (25¼ 31⅜)  
Arthur G. Altschul

Provenance: Kaplan Gallery, London



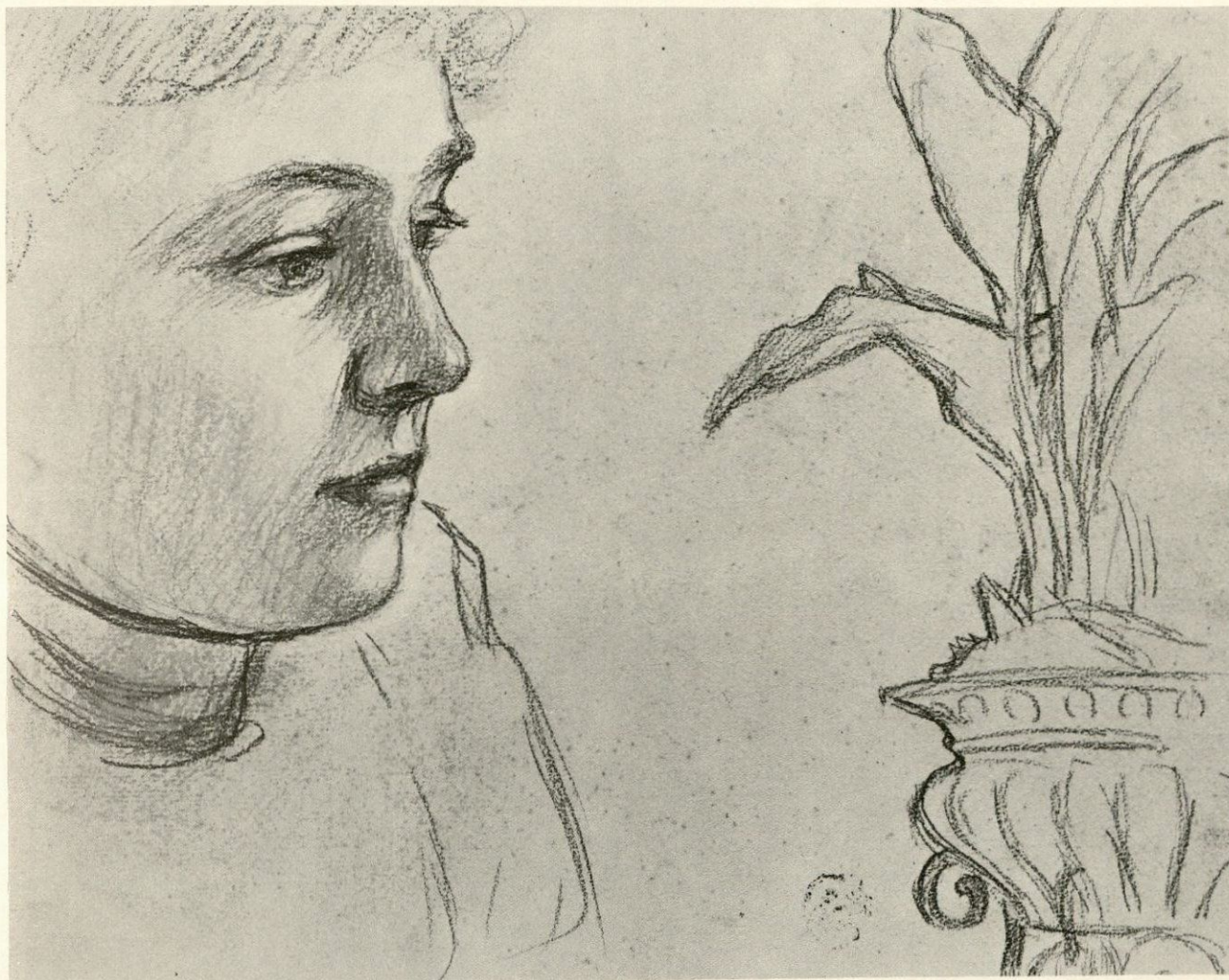


fig. 14

*Woman with Plant*, c. 1895  
 Pastel and pencil (10 $\frac{7}{8}$  x 13 $\frac{3}{4}$ )  
 Anonymous, Toronto Collection

Provenance: Jeanne Schuffenecker, Paris  
 Hirschl and Adler Galleries

This is an earlier study sketch for the completed pastel of the Comtesse Aubion de La Rochefoucauld, shown on the cover of this catalog. The refined and subtle use of the pastel crayons is particularly evident in Schuffenecker's treatment of light and texture in these two portraits.



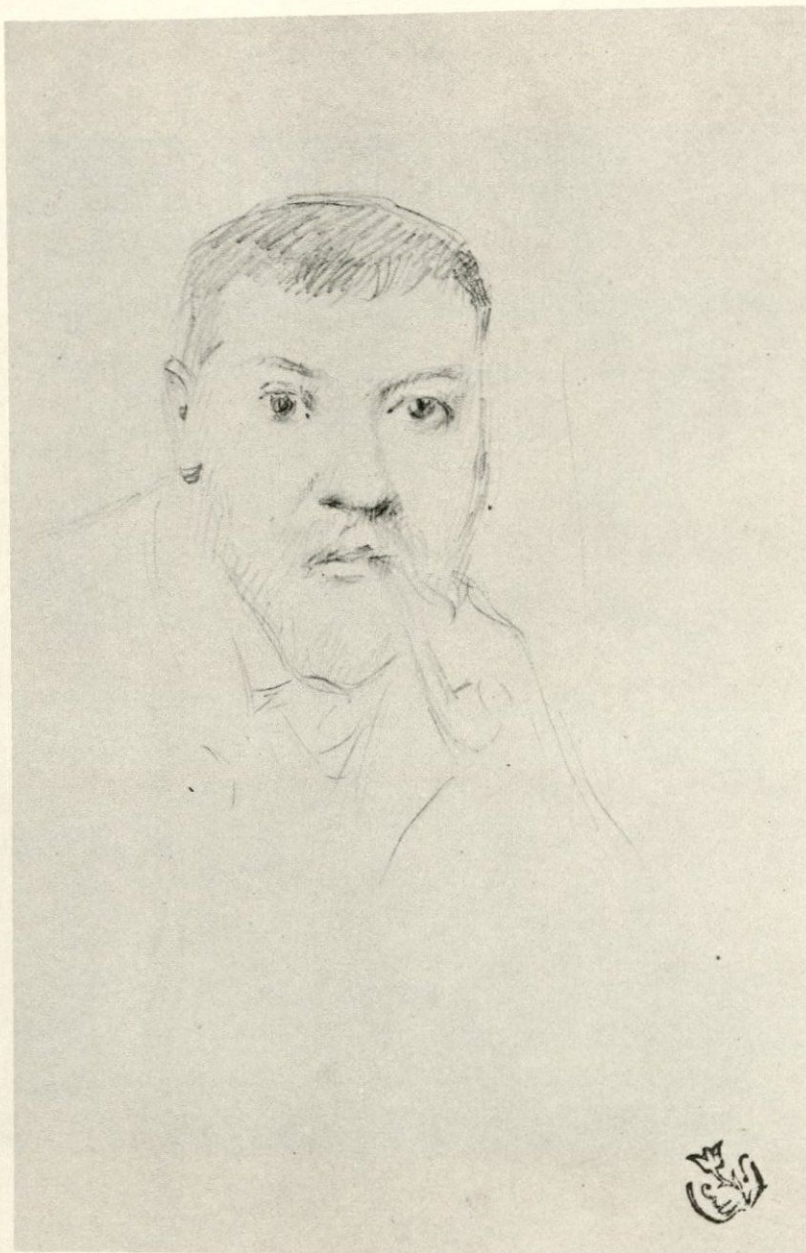


fig. 15

Portrait of Louis Roy, c. 1891  
Pencil ( $6\frac{5}{8} \times 4\frac{5}{16}$ )  
Arthur G. Altschul

Provenance: Jeanne Schuffenecker, Paris  
Anthony d'Offay, London  
Sotheby and Co., London

Exhibition: Tate Gallery, London  
*Gauguin and the Pont-Aven Group*,  
Jan. 7- Feb. 13, 1966; cat. no. 159

Literature: *Impressionist and Modern Paintings, Drawings, Watercolors, and Sculpture* – May 29, 1974, London: Sotheby cat. no. 19, repr.

G. Schurr, *Les Petits Maîtres de la peinture, valeur de demain*, Paris: Les Editions de l'Amateur, 1975.

Roy (1862-1907) wrote as a critic for *Mercure de France* on Henri Rousseau in 1895 and on Gauguin in 1903. He vacationed with Schuffenecker in Dieppe during the summer of 1890, according to a letter from Gauguin to Bernard.

Roy's finest oils and watercolors date from the years of his friendship with Schuffenecker and Gauguin; he also exhibited for two years with the Indépendants as well as at Le Barc de Boutteville.





fig. 16

*Portrait of Julien Leclercq and his wife, c. 1890*  
 Pastel (19 x 24½)  
 Herbert F. Johnson Museum of Art,  
 Cornell University

Provenance: Estate of the artist  
 Hirschl and Adler Galleries  
 Mrs. Seymour Meyer, New York

Literature: *Art Journal*, Fall 1969 (acq. not.)

Schuffenecker and Gauguin were often with Leclercq between 1888 and 1893. In his article on Gauguin (*Mercure de France*, Oct.-Dec. 1903), Charles Morice describes how "Julien Leclercq improvised verses on the spot [. . .] in which, flatterer that he was, with his wavy hair, he proclaimed with all his might, the man who would renew Painting [Gauguin]:" Leclercq was also a great friend of the poet and playwright F.R. Roinard; he even embarked on a short-lived diplomatic career in 1894. Gauguin frequently used Leclercq's services as a personal secretary; Leclercq often would recite poetry and accompany himself on the mandolin. Leclercq's dark, curly hair and Latinate features gave him the appearance of having been "taken out of a picture by Giovanni Bellini" (Burnett, p. 108).





fig. 17

Portrait of Mme Bernard, c. 1890  
Oil on canvas (16½ x 14)  
Mr. and Mrs. Herman E. Cooper

Provenance: Estate of the artist  
Hirschl and Adler Galleries

Exhibition: Hirschl and Adler Galleries, New York  
*Emile Schuffenecker*, 17 Nov.-14 Dec. 1958;  
cat. no. 21 repr.

In an article scheduled to appear in the *Gazette des Beaux-Arts* this year, Henri Dorra cites a letter to Schuffenecker (26 Aug. 1889) wherein Bernard claims that their friendship is important to him for new ideas as well as for reinforcing his own; he writes to his mother (Dorra, Apr.-May 1890) about Schuffenecker's loyalty to him. Bernard finds in Schuffenecker a sympathetic listener who shared the belief that modern society and its sophistications could not accommodate the need for the illusions of a more innocent time (in a letter to Schuffenecker, dated 9 June 1890 by Dorra).



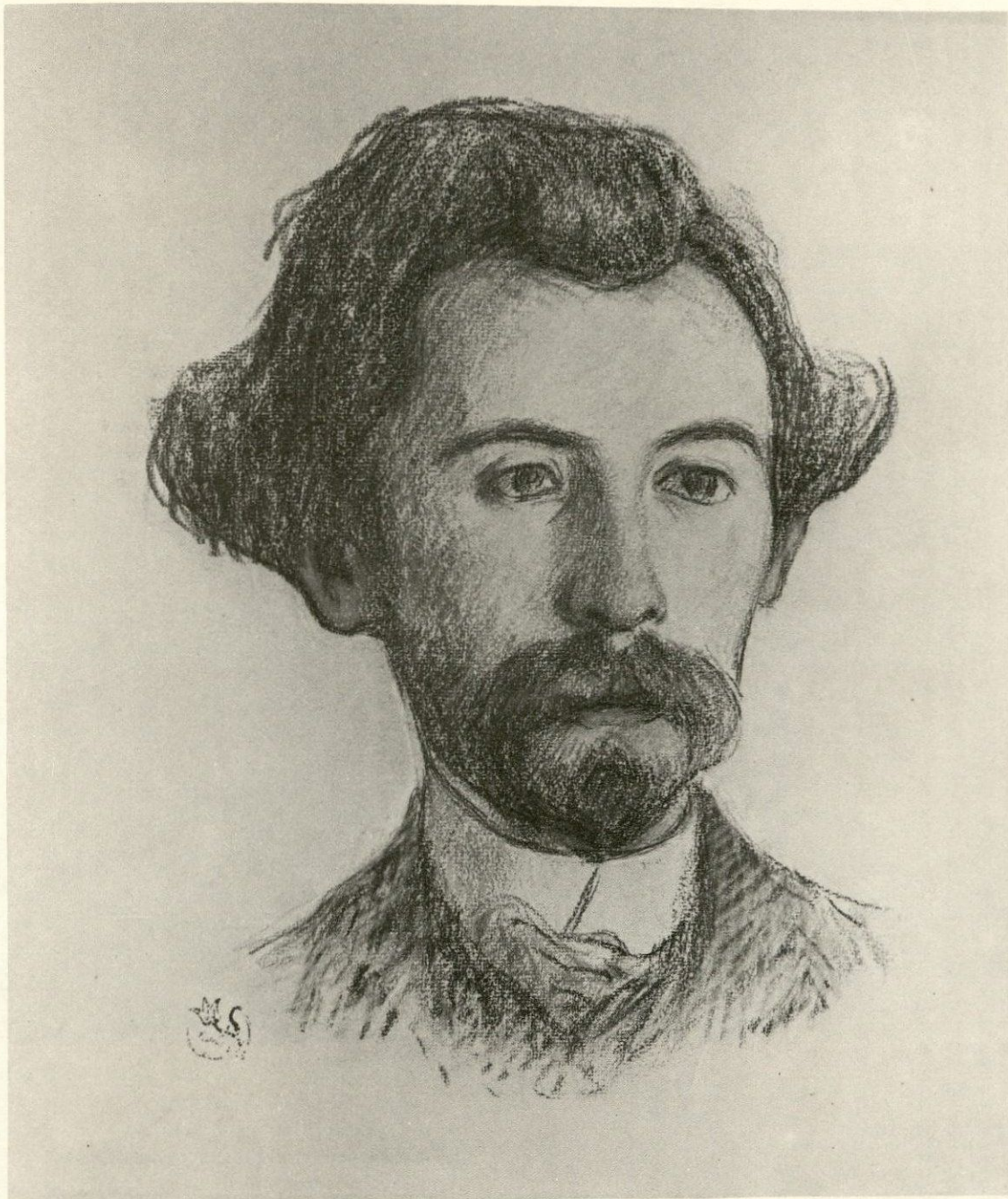


fig. 18

*Portrait of Emile Bernard, c. 1889*  
Colored chalks (15½ x 13¼)  
Arthur G. Altschul

Provenance: Georges Martin du Nord, Paris

Exhibitions: Galerie Berri-Raspail, Paris, 1944; cat. no. 6  
Galerie Selection, Tunisia  
Winkel and Magnussen, Copenhagen  
Gauguin og hans Venner, 1956; cat. no. 109  
Galerie Mons, Paris  
Le Groupe de Pont-Aven, 1962





(detail) fig. 19





fig. 20

*Male Portrait*, c. 1894

Colored chalks on cream-coloured paper  
( $12\frac{7}{16} \times 18\frac{15}{16}$ )

Fogg Art Museum, Harvard University,  
Cambridge, Mass.

Provenance: Hirschl and Adler Galleries

Exhibition: Norman MacKenzie Art Gallery, Univ. of Regina  
*Claude-Emile Schuffenecker and the School of Pont-  
Aven*, 1977; cat. no. 4.

This portrait is probably a study for, and uses the same model as, the elaborate pastel done by Schuffenecker for the cover of *L'Eclair*, *journal politique indépendant* published in Paris. (see fig. 19). The figure of the writer, symbolic and stylized, is not intended to be a specific personage but rather the Writer encouraged by his muse and isolated from the distractions of the city.





fig. 21

*Self-Portrait*, c. 1890  
Pencil and pastel (11½ x 9)  
Arthur G. Altschul

Provenance: Galerie Les Deux-Iles, Paris

Exhibition: Galerie Les Deux-Iles, Paris  
*Emile Schuffenecker*, May 9-June 8, 1963

Literature: Monneret, p. 232.  
(See Jaworska, p. 51, and Hirschl & Adler's 1958  
*Schuffenecker* exh. cat. for similar self-portraits)





fig. 22

Portrait of Mme Schuffenecker, c. 1880  
Pencil (9 $\frac{3}{8}$  x 7)  
Private Collection

Provenance: Stefanie Maison, London  
Spencer A. Samuels, New York

This drawing was completed at about the same time as Schuffenecker's marriage to Louise.



fig. 23

Woman, Head Lowered, c. 1886  
Pencil (4 $\frac{1}{2}$  x 7 $\frac{1}{4}$ )  
Private Collection

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris

This is a study of Schuffenecker's wife Louise who is the most frequently recurring model in his drawings and pastels between 1880 and 1890.





fig. 24

*Young Girl Holding Cat*, c. 1888  
Charcoal (6¼ x 4¾)  
Joseph Gropper

Provenance: Galerie les Deux-Iles, Paris

This is a sketch of Schuffenecker's daughter Jeanne.





fig. 25

*Portrait of a young woman, c. 1888*  
Pastel (18<sup>5</sup>/<sub>8</sub> x 24<sup>9</sup>/<sub>16</sub>)  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist



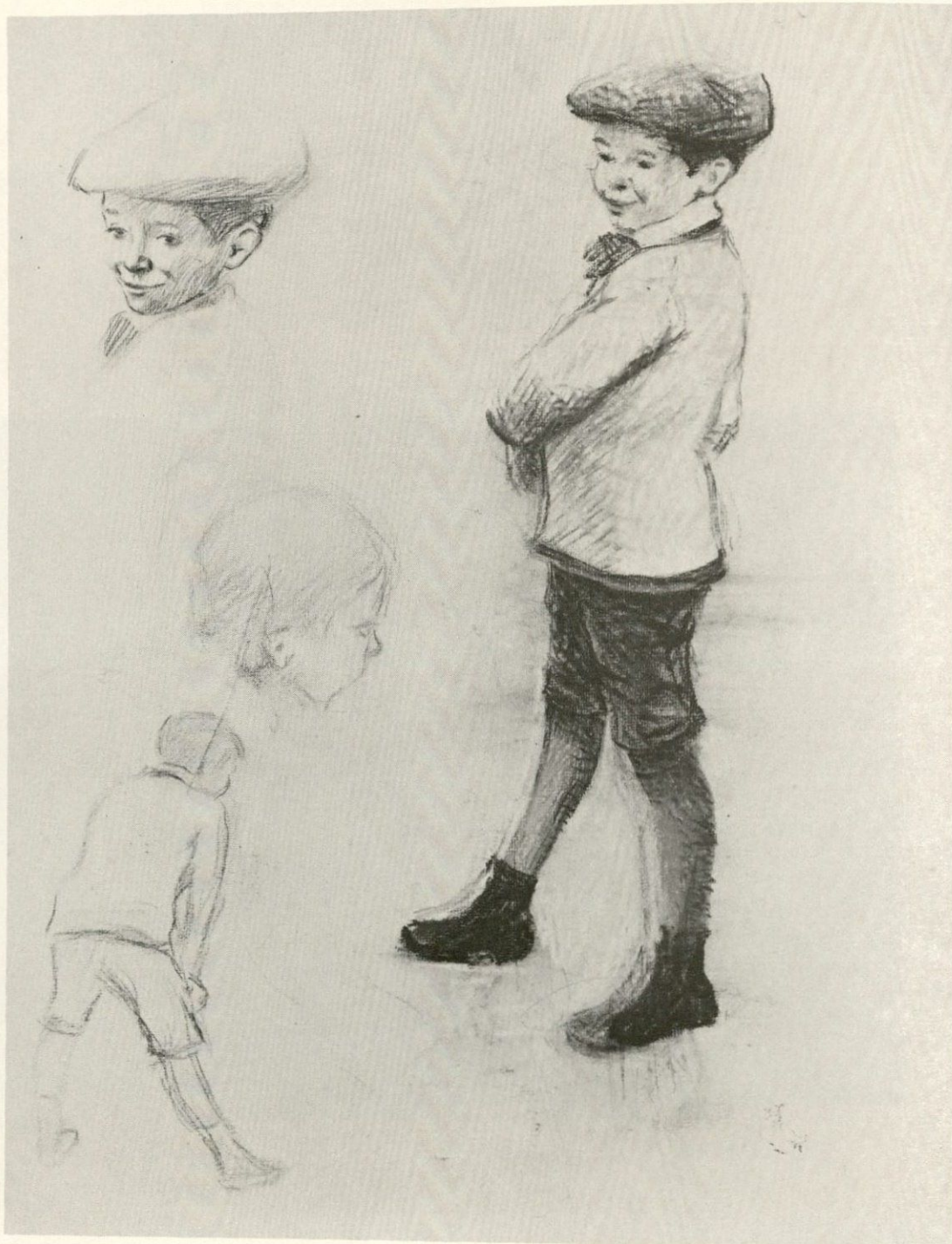


fig. 26

*Sketches of a Young Boy, c. 1885*  
Pastel (22 x 17)  
Mr. and Mrs. Herman E. Cooper

Provenance: Estate of the artist  
Hirschl and Adler Galleries





fig. 27

*Jeanne Schuffenecker at 13 years old, 1894*  
Pencil (8 $\frac{3}{4}$  x 6)  
Hammer Galleries, New York

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris



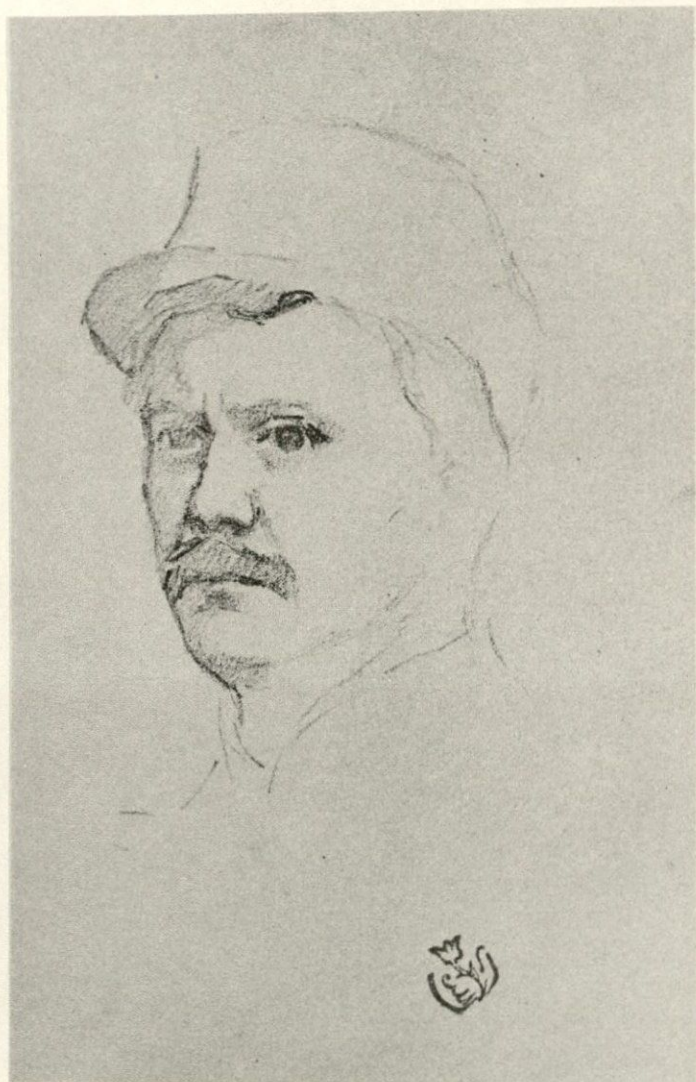


fig. 28

*Portrait of the Chef de Gare*, c. 1894

Pencil ( $6\frac{7}{16}$  x  $3\frac{15}{16}$ )

Private Collection, New York

Provenance: Colnaghi, London

A pastel version of this portrait, in profile, has recently been acquired by the University of Michigan Museum of Art in Ann Arbor. Schuffenecker contributed an oil portrait of the same *Chef de gare* to his 1896 exhibition at the Librairie de l'Art Indépendant (cat. no. 11).





fig. 29

*Seated Man, seen from behind*, c. 1890

Black crayon ( $5\frac{11}{16} \times 4\frac{5}{16}$ )

Mr. and Mrs. Cohen

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris

This is one of a group of portraits done of the Fontalirant family by Schuffenecker over the years of their long friendship. They are considered to be among the finest drawing series completed during Schuffenecker's career. The majority of these portraits, particularly Mme Fontalirant and her daughters, were recently added to the collection of the Cabinet des Dessins at the Louvre. This is one of the few drawings that shows M. Fontalirant alone.





fig. 30

*Portrait of Paul Gauguin*, c. 1896  
Black crayon on white paper (14 $\frac{3}{4}$  x 11 $\frac{1}{2}$ )  
Museum of Art, Rhode Island School of Design,  
Providence, R.I.

Provenance: Stephen Higgons, Paris

Exhibitions: Norman Mackenzie Art Gallery, Univ. of Regina  
*Claude-Emile Schuffenecker and the School of Pont-Aven*, Sept. 29-Nov. 13 1977; cat. no. 3, repr. p. 11.  
Museum of Art, Univ. of Michigan, Ann Arbor  
*A Generation of Draughtsman*,  
April 22-May 29, 1962.

Tate Gallery, London  
*Gauguin and the Pont-Aven Group*,  
Jan. 7-Feb. 13, 1966;  
Kunsthaus, Zürich Mar. 5-Apr. 11, 1966.

Literature: Deverin, *Les Marges*, p. 14  
*Museum Notes*, May 1960, cover illus.

This drawing by Schuffenecker was done for the cover of the weekly 4-page review *Les Hommes d'Aujourd'hui*, no. 440, which was devoted to Gauguin; the essay was written by Charles Morice. Reacting negatively to Schuffenecker's portrait of him, Gauguin commented on Schuffenecker's simplistic interpretation — throwing together a crucifix and some flames hardly sufficed, according to Gauguin, to convey the sense of the symbolist movement (*Lettres de Paul Gauguin à Daniel de Monfried*, p. 104).





fig. 31

*Bearded Man Playing Mandolin*, c. 1890

Charcoal (9¼ x 6)

Hirschl and Adler Galleries

Provenance: Jeanne Schuffenecker, Paris

Exhibition: Hirschl and Adler Galleries, New York  
*Emile Schuffenecker*, 17 Nov.-14 Dec. 1958;  
 cat. no. 37

In the 1978 National Gallery Edvard Munch catalog, Bente Torjusen refers to Gauguin's friendship with the musician William Molard after 1891 and mentioned Gauguin's virtuosity on the mandolin. The instrument occasionally figures in Gauguin's interior still-lives and woodcuts. The figure in this drawing is undoubtedly Gauguin at one of the soirées he attended while staying with Schuffenecker in Paris.





fig. 32

*Market Scene, Rue Boulard, c. 1884*  
 Charcoal (9¾ x 11)  
 Arthur G. Altschul

Provenance: Daniel Malingue, Galerie Agora, Paris

Exhibition: Galerie Berri-Raspail, Paris  
*Emile Schuffenecker, Peintures et Pastels*, 14 March-  
 5 April 1947; cat. no. 39.

This early drawing is an excellent example of Schuffenecker's gradual breaking free of the bonds of academicism. It is a scene of the daily market taking place in front of the Schuffenecker home at 29, Rue Boulard.



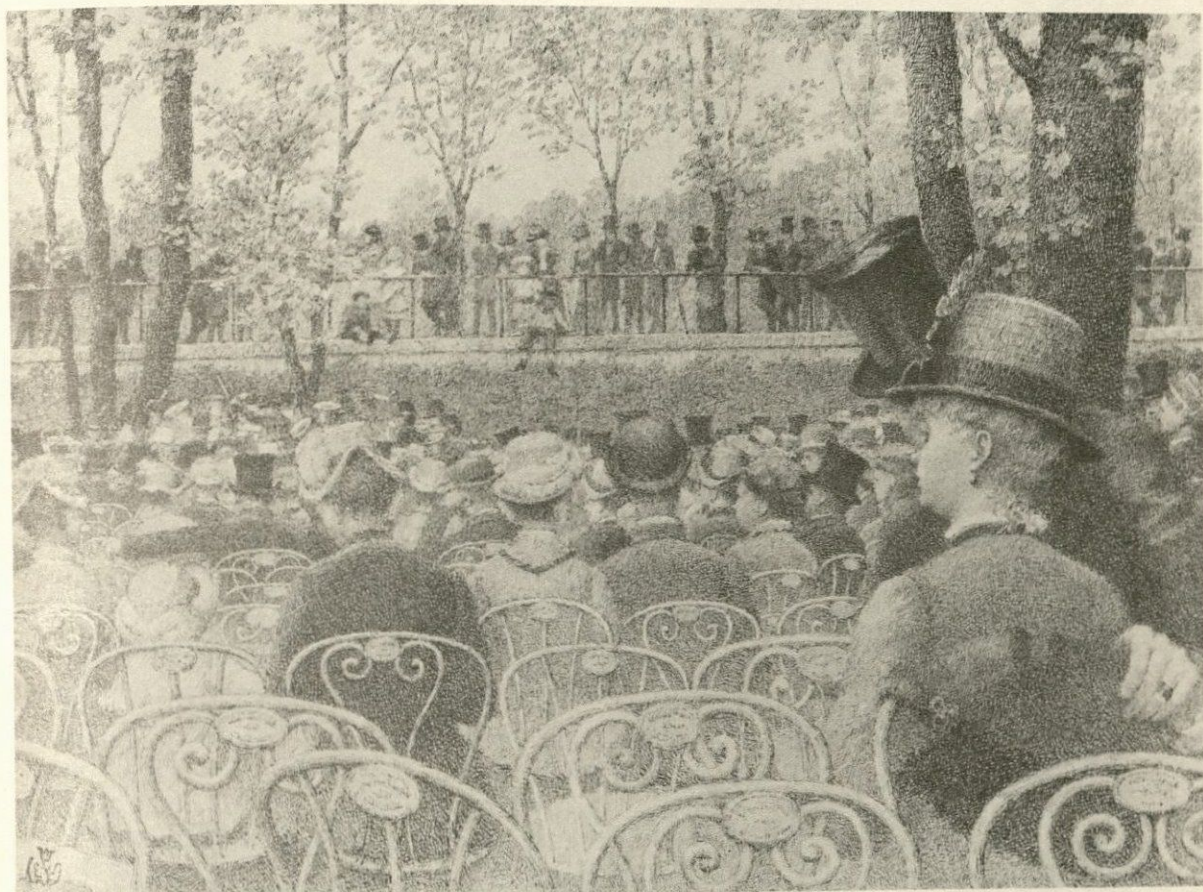


fig. 33

*Concert in the Park*, c. 1886  
 Pen and ink (9¼ x 12<sup>15</sup>/<sub>16</sub>)  
 Arthur G. Altschul

Provenance: Parke-Bernet Galleries, New York

Schuffenecker's complicated drawing of an audience attending a concert at the Tuileries is itself orchestrated in such a way as to produce a carefully balanced rhythm of curvilinear forms in a composition which owes much of its technical sophistication to the work of Seurat. *Concert in the Park* dates from the brief time of Schuffenecker's relationship with the Pointillists when he was most interested in the theories advanced by the creator of *The Bathers*. The couple in the foreground introduces an unexpectedly surrealistic element into this otherwise staid early work.





fig. 34

*Coach on the Boulevards*, c. 1884  
 Ink and pencil (12 x 9 $\frac{1}{8}$ )  
 Mr. and Mrs. S. Zeke Orlinsky, Columbia Md.

Provenance: M. Georges Blanch, Hotel des Ventes, Versailles  
 Private Collection, Paris  
 Hammer Galleries, New York

This pen and ink sketch is a preliminary version of the completed *Boulevard Arago* (see fig. 35) wherein Schuffenecker has made certain compositional modifications. The two works remain, however, essentially the same in style and treatment of subject matter.





fig. 35

Boulevard Arago, 1884  
 Charcoal and crayon (14 $\frac{1}{8}$  x 11 $\frac{7}{8}$ )  
 Arthur G. Altschul

Provenance: Jeanne Schuffenecker, Paris

Exhibition: Hirschl and Adler Galleries, New York  
 Emile Schuffenecker, 17 Nov. - 14 Dec. 1958;  
 cat. no. 22.



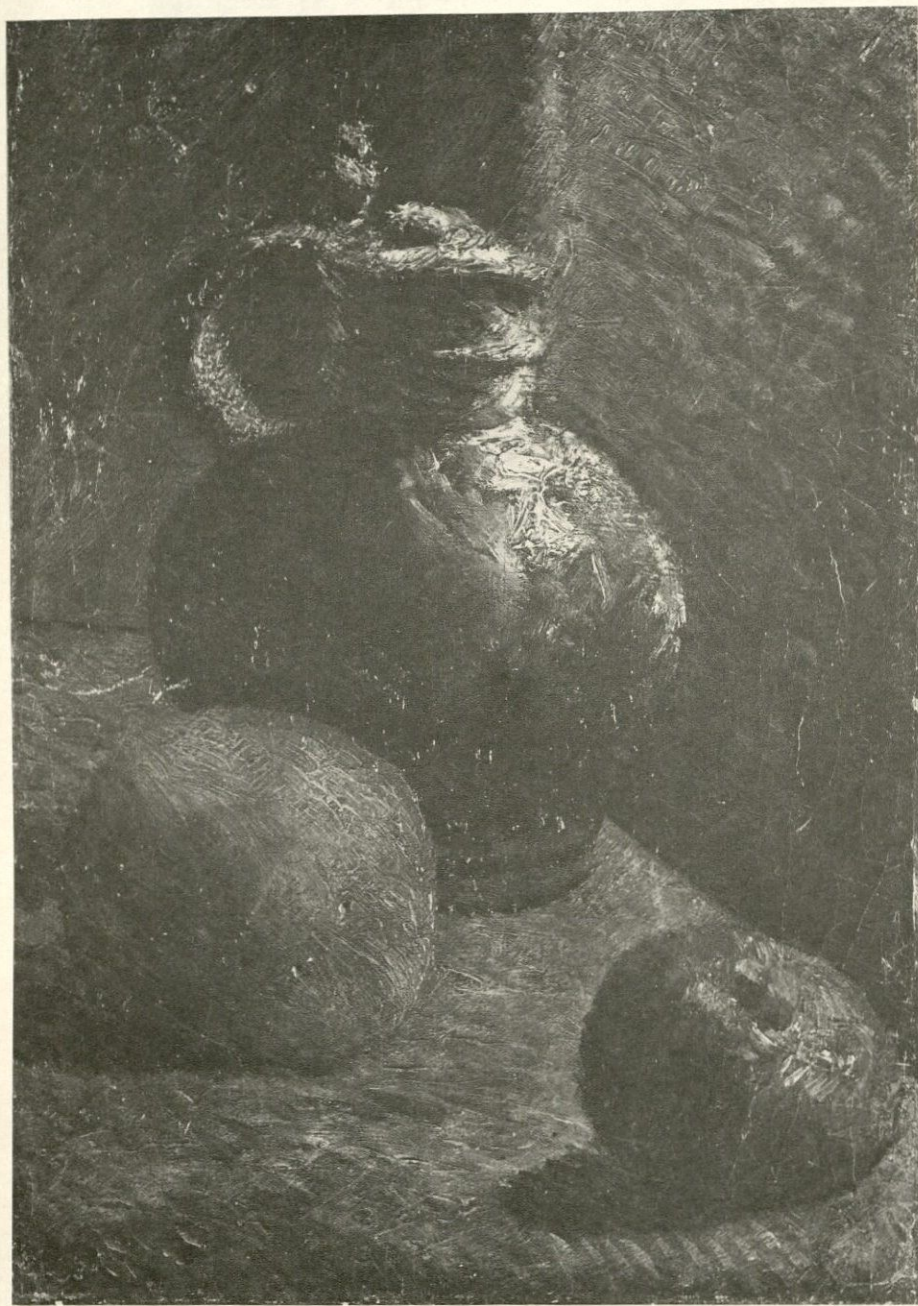


fig. 36

*Still-Life with Pitcher*, c. 1889  
Oil on canvas (13 x 9 1/8)  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist





fig. 37

*Flowers and Fruit*, 1880  
Oil on canvas (25<sup>9</sup>/<sub>16</sub> x 21<sup>1</sup>/<sub>4</sub>)  
Hammer Galleries, New York

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris

Exhibition: Salon des Artistes Français, 1881.

Literature: Monneret, p. 231.





fig. 38

*Seaweed-Gatherer*, c. 1888  
Black crayon (9 $\frac{7}{16}$  x 6 $\frac{1}{16}$  irreg.)  
Private Collection

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris

This drawing is one of many studies made by Schuffenecker prior to the completion of the 1889 charcoal drawing for the Volpini catalog.



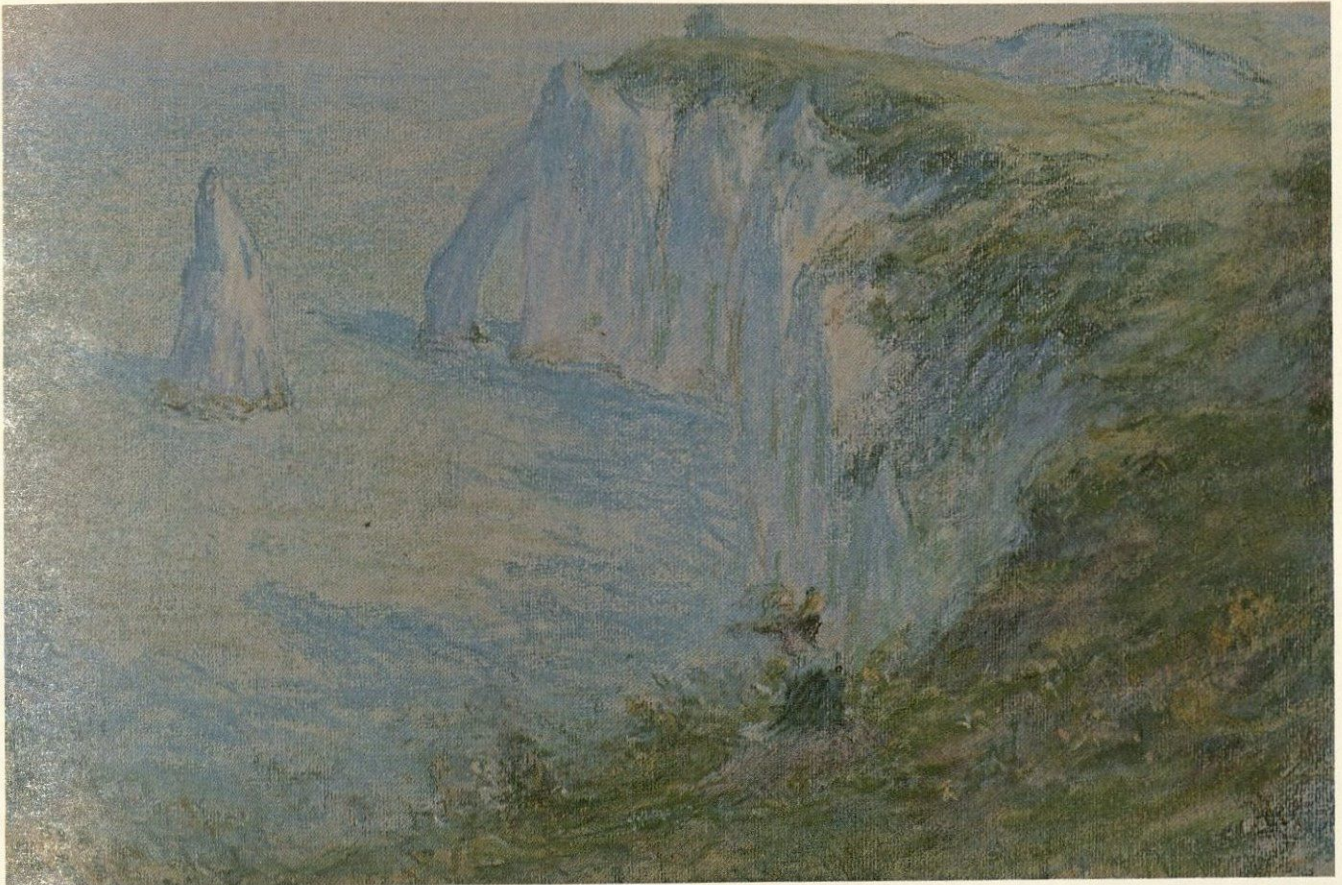


fig. 39

*The Normandy Coast, Etretat*, 1898  
 Pastel (18¾ x 12¼, irreg.)  
 Rachel Siegel

Provenance: Estate of the artist  
 Samuel Josefowitz, Lausanne

In his essay (Berri-Raspail exh. cat., 1944) on Schuffenecker's choice of subject matter, Gauthier comments on the artist's constant return to one leitmotif in particular: "Pure impressionist, he thought and he showed that the *aiguille* at Etretat, for example, taking advantage of the infinite play of light and the changing aspects with which that light adorned the rock formation, could summon up a world of sensations capable of providing the painter, throughout his entire life, work and delight."



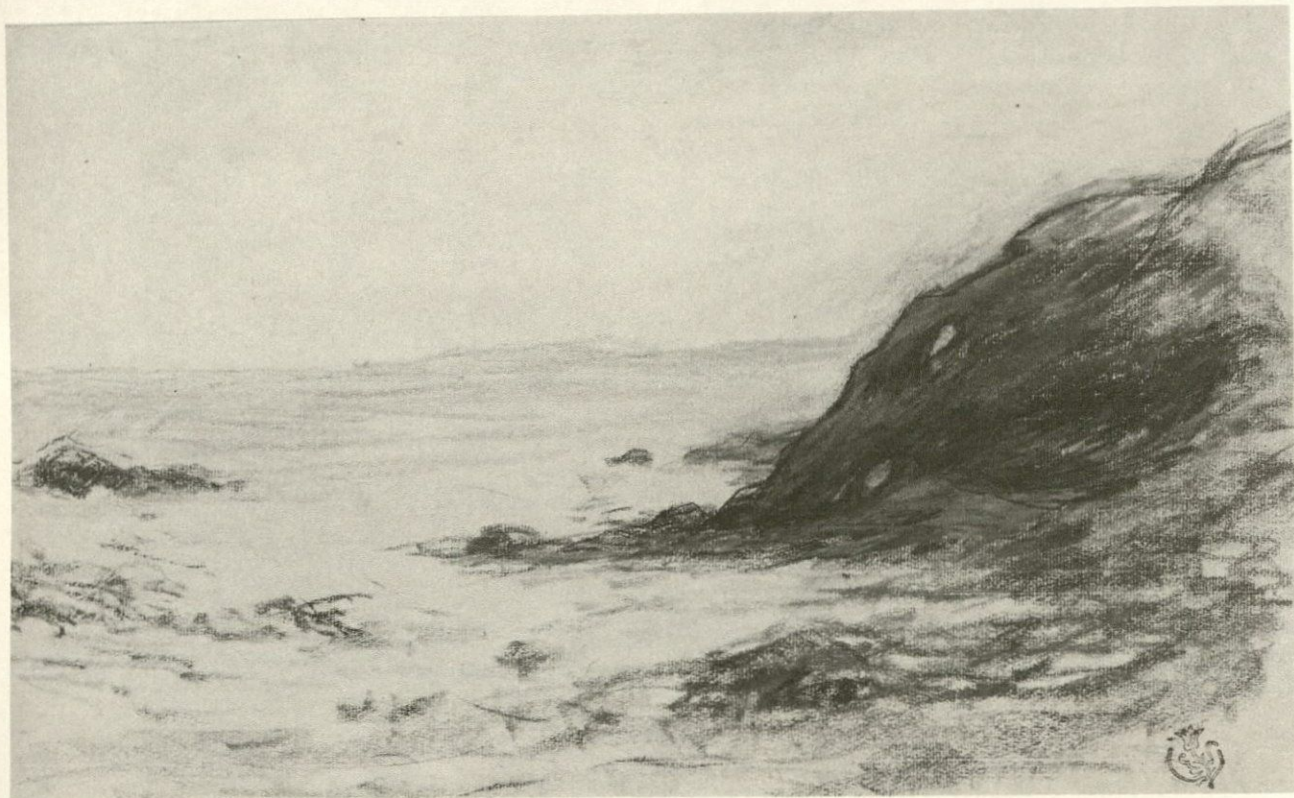


fig. 40

*Coastal Scene*, c. 1893  
Pastel (11 $\frac{3}{4}$  x 18 $\frac{3}{4}$ )  
Hirschl and Adler Galleries

Provenance: Jeanne Schuffenecker, Paris



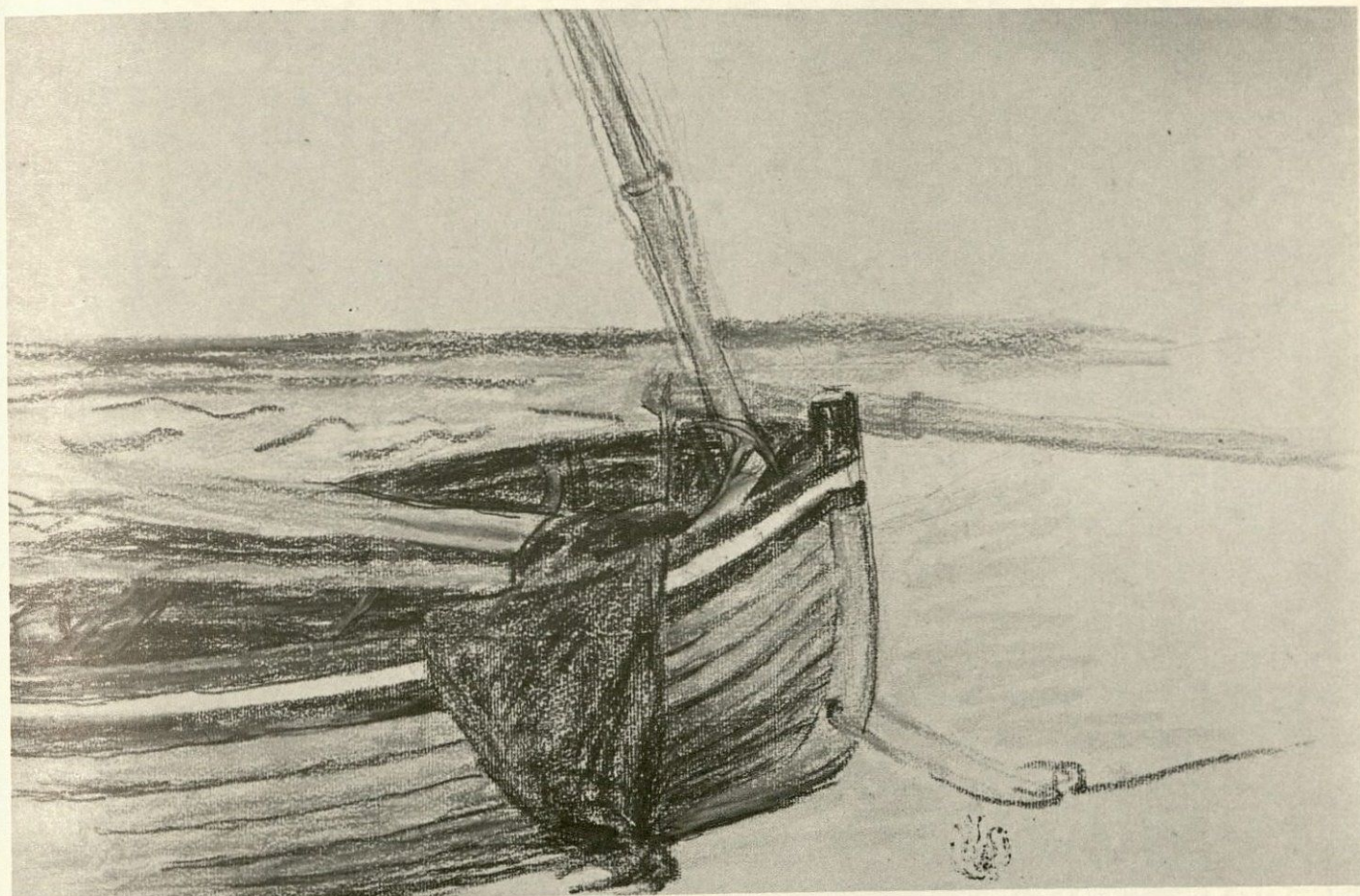


fig. 41

*Beached Boat*, c. 1887

Pastel ( $11\frac{5}{8} \times 17\frac{5}{8}$ )

Mr. and Mrs. Ivan Albright, Woodstock, Vt.

Provenance: Joseph Faulkner, Main Street Galleries, Chicago

This is another version of Schuffenecker's pastel in the museum at Brest showing a boat, with mast and sail, in the same intense ultramarine and viridian. It is most likely along the Breton seacoast, near Concarneau, that both works were done.





fig. 42

*Study for On the Farm*  
(Two sketches of a girl), c. 1878  
Charcoal (19 x 24½)  
Hirschl and Adler Galleries

Provenance: Jeanne Schuffenecker, Paris

The choice of Albine and Desirée as subjects for Schuffenecker's drawing is one which lends itself particularly well to the type of imagery which, at this point in Schuffenecker's career, is latent but which will emerge, fully developed, after 1890. Albine's suicide in the third book of *La Tentation de l'Abbé Mouret*, takes the form of what Zola has called "une volupté dernière" – the intoxicating perfume of roses, carnations, hyacinths, lilies, heliotropes, violets, embaumed, finally, by lemon mint, verveine and fennel leaves, suffocates Albine. Responding to each species' heady offering, Albine succumbs as if in one vast, final *correspondance à la Baudelaire*, to the symphony which is the harbinger of her death. When La Rochefoucauld describes the mystical place envisaged by Schuffenecker in his Buddhist imagery of 15 years later, it is not unlike the space in which

Albine loved and died so exquisitely: "It is not the Catholic paradise with its golden splendors, its extraordinary pomp, rendered by the artists of centuries gone by. Here, no incense-burners releasing puffs of scented smoke, but flowers, simple flowers, throbbing with invisible, unknown perfumes. Here, no organ noise, none of that celestial music, coming from disproportionately elongated trumpets, or bizarre lyre-shaped instruments; but the rustling of a breeze" (*Le Coeur*, p. 6).

In Zola's plans for the characters in his novel, he explains how "Blanche [Albine's original name] becomes the important character [. . .] a strange young woman [. . .] a child who had seen civilisation in a youthful dream and who falls back into a half-wild state [. . .] I shall make her blond [. . .] with the air of a dressed-up Bohemian in the first part [. . .] In the second part, she must be adorable, slim, white as milk, with the freshness of springtime, her face somewhat long, one of those Renaissance virgins. In the third part, she will be more decided, a whole woman, energetic, sobered, still beautiful [. . .] Desirée takes care of the barnyard. A fine, calm brute. Matter which is never awakened. As opposed to Blanche. She laughs with a robust and innocent laugh in the midst of the drama. She is the earth" (pp. 419-20).





fig. 43

*At the Farm* c. 1878  
Charcoal and ink (12½ x 9¼)  
Hammer Galleries, New York

Provenance: Private Collection, Vaduz, Liechtenstein

This drawing was inspired by a scene from Zola's *La Tentation de l'Abbé Mouret* (1875) and is taken from the Third Book, chapter VII. Desirée, sister of the Abbé, and Albine, Abbé Mouret's idealized mistress whose very sexuality becomes his nemesis, are shown to-

gether: "Albine shuddered. She got up in order to run to that beloved voice, whose caress she recognized, when its sound appeared to fly away, muffled by the door, which had closed again. Then she sat down again, seemed to wait, her hands pressed against each other, given over entirely to the burning thought in the depths of her light eyes. Desirée, lying at her feet, was watching her with a naive admiration. — Oh! you are beautiful, she murmured. You look like a picture Serge had in his room. She was all white like you. She had full, wavy hair which floated about her neck. And she was showing her red heart, there, in the spot where I feel yours beating . . . You're not listening to me, you are sad"





fig. 44

*Landscape*, c. 1890  
Pastel ( $11\frac{13}{16}$  x 19)  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist





fig. 45

*Trees in Brittany*, c. 1886

Pastel (14 $\frac{3}{4}$  x 18 $\frac{5}{8}$ )

Coll. of the Norman Mackenzie Art Gallery,  
University of Regina, Canada

Provenance: Galerie les Deux-Iles, Paris

Exhibition: Norman Mackenzie Art Gallery, Univ. of Regina  
Claude-Emile Schuffenecker and the School of Pont-  
Aven, Sept. 29-Nov. 13, 1977; cat. no. 1, cover repr.





fig. 46

*Bathers*, c. 1892  
Pastel (23 $\frac{1}{4}$  x 18 $\frac{3}{4}$ )  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist



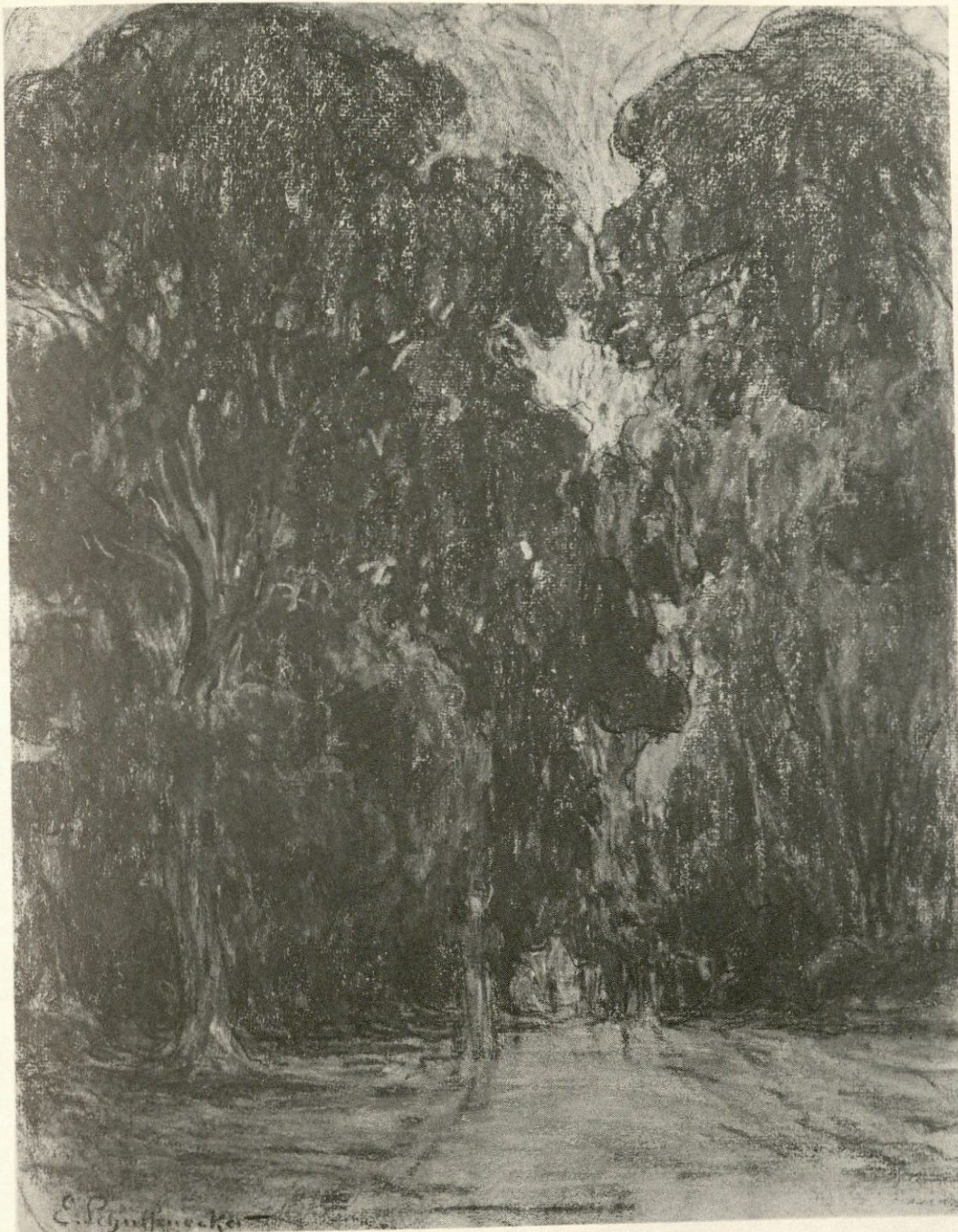


fig. 47

*Walk in the Park*, c. 1889  
Pastel (21 x 17½)  
Mr. and Mrs. Herman E. Cooper

Provenance: Estate of the artist  
Hirsch and Adler Galleries

This densely wooded setting is most likely Vincennes or the Bois de Boulogne.





fig. 48

*Pool in the Forest*, c. 1890  
Pastel ( $14\frac{7}{8} \times 22\frac{5}{16}$ )  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist





fig. 49

*In Doctor Bonnejoy's Garden, 1894*  
 Pastel (14¼ x 20⅛)  
 Josefowitz Collection, Lausanne

Provenance: Estate of the artist

The property of Schuffenecker's spiritual companion in his later years was not far from Paris, in Chars-en-Vexin. Schuffenecker did a portrait of Bonnejoy for the cover of *Les Hommes d'Aujourd'hui*, no. 427, in which the Doctor's right hand points to a Greek temple in whose central frieze is inscribed the capital letter T for Theosophy.





fig. 50

*Houses in a Garden*, c. 1894  
Pastel (24<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>8</sub>)  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist





fig. 51

*Evening Landscape*, c. 1895  
 Oil on canvas (15<sup>3</sup>/<sub>8</sub> x 21<sup>7</sup>/<sub>8</sub>)  
 Hammer Galleries, New York

Provenance: Jeanne Schuffenecker, Paris  
 Jacques Fouquet, Paris

Exhibition: Société de Peinture de Pont-Aven  
 Hotel de Ville, 17 June-12 Sept. 1971  
*Autour de Gauguin*, cat. no. 45.





fig. 52

*Landscape study, Ile-de-France, c. 1890*  
Pastel (5 x 8, irreg.)  
Private Collection

Provenance: Jeanne Schuffenecker, Paris  
Jacques Fouquet, Paris





fig. 53

*Village, Ile-de-France, c. 1900*

Pastel (16½ x 22¼)

Mr. and Mrs. Ivan Albright, Woodstock, Vt.

Provenance: Estate of the artist

Hammer Galleries, New York

Joseph Faulkner, Main Street Galleries, Chicago

Exhibitions: Galerie Kléber, Paris

*Gauguin et ses amis*, 1949; cat. no. 97

Galleries Berri-Raspail, Paris

*Emile Schuffenecker: Peintures et Pastels*,  
14 March-5 April 1947; cat. no. 26.





fig. 54

*At River's Edge*, c. 1888  
 Pastel (12<sup>3</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>8</sub>)  
 Wadsworth Atheneum, Hartford,  
 Gift of Samuel Josefowitz

Provenance: Estate of the artist  
 Samuel Josefowitz, Lausanne

Exhibitions: Norman Mackenzie Art Gallery, Univ. of Regina  
*Claude-Emile Schuffenecker and the School of Pont-  
 Aven*, Sept. 29-Nov. 13, 1977; cat. no. 8.  
 Galerie Berri-Raspail  
*Un Méconnu: Emile Schuffenecker*, 1944;  
 cat. no. 4, repr.

The work, of which many versions exist, shows Louise Schuffenecker seated alongside the Seine, most likely just outside Paris where the young couple would frequently go on outings. The particular configuration of large trees overhanging the water in this pastel closely parallel the composition *Bouquet d'arbres rouges* by Schuffenecker in the museum at Brest.





fig. 55

Provenance: Galerie les Deux-Iles, Paris  
Gropper Gallery, Cambridge, Mass.

The scene for this drawing is most likely Bas-Meudon, not far from Schuffenecker's own studio near the forest. It is "one of those landscapes which seem to sing [their] silence" (*Le Matin*, p. 4).

*Barges on a river*, c. 1892  
Charcoal (9<sup>3</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>16</sub>)  
Creighton E. Gilbert



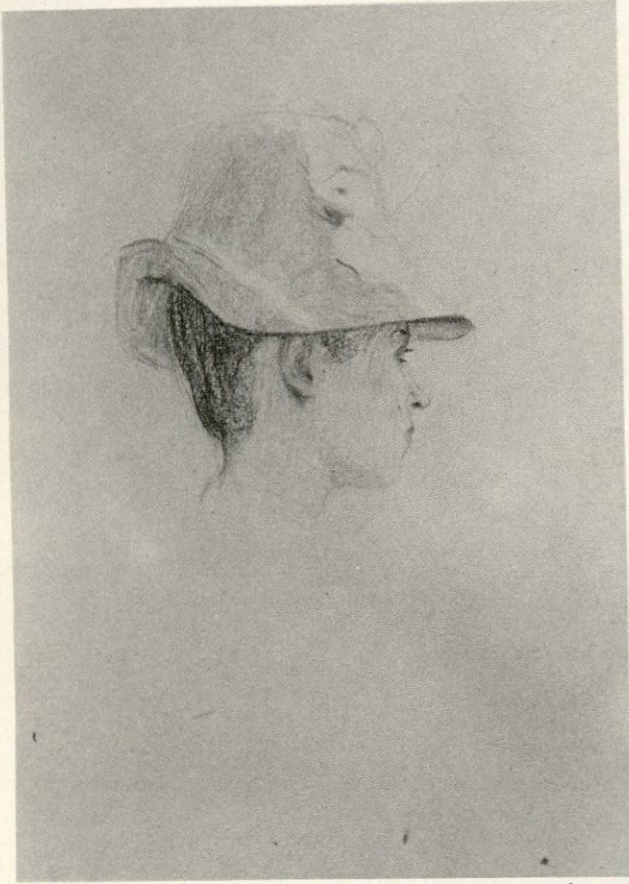


fig. 56

*Woman in hat*, c. 1888  
Pastel (15 $\frac{3}{4}$  x 11 $\frac{3}{4}$ )  
Josefowitz Collection, Lausanne

Provenance: Estate of the artist





fig. 57

*Woman, Bois de Boulogne, c. 1888*

Pastel (17 x 22<sup>5</sup>/<sub>8</sub>)

Wadsworth Atheneum, Hartford,  
Gift of Samuel Josefowitz

Provenance: Estate of the artist  
Samuel Josefowitz, Lausanne

Exhibition: Norman MacKenzie Art Gallery, Univ. of Regina  
*Claude-Emile Schuffenecker and the School of Pont-  
Aven*, Sept. 29-Nov. 13, 1977; cat. no. 6

The woman in this work is again Louise Schuffenecker. An excellent pastel detail for the head, positioned in exactly the same way, may be compared in the profile study (see fig. 56).





fig. 58

*Village Street*, c. 1892  
 Oil on canvas (24½ x 27¾)  
 Mr. and Mrs. Arthur Pastel, Los Angeles

Provenance: Private Collection, Liechtenstein  
 Hammer Galleries, New York

This painting, like several other major oils done during Schufenecker's symbolist years, is most likely situated in Meudon and shows the frequent leitmotif of his idealized, veiled woman, this time in the company of a small child.





fig. 59

*Street in Meudon, c. 1890*  
Oil on canvas (22½ x 12¾)  
Stuart Greenspan

Provenance: New York Collection

Exhibition: Berri-Raspail, Paris  
*Emile Schuffenecker: Peintures et Pastels*,  
14 March-5 April 1947; cat. no. 10.



Exhibition Catalog, 1896  
Lithographed (7½ x 5, folded)  
Robert Pincus-Witten

Provenance: Jeanne Schuffenecker  
Galerie les Deux-Iles, Paris

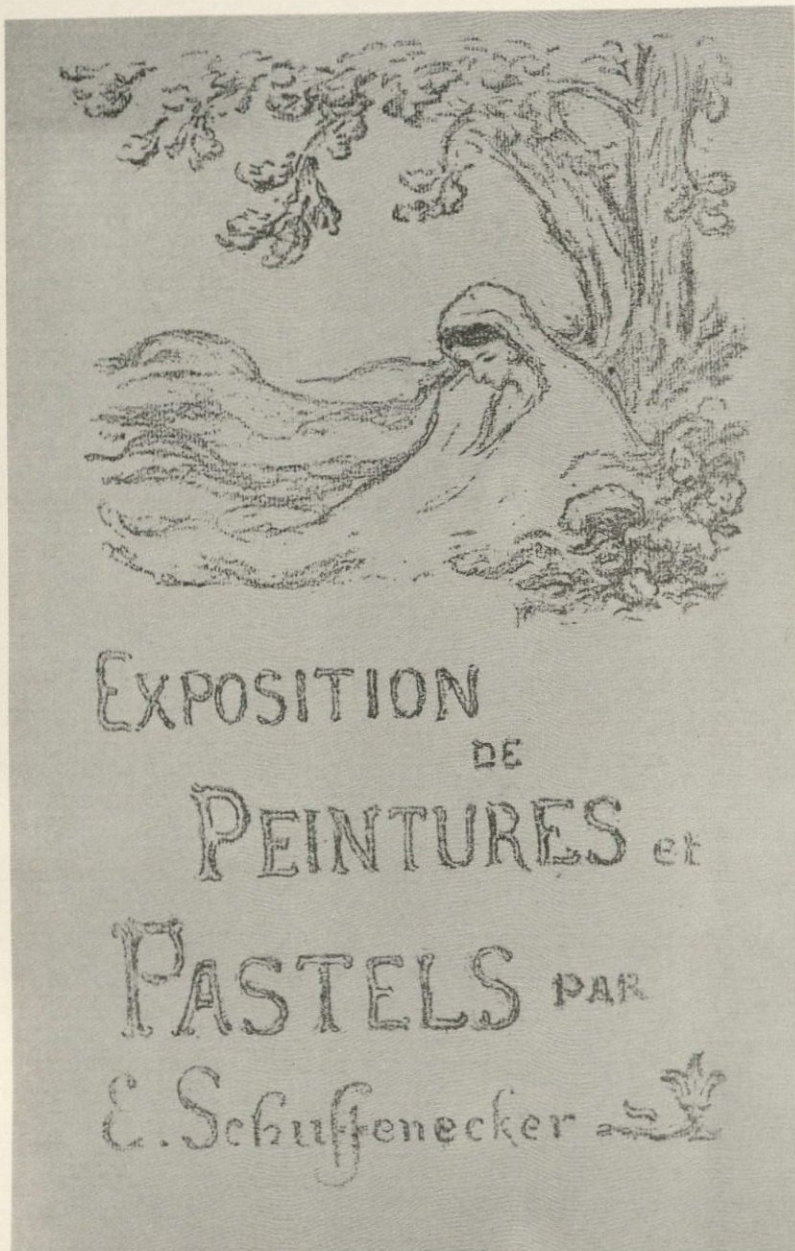


fig. 60

Provenance: Marilyn Pink Collection, Los Angeles ►

This is a fine example of Antoine de La Rochefoucauld's observation about Schuffenecker's work after 1890 which introduced mystic personages (such as prophets, wanderers, sages, oracles) in Ile-de-France settings: "We require, then, in order to be satisfied, an Art of continual probing, just barely sketched out in appearance, albeit complete, an Art with a non-material aspect, almost dim and yet beautiful, like our hopes; unreal and yet realizing planets dreamed in light of our future reincarnation, planets a hundred times more radiant than our own star, even when it is bathed in the springtime of that sun so joyful at rebirth" (*Le Coeur*, p. 6).





fig. 61

*Study for Mystic Landscape at Meudon*, c. 1890  
Charcoal (9½ x 7¼ irreg.)  
Yale University Art Gallery,  
Everett V. Meeks, B.A. 1901 Fund



*Le Lotus bleu* from *Ode à la Théosophie*, c. 1892-95  
Black crayon (24 $\frac{1}{4}$  x 18 $\frac{15}{16}$ )  
Coll. of the Norman Mackenzie Art Gallery,  
Univ. of Regina, Canada

Provenance: Galerie les Deux-Iles, Paris

Exhibitions: Picadilly Gallery, London  
*Les Salons de la Rose + Croix* 1892-1897, 1968.  
Norman MacKenzie Art Gallery, Univ. of Regina  
*Claude-Emile Schuffenecker and the School of Pont-  
Aven*, Sept. 29-Nov. 13, 1977; cat. no. 2, repr. p. 9.

*Le Lotus bleu*, the journal founded by Mme Helena Petrovna Blavatsky, was read avidly by all of Schuffenecker's students at the Lycée Michelet in Paris. His iconography in this drawing is taken directly from the writings of Blavatsky (1831-1891), the Russian occultist who was one of the founders of the Theosophical Movement with headquarters in Adyar, Madras. Schuffenecker's interest in her writings, which numbered nearly one thousand articles, pamphlets, and books, was such that the students in all his classes began reading her collected works as well: "Little by little, a small group of our friends became attached to this professor [Schuffenecker], who scarcely could be considered a university type. We commented on his discussions in class, his ideas on art and society. And, as he was completely taken by oriental and theosophical doctrines, we plunged into the *Blue Lotus* by Mme Blavatsky" (Deverin, *Les Marges*, p. 14).

Intended for use as the cover of the journal, one can easily identify in Schuffenecker's drawing the theosophical symbols: the circle, actually a serpent representing time and space, contains a white triangle — or wisdom concealed — and the black triangle, wisdom revealed; the ansated cross or Egyptian tau in the center (the central heart will reappear as the title of Antoine de La Rochefoucauld's journal *Le Coeur*, as will the serpent) represents man regenerated, life itself. The circle floating above the tau is intended to designate the golden seed of future glory (the neophyte becoming the initiate, the child turning into the adult); the twisted cross is likened to a turning mill of the gods, the Wheel of Law, the cycle of transformation. In its entirety, the emblem is the corporate seal of the Theosophical Society, based on a modified version designed from Blavatsky's own personal seal. The public seal was adopted in 1876. Once again the serpent appears, winding around the Capital T (for Theosophy), in the upper right, and it reappears, implicitly, in the arching tree branches whose movement echoes that of the sea waves below. The lotus, blooming at the near center of a rising sun, is repeated in Schuffenecker's own atelier stamp on the lower left of the drawing.



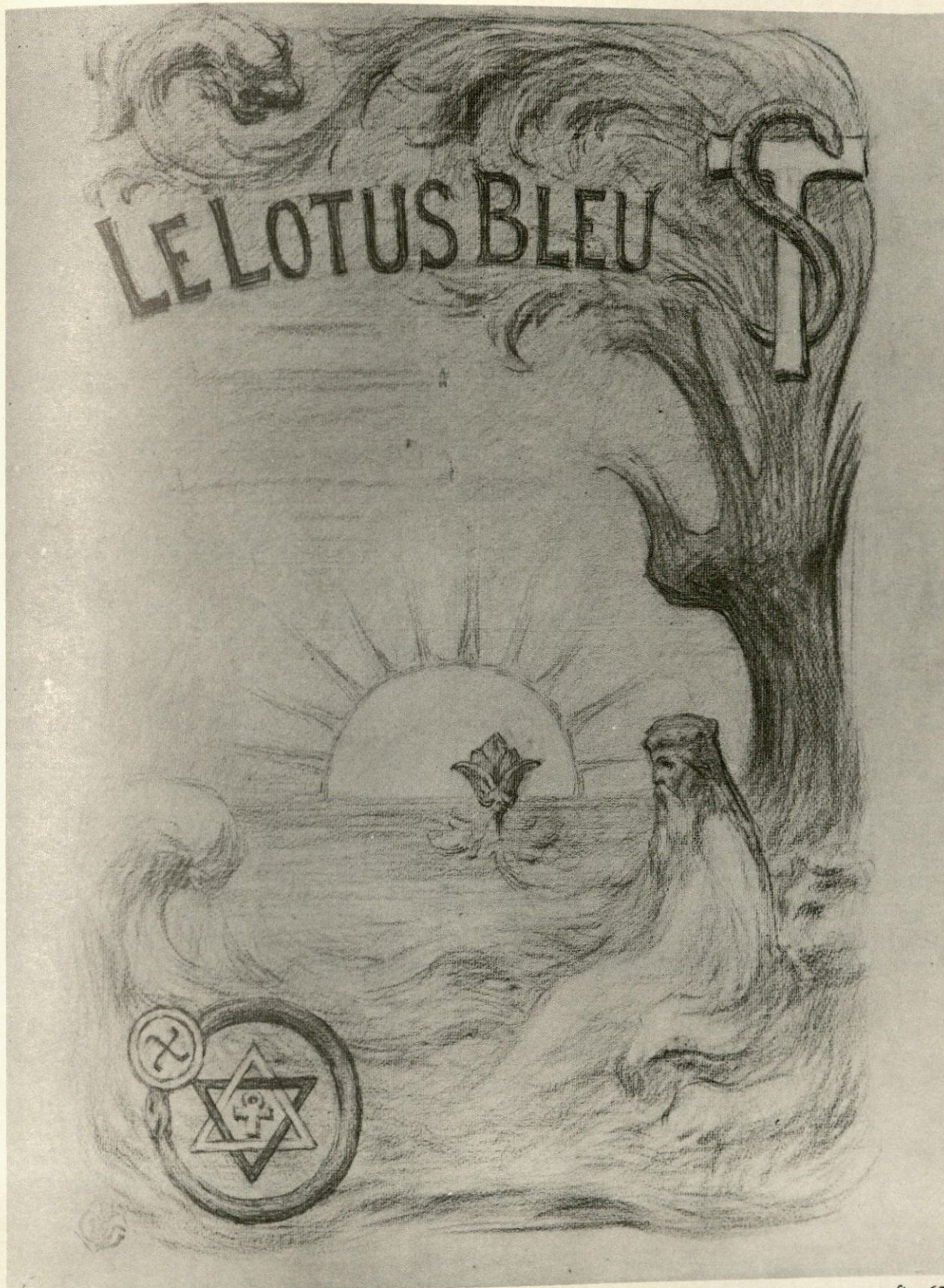


fig. 62



**GROUPE IMPRESSIONNISTE ET SYNTHÉTISTE**  
**CAFÉ DES ARTS**  
**VOLPINI, DIRECTEUR**  
**EXPOSITION UNIVERSELLE**  
**Champ-de-Mars, en face le Pavillon de la Presse**  
**EXPOSITION DE PEINTURES**  
**DE**

<b>Paul Gauguin</b>	<b>Émile Schuffenecker</b>	<b>Émile Bernard</b>
<b>Charles Laval</b>	<b>Louis Anquetin</b>	<b>Louis Roy</b>
<b>Léon Fauché</b>	<b>Daniel</b>	<b>Nemo</b>

Paris. Imp. E. WATELET, 55, Boulevard Edgar Quinet.

Affiche pour l'intérieur

fig. 63



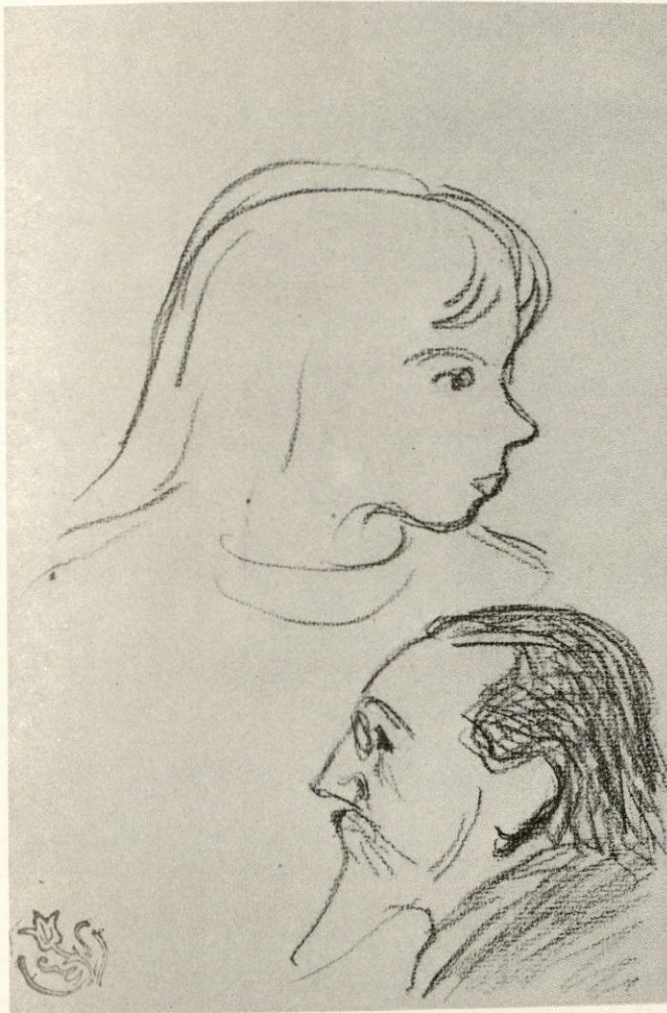


fig. 64

*Profile of young girl and man, c. 1888*  
 Charcoal (9½ x 6)  
 Joseph Gropper

Provenance: Galerie les Deux-Iles, Paris





fig. 65

*The Smoker, Study of Hand*, c. 1888  
Pastel (24 x 18½)  
Anonymous loan, Toronto Collection

Provenance: Estate of the artist  
Galerie René Drouet, Paris  
Hirschl and Adler Galleries





fig. 66

*Seated Breton Girl*, c. 1888  
Black chalk ( $6\frac{1}{16} \times 9\frac{3}{8}$ )  
Private Collection, New York

Provenance: Galerie les Deux-Iles, Paris  
Joseph Gropper Gallery, Cambridge, Mass.





fig. 67

*Woman Pushing Barrow*, c. 1888  
Charcoal (18½ x 12½)  
Hirschl and Adler Galleries

Provenance: Jeanne Schuffenecker, Paris

Schuffenecker refers frequently to his admiration for work of the simple Breton peasant women and portrayed them in the context of their daily labors; this vision was not particular to Schuffenecker however. He was impressed by the similar treatment of peasants at work in the fields in the drawings of Millet, in particular pieces like *Les Bûcheronnes*.



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Cliché des Musées Nationaux, Paris

Museum of Art, Rhode Island School of Design, Providence R.I.

eeva-inkeri photographers, New York

Fogg Art Museum, Harvard University, Cambridge, Mass.

Matthew Wysocki, Hanover, New Hampshire

Robert Wallace, Indianapolis, Indiana

Brigdens, Regina, Canada

Ron Vickers, Ltd., Toronto