

LE TT ER	WORDS+ MEANING
A	<p><b>Art Nouveau</b>  Scottish artist- Frances Macdonald Mcnair produces experimental designs across a range of media. In her piece "Sleep," she portrays thin, stylized figures within an otherworldly setting, reminiscent of dreamscapes. Her work exhibits some of the decorative traits of Art Nouveau, a movement that emerged parallelly with Symbolism.</p> <p>While both movements- Art Nouveau and Symbolism share some similarities in their emphasis on aesthetic beauty, sensory experiences, and a departure from traditional artistic conventions, Baudelaire's work is more closely aligned with Symbolism, it was not influenced by Art Nouveau. The themes and sensibilities of Symbolism, which Baudelaire played a crucial role in shaping, influenced the broader cultural and artistic milieu, including the Art Nouveau movement. Art Nouveau drew inspiration from various artistic and literary sources, and the Symbolist emphasis on the mysterious, dreamlike, and sensual aspects of art certainly contributed to the broader aesthetic trends that influenced Art Nouveau. However, Baudelaire's work is more directly associated with the Symbolist movement.</p>
B	<p><b>Boredom</b>  A feeling often explored in Baudelaire's work particularly in his exploration of modern urban life. Baudelaire's poems frequently conveyed the tedium and restlessness experienced in a rapidly changing, industrialized world. He captured the ennui of the time, and this sense of profound boredom was a central element in his portrayal of modernity.</p> <p><b>Beauty</b>  In Baudelaire's "Hymn to Beauty," he praises a beauty that he finds uncertain and writes, "O Beauty! Do you come from the heavens or from the abyss? Both infernal and divine, your gaze bestows both kindness and crimes." This demonstrates the contradictory, capricious, and unpredictable nature of beauty in Baudelaire's body of work. He seeks to find beauty in the real world, even in places where it is not conventionally associated, and questions whether this beauty benefits anyone.</p> <p>In his essay "The Painter of Modern Life" (1863), Baudelaire asserts that "beauty is always and inevitably of a double composition." This duality is evident throughout his collection "The Flowers of Evil." The two elements of beauty are described as "an eternal, unchanging element, the quality of which is exceedingly difficult to define" and "a relative, circumstantial element, influenced by factors such as age, fashion, morality, and emotions." Baudelaire's exploration of this dual nature of beauty is a recurring theme in his work.</p> <p><b>Bestiality</b>  At the time of Charles's, many intellectuals and artists in the early 1900s were dissatisfied with merely depicting women as unintelligent or emotionally shallow, viewing them as a hindrance that held back men's progress. Instead, they aimed to highlight that women possessed more perilous qualities. They believed that women, in their general characteristics and desires, shared a close connection with the animal world, and, worse a veritable connoisseur of bestiality.</p> <p>This means that individuals believed women were not only aligned with animalistic qualities but also that they were adept at or highly skilled in embracing or embodying these qualities. It's not a literal reference to sexual acts with animals, but rather a metaphorical way of</p>

	<p>suggesting that women were seen as having a strong connection to primal or instinctual aspects of human nature and could wield this connection in a powerful or influential way. This reflects the complex and often controversial views on gender and sexuality held by certain intellectuals and artists during that period.</p> <p>However, it's important to note that Baudelaire's work is nuanced, and he can't be reduced to a single perspective on women.</p> <p><b>Biblical reference</b></p> <p>Born in the same art period as Baudelaire, Paul Gauguin's painting- 'Vision of the Sermon' was described as 'the first defining Symbolist painting' by a critic in 1891. It illustrates a biblical story where Jacob wrestles with an angel. They are not seen physically but as a vision. The tree represents division between the real world and the interior space of the mind. Colour symbolism was seen in biblical references too, like flat forms and broad use of red emphasises on the unreal and dream- like image.</p>
C	<p><b>Coffee</b></p> <p>A common stimulant, part of urban life he depicted. Baudelaire often depicted the bustling atmosphere of these coffeehouses and their role in the fabric of urban life, reflecting the sensory experiences and sociability associated with them. Coffeehouses became hubs of creativity, and they featured prominently in Baudelaire's exploration of the bustling modern city.</p> <p><b>Christian Symbolism</b></p> <p>Religious references were not as prevalent in the Symbolist movement as they were in other art movements like the Renaissance or Baroque, but they were still present. Symbolist artists often used religious symbolism and themes in a more abstract or allegorical manner. Elements like crosses, halos, angels, and biblical figures were occasionally used to convey spiritual or moral themes. For example, Gustave Moreau's "The Apparition" features a biblical figure, and Odilon Redon used angelic imagery in some of his works.</p>
D	<p><b>Delirium</b></p> <p>a theme in Baudelaire's work. Baudelaire's poetry often explores altered states of consciousness and the idea of escaping the mundane through various means, including alcohol, drugs, and intense emotional experiences. Delirium can be seen as a way to transcend the everyday and experience heightened or altered states of mind. Baudelaire's use of delirium in his poetry reflects his fascination with the sensual important elements in the Symbolist movement.</p> <p><b>Death</b></p> <p>In Baudelaire's poem "Danse Macabre" (The Dance of Death) he personifies death as a prostitute at a dance finely dressed. In lines 13-16, "Her eyes, made of the void, are deep and black; / Her skull, coiffured in flowers down her neck, / Sways slackly on the column of her back, / O Charm of nothingness so madly decked! /"(197). It presents an enchanting portrayal of nothingness, lavishly adorned. Death is depicted as wearing a beautiful outfit and handkerchiefs, drawing the attention of men. However, it's important to note that Death isn't presented as an individual character with her own personality. Instead, she serves as a catalyst for eliciting emotions in others. Baudelaire's depiction of Death is more of a concept embodied in a dress, lacking an independent character. Her presence exists for the purpose of how men interpret her, reflecting societal pressures and anxieties like a mirror.</p>
E	<p><b>Emotions</b></p> <p>In contrast to direct representation, symbolism frequently sought to evoke feelings, moods, and ideas through abstraction and symbols. Baudelaire's investigation of emotions, whether in his poetry or as a source of inspiration for visual art, is consistent with the Symbolist</p>

	<p>movement's emphasis on using symbolism and suggestion to convey complex and frequently elusive feelings and thoughts. Both his written works and the larger Symbolist art movement demonstrate this.</p> <p><b>Evening twilight-</b> In his poetry, Baudelaire uses evening twilight as a metaphor for the transition from day to night, symbolizing the fleeting beauty of life and the impermanence of all things. The dusky atmosphere of twilight often evokes sensuality and desire, symbolizing forbidden pleasures and the intoxicating nature of desire. The transition Evening twilight can also evoke a sense of the sublime, hinting at the possibility of encountering the divine or spiritual in the twilight hours.</p>
F	<p><b>Father of Symbolism</b> Charles Baudelaire is recognized as a significant figure in the development of Symbolism, often referred to as the father of Symbolism. His work, particularly the collection of poems in "Les Fleurs du Mal," embodies many Symbolist characteristics, such as the use of symbolism and the exploration of complex and often dark themes.</p> <p>Baudelaire's portrayal of the ugliness, sensuality, and depravity of city life in his poetry had a profound influence on modernist writers like T. S. Eliot and Ezra Pound. He saw modernity as a complex and multifaceted concept, something that both contrasted with and complemented progress. His understanding of modernity as a blend of timeless art and the influence of new elements, including visual art, shaped his work and left a lasting impact on the development of modernist literature and art.</p> <p><b>Fragments</b> Symbolist artists and writers frequently employed fragmented and suggestive imagery, allowing the audience to piece together the meaning and experience a sense of mystery and depth. This fragmentation contributed to the movement's emphasis on symbolism, abstraction, and the exploration of the subconscious. In Symbolist visual art, you might find fragmented forms, dreamlike compositions, and enigmatic symbols that require interpretation. Writers, including Baudelaire, used fragmented and disjointed narratives or poetic structures to capture the ephemeral nature of experience and the complexity of human emotions. The use of fragments and the suggestion of meaning were key aspects of Symbolist art and literature, creating an aura of ambiguity and inviting the audience to engage with the work on a deeper, more introspective level.</p> <p><b>Fleurs du Mal</b> (Baudelaire's most famous work) Fleurs du Mal" (translated as "The Flowers of Evil") is indeed Charles Baudelaire's most famous and influential work. It's a groundbreaking collection of poetry first published in 1857. This collection of poems is emblematic of Baudelaire's Symbolist art and had a profound impact on French poetry and literature as a whole.</p> <p><b>Fin-de-siècle period (c. 1880-1900)</b> <b>(period of British literature, a moment of transition between the Victorian and Modern eras that resulted in an extraordinary cultural efflorescence)</b> The author Françoise Gaillard, in her work "Naked, but Hairy: Women and Misogyny in Fin De Siècle Representations," points out that during the fin-de-siècle period, there was a significant fascination with and interest in women. Women became the focus of studies in various fields, including medicine, psychology, and philosophy. This obsession with the feminine stemmed from a long history of stories and myths that portrayed women as dangerous figures with the power to harm or manipulate men. Gaillard mentions various historical and mythological examples, like Salome, Delilah, Cleopatra, and others, who were often depicted as using their supposed malevolent powers to harm men. This mystification and sometimes fear of women have deep roots in legends, myths, and religious texts that have perpetuated negative stereotypes about women. This movement provided impetus for Symbolism and Modernism.</p>

	<p><b>Femme Fatal</b></p> <p>Used in literature to symbolize male desires and moral failings. In the 19th century, female characters were often portrayed in a superficial and greedy manner, serving as plot devices and contrasting with the ideals of the past. Whether as a beautiful death or a deadly beauty, the *femme fatale* reflects broader societal tensions and changing attitudes towards female independence. These depictions can range from portraying women as supernatural destroyers to more subtle and nuanced representations. The recurring theme of women embodying death is significant, carrying societal implications.</p> <p>Authors have a penchant for combining beauty and death, with Edgar Allan Poe famously stating that the death of a beautiful woman is the most poetic subject. Baudelaire, influenced by Poe, likely noticed this sentiment and incorporated it into his own work.</p> <p><b>France</b></p> <p>Symbolism was indeed a significant artistic movement that extended its influence beyond France. Various artists in different countries embraced Symbolist principles and contributed to the development of this movement. Some notable Symbolist artists and their respective countries of origin include: Edvard Munch (Norway) works, such as "The Scream," Gustav Klimt (Austria) paintings, such as "The Kiss," James Ensor (Belgium) paintings, like "The Intrigue," James Whistler (United States): James Whistler, known for his famous "Whistler's Mother" painting, embraced the principles of Symbolism in his art</p> <p>In Scotland, several artists were associated with the Symbolist movement, including John Duncan, Cecile Walton, Margaret Macdonald Mackintosh, and Frances Macdonald MacNair. Their works often featured dreamlike and mystical qualities, as well as intricate designs and symbolism.</p>
G	<p><b>Gustatory</b></p> <p>Baudelaire's exploration of sensations extended to the realm of taste, and he often depicted the sensory experiences associated with food and drink in his poetry. He used gustatory descriptions to evoke sensual and sometimes decadent experiences, as part of his broader exploration of the senses and the sensual in urban life. In Charles Baudelaire's Symbolist art, the "gustatory" element relates to the use of taste and sensory experiences, particularly in his exploration of urban life, pleasure, and decadence.</p> <p><b>Gustave Moreau</b> (Symbolist painter influenced by Baudelaire)</p> <p><b>Greek mythology</b></p> <p>Gustave Moreau's painting "Hercules and the Lernaean Hydra" is a Symbolist masterpiece that goes beyond a simple depiction of the Greek mythology. It is often interpreted as symbolizing the triumph of virtue over vice, with Hercules representing human strength and morality conquering the multifaceted evil embodied by the Hydra. The painting can also be seen as an allegory for the struggle of the human psyche or the artist's quest to create meaningful art. In the Symbolist tradition, it may reflect the exploration of the supernatural and the depths of the subconscious. "Hercules and the Lernaean Hydra" exemplifies the complexity and depth of Symbolist art, where visual elements serve as vehicles for exploring profound philosophical and psychological themes.</p>
H	<p><b>Haste</b></p> <p>the rush of modern life he depicted. he often depicted the frenetic pace of modern urban life. Baudelaire's work is replete with explorations of the bustling, fast-paced, and often chaotic nature of the 19th-century city. This theme of haste serves as a commentary on the rapid transformations brought about by industrialization and urbanization. There is lot of involvement of urban chaos and Transcendence.</p>
I	<p><b>Irony</b></p> <p>a tool often used in Symbolist art. Irony was a means of conveying complex ideas and Symbolists sought to challenge established norms and question conventional wisdom. Irony was a potent instrument for this, as it allowed them to subvert and critique prevailing ideas and values. otions by juxtaposing contradictory or incongruous elements.</p>

	<p><b>Inspiration</b> find it in unexpected places. This often involves finding creative and intellectual stimulation in unexpected and unique places. Baudelaire was famous for finding inspiration in the most unlikely places, which contributed to the innovative and revolutionary nature of his work. Baudelaire's search for inspiration often took him into the realms of the unconscious and the mystical. His fascination with dreams, altered states and the unknown influenced his symbolic approach to art.</p> <p><b>Implicit</b> John William Waterhouse, the English Pre-Raphaelite and Neoclassical artist, is often associated with the Symbolist movement due to his choice of themes and artistic style. While Waterhouse himself was not a strict Symbolist, his works exhibit Symbolist qualities, and he was active during the late 19th and early 20th centuries when the Symbolist movement was prominent.</p> <p>He had a penchant for depicting beautiful and enigmatic women in dreamlike and ethereal settings. Some of his notable works that exhibit Symbolist elements include "The Lady of Shalott," "Hylas and the Nymphs," and "Circe Invidiosa."</p> <p>In these works, Waterhouse employed rich symbolism, intense emotional atmosphere, and a focus on the inner world and subconscious, all of which align with Symbolist principles. His art contributed to the broader aesthetic and thematic landscape of the Symbolist movement, and can be identified as an implicit Symbolist artist.</p> <p><b>Influence</b> Symbolism and Art Nouveau were closely related movements that emerged around the same time, and artists like Odilon Redon, Gustav Klimt, and Aubrey Beardsley were aware of and influenced by both styles. The two movements shared an interest in ornate and decorative elements, as well as a departure from naturalistic representation in favor of symbolism and suggestion.</p> <p><b>Impressionists</b> The Symbolists, a group of artists who emerged in the 1880s, were distinct from the Impressionists in several ways. While the Impressionists shared a common artistic style characterized by capturing fleeting moments of light and color, the Symbolists were a diverse group of artists with individual aesthetic goals. Instead of a unified style, they were connected by a shared sense of pessimism and a weariness of the perceived decadence in contemporary society.</p> <p>The Symbolists pursued a different artistic path. They sought to escape from the harsh realities of the world and used their art to express their personal dreams and visions. They did so by employing elements such as color, form, and composition to convey the depths of their inner thoughts and emotions. This focus on inner worlds and personal symbolism set the Symbolists apart from the more outward-focused Impressionists.</p>
J	<p><b>Journals</b> Journals played a significant role in Charles Baudelaire's life and art as a Symbolist artist. Baudelaire used journals to express his thoughts, record his observations, and develop his ideas. These journals were essential in understanding his creative process and the evolution of his work.</p> <p><b>Japonisme</b> (influence of Japanese art on Symbolism) Japonisme is the term used to describe the influence of Japanese art and culture on Western art, particularly during the 19th century. This influence had a significant impact on the Symbolist movement, including the works of Charles Baudelaire and other Symbolist artists. Symbolist artists were drawn to the simplicity, elegance, and harmony found in Japanese art.</p>

	<p><b>Jeanne Duval</b></p> <p>Charles Baudelaire and his lover, Jeanne Duval had a complex relationship. Baudelaire found deep creative inspiration in recalling the sensual pleasures of his childhood, particularly the time he spent with his mother. Duval, in many ways, helped him rekindle those memories and played a crucial role in inspiring his famous work, "Les Fleurs du Mal." However, their relationship was tumultuous, marked by frequent quarrels, financial strife, and Duval's infidelity. Despite the turmoil, Baudelaire couldn't let go of her, and even years after their separation, he still tried to help her financially. Jeanne Duval served as both a muse and a source of torment for Baudelaire, influencing the themes of his renowned poetry.</p> <p>As Baudelaire's great biographer, the late Dr. Enid Starkie, said of Duval:</p> <p><i>"No one is justified in judging her since Baudelaire was able to understand and forgive her. It is best to think of her as she had been in the days of her flaming youth, at the Hotel Lauzun, when she kindled the passion in him which is responsible for the magnificent cycle of sensual love poems"</i></p>
K	<p><b>Kiosks</b></p> <p>as symbols of urbanity and leisure, are relevant to Charles Baudelaire's Symbolism art. Baudelaire often depicted elements of urban life in his work, and kiosks were one of the many facets of the modern city that he explored, reflecting the vibrancy and transitory nature of urban life while adding layers of meaning and sensation to his poetry and prose.</p>
L	<p><b>Loneliness</b></p> <p>was indeed a common and recurring theme in Symbolist art, and it was one that Charles Baudelaire and other Symbolist artists often explored. Symbolist artists, including Baudelaire, found inspiration by exploring the profound feelings of isolation and disconnection that many individuals experience in the changing, urbanized world. . world of the 19th century. Solitude, in its symbolic context, is a way to delve deeper into the complexity of human experience.</p>
M	<p><b>Macabre</b> (dark and unsettling themes)</p> <p>The macabre, characterised by dark, unsettling, and often gruesome themes, is a theme and style frequently found in Symbolist art, including the works of Charles Baudelaire. The macabre served as a powerful means of exploring the shadowy and enigmatic aspects of human existence. Symbolist artists often delved into taboo subjects, such as death, decay, and the forbidden.</p> <p><b>Misogyny</b></p> <p>Charles Baudelaire's influence was significant among male intellectuals of the 19th and 20th centuries who resonated with his eloquent writing but also with his strong misogynistic views. His writings, as early as the 1850s, elevated the image of the male poet as a god-like figure. Baudelaire's enduring ambition was to transcend and rise above a world that, in his perspective, was populated by domineering wives and critical mothers. According to Dijkstra, Baudelaire served as a model for subsequent writers who sought to express their frustrations and hostilities toward women. These writers channelled Baudelaire's work to articulate their own feelings of discontent and animosity towards the female gender.</p> <p><b>Morning twilight</b></p> <p>His poems describe the atmosphere of a city awakening in the morning, highlighting the harshness of urban life and the resilience of its inhabitants. The phrase "cold loneliness of the city" sets the tone, indicating the harshness of the city. The phrase "poor is blowing on their fingers to stay warm" describes the people huddled together for warmth, emphasising their vulnerability. The imagery of warm chimneys smoking over hospitals suggests comfort and safety within the city, with the contrast between the cold outside and the warmth inside the buildings conveying a sense of refuge and care. The line "The sun at the end of the pond finally rises over the Seine" symbolises the arrival of a new day, likely in Paris, a city often associated with artists like Charles Baudelaire and Édouard Manet. The passage</p>

	<p>characterises the sunrise as an "old beaten worker rising up once again," highlighting the enduring nature of the morning's daily routine and the challenges it may present.</p>
N	<p><b>Night</b> (a recurring setting in his poems)  The night is a recurring and significant setting in Charles Baudelaire's poetry, and it's emblematic of his exploration of urban life and the human experience in the 19th century. Baudelaire often used the night to create an atmosphere of mystery and ambiguity in his poems. Under the cover of darkness, he delved into the hidden thoughts, desires, and fears of individuals.</p> <p><b>Nihilism</b> (existential themes in Symbolist literature)  Nihilism, often associated with existential themes, is a philosophical concept that suggests the meaninglessness of life and the rejection of traditional values and beliefs. While Symbolism in art and literature, including the works of Charles Baudelaire and other Symbolist artists, is known for its exploration of complex and often existential themes, it's important to note that Symbolism is not inherently nihilistic.</p> <p><b>Naturalism</b>  A later generation of painters who were equally rejecting Naturalism's conventions came to be associated with Symbolism. Realism and Impressionism were considered to be objective, quasi-scientific representations of the natural world, but symbolist painters thought that art should convey an emotion or concept. Returning to the personal expressivity advocated by the Romantics earlier in the nineteenth century, they believed that a work of art's symbolic significance or meaning resulted from the recreation of emotional experiences in the observer through colour, line, and arrangement. Symbolism in art is a synthesis of form and emotion, of reality and the inner subjectivity of the artist.</p> <p><b>Nature</b>  Baudelaire expresses: "Nature is ugly, and I prefer the monsters of my imagination to the triteness of actuality." (Baudelaire, 2008). he expresses a preference for the imaginative and sometimes dark world of his own creation over the mundane and often unattractive aspects of the natural world. He believes that a true poet should depend on their imagination to shape the world rather than relying on concepts like divine providence, objective truth, or moral standards. Baudelaire places great importance on the power of imagination as the force that organizes and gives meaning to the world, allowing artists to transcend the limitations of reality and delve into the depths of their own creative minds.</p>
O	<p><b>Opium</b> (Baudelaire's fascination with the drug)  Baudelaire's fascination with the drug, along with his exploration of its effects, led to some of his most iconic and controversial works. Baudelaire's use of opium was closely linked to his desire to explore the senses and emotions in a more profound and intense manner. The drug heightened his sensory experiences, making it a valuable tool in his artistic exploration.</p> <p><b>Olympia</b>  Both - Charles Baudelaire and Édouard Manet, both influential figures in 19th-century French art and culture, shared some similarities in their work and ideas, despite pursuing different art forms (poetry and painting). The artists aimed for a certain level of realism and honesty in their work. Baudelaire's poems often delved into the dark and gritty aspects of life, while Manet's paintings, such as "Olympia" presented subjects in a frank and unidealized manner.</p> <p>Manet depicted a naked, upper-class prostitute in his 1865 painting "Olympia" in the style of a goddess from the Renaissance. Olympia celebrated the beauty of a person who worked in a field that was mostly despised by society. Baudelaire used the exact same mindset when he talked about the city. He believed that the stark contrast between the capital's hidden slums and affluent neighbourhoods was something that</p>



	<p>should not be avoided. He did not wish to write about the heroic battles of the city's poor residents since he saw himself as one of them and did not consider their life to be deserving of sympathy.</p> <p><b>Origin</b> The Symbolist movement originated as a literary movement in France during the 1880s, a period marked by significant changes and upheavals across Europe. The term "Symbolism" first gained recognition in 1886 when the poet Jean Moréas published the 'Symbolist Manifesto' in the Parisian newspaper Le Figaro. Moréas used this manifesto to criticize naturalism, urging writers and artists to adopt a more evocative and suggestive approach when interpreting nature. Despite notable differences in the writing styles of prominent figures such as Charles Baudelaire, Paul Verlaine, Stéphane Mallarmé, and Arthur Rimbaud, they shared a common rejection of the prevailing literary conventions of their time. This rejection became a unifying characteristic of the Symbolist movement.</p>
P	<p><b>Perversion</b> (exploring the unconventional) Baudelaire and Symbolism as an artistic movement pushed the boundaries of what was acceptable and aimed to evoke ideological and emotional responses. This desire to explore the unconventional was one of the ways in which Symbolist artists sought to capture the complexities that other Symbolist artists were often concerned with: the forbidden, the taboos and unique things.</p> <p><b>Poe, Edgar Allan</b> (an important influence on Baudelaire) Edgar Allan Poe was indeed an important influence on Charles Baudelaire. Baudelaire admired and was greatly inspired by Poe's works, particularly his macabre and mysterious tales and poems</p> <p><b>Prostitution</b> Baudelaire often depicted women as prostitutes in his work, and this theme is evident in "The Metamorphoses of the Vampire." His poetry explores the perversion of sexual relationships and idealised notions of women, challenging traditional views of women as virtuous and pure highlighting 'questioning' element of the Symbolism art period.</p>
Q	<p><b>Questions</b> (provoked by his thought-provoking work) The thought-provoking nature of Charles Baudelaire's work indeed prompted a multitude of questions and discussions among readers and scholars. Baudelaire's exploration of the artist's place in a rapidly changing world prompted questions about the responsibilities and role of artists in society.</p> <p><b>Quest for Transcendence</b> (a central theme in Symbolist art) The quest for transcendence is indeed a central and recurring theme in Symbolist art, including the works of Charles Baudelaire and other Symbolist artists. Symbolism as a movement was deeply concerned with exploring the mystical, the transcendent, and the search for meaning beyond the material world</p>
R	<p><b>Repulsion</b> (provoking strong reactions) Symbolist art frequently challenged societal norms and values. It used elements that might be considered repulsive or shocking to challenge conventional ideas and provoke thought. Repulsion could be a means of subverting conventional aesthetics and expectations, encouraging the audience to question their preconceived notions of what is beautiful or acceptable in art.</p> <p><b>Routine</b> (Baudelaire's exploration of the mundane) Baudelaire took the everyday life of 19th-century Paris as a central subject of his poetry. He</p>



	<p>celebrated the mundane details of urban existence, portraying them with a keen and often sympathetic eye.</p>
S	<p><b>Sinister</b> (an undertone in much of his work)  The sinister quality in Baudelaire's work was a means of confronting the darker aspects of human nature, challenging moral and societal norms, and delving into the enigmatic and unsettling facets of existence. It contributed to the depth and complexity of his Symbolism art, making it thought-provoking and emotionally resonant.</p> <p><b>Sexual power</b>  Baudelaire's poetry illustrates that sexual attractiveness is a form of power that women could wield over men. It challenges the passive and submissive roles often ascribed to women during the Victorian era. In his poems, seduction is portrayed as a deliberate and sometimes manipulative act, illustrating that women could actively use their sexual allure to lead men astray.</p> <p>In Symbolism, many artists and writers examined the intricate interplay of desire and power that women had over men, such as -  Gustav Klimt (An Austrian Symbolist painter) renowned for ornate and highly decorative depictions of women, highlighting their sensuality and allure, as seen in "The Kiss" and "The Tree of Life"</p> <p>Félix Vallotton (a Swiss-born Symbolist artist), in his woodcut prints, "The Lie" explored themes of deception and seduction.</p> <p><b>Syncretism</b>  The painting "Jupiter and Semele" by Gustave Moreau primarily draws its inspiration from Greek mythology, particularly the story of Jupiter (the Roman equivalent of the Greek god Zeus) and Semele. This myth originates in Greek mythology and was later incorporated into Roman mythology.</p> <p>In this story, Jupiter, the supreme god, falls in love with Semele, a mortal woman, and impregnates her. Semele's request to see Jupiter in his true divine form leads to her demise, as the brilliance of Jupiter's divine nature is overwhelming, and she cannot endure it. Semele perishes, but her child, Dionysus (the god of wine and ecstasy), is saved and born prematurely.</p> <p>While the myth has its roots in Greek mythology, it became part of Roman mythology due to the identification of Roman deities with their Greek counterparts. Jupiter is the Roman equivalent of Zeus, and the story is essentially the same.</p> <p>Gustave Moreau's painting explores the themes of the divine, mortality, and the stark contrast between humans and gods, all of which are central elements in both Greek and Roman mythology. The references to Indian lotus and Egyptian scarab in the painting may symbolize the despotic nature of divine rulers and pharaohs, but the core mythological narrative is Greek/Roman in origin.</p> <p>Therefore, the reference in the painting is primarily to Greek mythology, which later influenced Roman mythology due to cultural and religious syncretism.</p> <p><b>Synthetism</b>  Although Charles was one of the precursors and early influencer of symbolism, artists who got inspired by him went further ahead and extended their understanding</p>

	<p>of symbolism in their own ways- creating their own individual identity. Paul Gauguin's Symbolism, as seen in works like "Vision of the Sermon," was unique because he sought to escape the modern, industrialized world by immersing himself in less industrialized and so-called "primitive" cultures. This approach differed from the more imaginary dream world often explored by his Symbolist predecessors.</p> <p>In "Vision of the Sermon," painted in 1888, Gauguin embraced a style known as Synthetism, which he developed in collaboration with Émile Bernard. This style aimed to synthesize abstracted forms with emotional and spiritual experiences. In the painting, Gauguin used heavily outlined, simplified shapes and vibrant color patches to symbolically convey the fervent religious devotion of simple Breton women.</p>
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T	<p><b>Taboos</b> (pushing societal boundaries)</p> <p>Symbolism regularly criticized conventional moral norms and societal hypocrisies. It challenged the established moral order by addressing taboo topics and ideas. The systematic examination of taboos was a defining characteristic of symbolism, demonstrating the movement's willingness to challenge conventional wisdom, elicit thought, and dig into the mysterious and uncomfortable parts of human experience.</p>
U	<p><b>Uncertainty</b> (often explored in Symbolist literature)</p> <p>Charles Baudelaire was one of several symbolist authors who frequently explored the ambiguities of the contemporary world, the complexity of the human mind, and the uncertainties of existence.</p>
V	<p><b>Voyages</b> (influence of travel and exploration)</p> <p>Symbolist literature frequently incorporated metaphorical journeys that explored the inner landscapes of the human mind and the complexities of the human psyche. These journeys were often filled with mystery and introspection.</p> <p><b>Vices</b> (the darker aspects of humanity)</p>
W	<p><b>Wit</b> (clever wordplay in his poetry)</p> <p>Baudelaire was renowned for his inventive and clever use of language, which gave his writing additional layers of meaning, ambiguity, and irony. In his poetry, Baudelaire regularly paired opposing concepts, words, or images. By generating tension and paradox, this strategy encouraged readers to interact with the contrasts and find the unspoken connections.</p> <p><b>Walter Benjamin</b> (critic who analyzed Baudelaire's work)</p> <p>Walter Benjamin's analysis of Baudelaire's work was groundbreaking in its interdisciplinary approach, blending literary criticism, philosophy, cultural history, and sociology. His exploration of the themes and concepts in Baudelaire's poetry shed light on the broader issues of modernity, urban life, and the changes in 19th-century society. Benjamin's work continues to be influential in the study of literature, cultural history, and critical theory.</p>

	<p><b>Where</b>  Paul Gauguin's quest for a lost paradise ultimately led him to the South Seas, where he expressed his artistic vision through paintings, prints, and sculptures filled with highly personal and esoteric imagery. This imagery intentionally defies a straightforward or definitive interpretation. Gauguin's most significant Symbolist work, the monumental painting "Where Do We Come From? What Are We? Where Are We Going?" (1897–98; Museum of Fine Arts, Boston), was described by him as transcending known symbols and explanatory attributes. Gauguin believed that relying on conventional symbols would turn the canvas into a somber reality, and the profound questions posed in the artwork would lose their poetic quality. This exemplifies the Symbolist approach of conveying complex and abstract ideas through art while avoiding easy explanations.</p> <p>Although Charles had influenced Gauguin's art, this painting "Where Do We Come From? What Are We? Where Are We Going?" was not directly inspired by Charles Baudelaire but was more influenced by Gauguin's personal exploration of spirituality and his quest for a lost paradise.</p>
X	<p><b>Xenophobe</b> (an exploration of foreignness)  In Symbolist literature, the exploration of foreignness was a means of celebrating the richness and diversity of the human experience. It contributed to the movement's complexity and depth, emphasizing the complexities of human existence and the allure of the unfamiliar, rather than promoting xenophobia or fear of the other. Symbolist literature often engaged with the concept of foreignness in a more complex and nuanced way</p> <p><b>Xenophobia</b> (exploring fear of the other)  Symbolist literature typically did not promote xenophobia, but instead, it embraced a cosmopolitan outlook and sought to delve into the enigmatic aspects of human existence. However, some Symbolist works may have indirectly engaged with the idea of xenophobia by challenging societal norms and biases.</p>
Y	<p><b>Yawn</b> (symbol of boredom and dissatisfaction)  The yawn, as a symbol of boredom and dissatisfaction, can be relevant to Symbolist literature, including the works of Charles Baudelaire. Symbolism often explored the inner world of emotions and psychological states, and the symbol of a yawn can be used to convey a sense of weariness, discontent, and the mundane</p> <p><b>Yggdrasil</b>  the mythological tree from Norse mythology, is not a common theme in Symbolism art. Symbolism was more often associated with themes from Greek and Roman mythology, biblical stories, and other allegorical or dreamlike subjects. However, some artists may have drawn inspiration from a variety of mythological sources, including Norse mythology but it's not a prominent or widely recognized symbol in this art movement.</p>
Z	<p><b>Zest</b> (a passionate approach to life)  Symbolist literature frequently concentrates on more cryptic and contemplative subjects, so the idea of zest, which denotes a passionate and enthusiastic approach to life, may not be a major theme. However, it's important to remember that the Symbolist movement did explore a variety of feelings and mental states, and some Symbolist works displayed a sense of passion and intensity.</p>

	<p><b>Zeitgeist</b> (capturing the spirit of the era in Symbolist art)</p> <p>A crucial part of Symbolist art is capturing the zeitgeist, or the spirit of the time. The late 19th century literary and artistic movement known as symbolism was greatly affected by the social and cultural transformations occurring at the period. Through their works, symbolist authors and artists aimed to capture and respond to the spirit of the time. The fast changes brought on by industrialization, urbanization, and modernity gave rise to symbolism. The difficulties and ambiguities of the late 19th century were a source of inspiration for symbolist artists.</p>
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