

THE MEN OF THE NINETIES

causes of this new attitude. First of all, in painting, the great French impressionists, with Manet and Monet leading them, the doctrine of plein air painting, and all the wonder of this new school of painting gave a new thrill to art. Then about 1885 the literary symbolists killed the Parnassian school of poetry, while at the same time there was a new *esplozione naturalistica*. Paris, always the city of light, was again fluting new melodies for the world. In the Rue de Rome, Stéphane Mallarmé received all the world of art and letters. To the Rue de Rome came Whistler, John Payne, George Moore, Oscar Wilde, and others. The French influence that swept over to England was as powerful as that which stirred artistic Germany, creating a German period of the nineties in the group of symbolists who, under Stefan George, issued the now famous *Blätter für die Kunst*. The Englishmen, indeed, who attended these soirées of the Rue de Rome did not come away empty-handed. Not only did their own work suffer an artistic change through this influence, but they handed it on to their successors. So directly and indirectly the great French painters and writers of the day influenced the art of England, creating the opportunity for a distinct secession from the