

Jan Toorop and the year 1892

by Robert Siebelhoff

Even though Jan Toorop (1858-1928) is to be regarded as one of the most important Dutch artists between Van Gogh and Mondriaan, virtually nothing has been published on him outside of the Dutch language. It is equally certain that this part Dutchman, part Javanese was most inventive and influential during the last decade of the nineteenth century. One is reminded of the series of magnificent Symbolist drawings now largely divided between the print-rooms of Amsterdam, The Hague and the Kröller-Müller Museum. Among these *The Three Brides*, primarily conceived and executed during 1892, is best known.[1]

In April of 1890 Toorop had returned from Brussels after an absence of eight years and he and his young British wife [2] settled in the isolated fishing village of Katwijk aan Zee to the west of Leiden. There followed a period of quiet, steady work and budding friendships with artists and writers resulting in a vivid exchange of ideas. All the while Toorop voiced the aims of *Les Vingt* among his compatriots, for in Brussels he had become (in 1884) the only Dutch member of this influential society and one of only three foreign members, the others being Rodin and Signac. Through its annual exhibitions *Les Vingt* had become the most important centre of modern European and American art of the time. Among its members James Ensor defended a national Belgian Style, while Théo van Rysselberghe and his friend Émile Verhaeren placed an increasing emphasis on young French artists. Georges Lemmen and Henry van de Velde renewed the applied arts under the influence of English examples. Notwithstanding such differences of attitude, close ties of friendship existed between the members of *Les Vingt* and Toorop and the latter was intent on propagating their ideas in the Netherlands.

The year 1892 saw Toorop's first concentrated efforts in this direction. Chosen President of the First Section (Fine Arts) of the *Haagsche Kunstkring* in December of 1891, he hoped to make this newly founded society the focal point for the *Nieuw Kunst*. He therefore proposed a series of exhibitions to draw

the attention of public and artists.

For some time now it has been accepted that 1892 is the decisive year in the development toward *Nieuwe Kunst*, the peculiar Dutch variant of *Art Nouveau* or *Jugendstil* in which Symbolist elements are predominant.[3]

During this year a changing of guards took place in the main centres of Amsterdam and The Hague. Particularly in the latter city, the increasing conflicts between the younger members of the *Haagsche Kunstkring* and the older artists of *Pulchri Studio* reached a climax. Although artists were often members of both societies, *Pulchri Studio* was the bulwark of the older Hague School Impressionists among whom Jozef Israëls, Anton Mauve and the three Maris brothers are best known.

In the previous decade writers of the *Tachtigers* group had set the example for a renewal in poetry. They included: Lodewijk van Deyssel, Frederik van Eeden, Herman Gorter, Willem Kloos and Albert Verwey. At this point the young Henriëtte van der Schalk should be regarded as a pupil of Verwey. Now the young artists and these writers increasingly befriended and influenced each other. This is shown by the friendship developing between the poet Albert Verwey and Toorop. Such links of mutual influence had not existed before. During 1892 the young artists and writers for the first time closed their ranks in a concentrated efforts to give a new direction to the artistic life of the country. Besides Toorop, the principal artists of the *Nieuwe Kunst* are Antoon Derkinderen, Richard Roland Holst and Johan Thorn Prikker. Jan Veth was perhaps more important as a writer and critic than as an artist. George Hendrik Breitner, Jacob van Looy and Willem Witsen belong to the group of young Amsterdam painters.

Returning to Jan Toorop's own specific efforts, three events in 1892 must be singled out: the exhibitions of Vincent van Gogh in May-June and of *Les Vingt* and the *Association pour l'art* in July-August (both were organized by Toorop himself) and finally the visit of Paul Verlaine during the first weeks of November in which Toorop had a large stake. All

three occasions brought young artists and writers together in an unusually close relationship.

Until now Toorop's organization of the first Van Gogh exhibition has attracted relatively little attention. Even now the 45 paintings and 44 drawings he had chosen have not been properly identified. In newspapers and letters the work of Van Gogh was juxtaposed with that of Toorop and Thorn Prikker and the discussions generated by it greatly contributed to the new spirit. Only later the exhibition at the Haagsche Kunstkring was overshadowed by a second Van Gogh exhibition which opened its doors at the Amsterdam Panorama Gebouw in December of the same year.

Much more is known of Toorop's exhibition of Les Vingt and the Association pour l'art. It introduced to the Dutch public the work of Lucien Pissarro, Redon, Seurat, Toulouse Lautrec, Henry van de Velde and others.[4] The excitement generated by these two exhibitions culminated in the visits of Paul Verlaine and Sâr Péladan which mobilized the entire young artistic community and, it must be admitted, many of its enemies. Verlaine himself has reported in detail about his visit to "Les états de sa Jeune Majesté Wilhelmina" in *Quinze Jours en Hollande — Lettres à un ami* (1893).

The actual unfolding of events in this important year remains largely unrecorded. It thus seemed imperative to present in an organized chronological fashion the historical facts obtained from letters, newspaper articles and other documents. The emphasis is on Toorop since during this period he must be regarded as the single most important link between the Netherlands, Belgium and France and 1892 can now be seen as the most important year of his early career.

Footnotes:

[1] See Robert Siebelhoff, "The three Brides, A drawing by Jan Toorop", *Nederlands Kunsthistorisch Jaarboek*, XXXVII (1976), pp. 211-261.

[2] Annie Josephine Hall was born in 1860 at Sligo, Ireland, of Scottish parents. She grew up at Croydon near London. Toorop's mother Maria Magdalena Cook was also of British descent. The extensive contacts of Toorop with the British Isles still remain to be explored. He was befriended with Whistler and actively supported his membership of Les Vingt. This did not succeed. Toorop also knew Alma Tadema and was in contact with members of the circle around William Morris.

[3] Without an appreciation of the Nieuwe Kunst, the so much

better known early twentieth century Dutch contributions to modern art, primarily De Stijl, cannot be understood.

[4] Once before Les Vingt had exhibited in the Netherlands: "Tentoonstelling Van de "Société des XX" of Brussels in the Panorama Gebouw at Amsterdam during May-June of 1889. Toorop and Guillaume Vogels had been charged with its organization. See also Robert Siebelhoff, "Toorop, Van de Velde, Van Rysselberghe and the The Hague Exhibition of 1892", *Oud Holland*, Vol. 95, No. 2, (1981), pp. 97-107.

Sources:

The chronology for the year 1892 has been established with sources whose locations are cited in the following abbreviated form:

H.K.K. Haagsche Kunstkring (The Hague Art Circle)

K.B. Koninklijke Bibliotheek (Royal Library at The Hague)

R.K.D. Rijksbureau voor Kunsthistorische Documentatie (The Netherlands Institute of Art History at The Hague)

T.C. Toorop Collection:

K.B. T.C. - Toorop Collection at the Royal Library

R.K.D. T.C. - Toorop Collection at the R.K.D.

Letters to Jan Toorop all found at the Royal Library in The Hague:

George Hendrik Breitner	T.C. (C 156)
W.M.R. French	T.C. (C 156)
Georges Lemmen	T.C. (C 131)
Octave Maus	T.C. (C 134)
Raymond Nyst	T.C. (C 157)
Richard Roland Holst	T.C. (C 142)
Theo van Rysselberghe	T.C. (C 144)
Henriëtte van der Schalk	T.C. (C 140)
Henry van de Velde	T.C. (C 148)
Albert Verwey	T.C. (C 151)
Jan Veth	T.C. (C 152)
Willem Witsen	T.C. (C 155)
Correspondence between Jan Toorop and Annie Toorop-Hall	T.C. (C 80)

Letters by Jan Toorop in different public and private collections:

Frederik van Eeden — Van Eeden Archief
(T. 3707-56)

Mevrouw Johanna G. van Gogh-Bonger

L. de Haas — The Hague, Gemeente Archief,
Toorop Collection

Hendrik van Steenwijk — R.K.D. T.C. (18)

Willem Witsen — K.B. (75c51)

Letters about Jan Toorop

Henri Borel to Miss K. Gripekove
— The Hague, Gemeente Archief (Collection
Bremmer)

Antoon Derkinderen to Willem Witsen
— K.B.

**List of Exhibitions for 1892
in which Toorop took part:**

Chronological order

New York, Jan.-Feb., exact location remains unknown, Nos. 265 and 266, entries unknown.

Brussels, Feb. 6 - March, **Les Vingt**, 9 entries, paintings and drawings.

Chicago, after Feb. 16 - March, **Chicago Art Institute Exhibition**, 2 entries, unknown, see New York.

Paris, March 10 - April 10, **Salon de la Rose+ Croix**, Nos. 175 and 176, paintings.

Paris, March 19 - April 27, **Société des Artistes Indépendants**, No. 1166, painting.

Ghent, March 27 - April 10, **Cercle Artistique et Littéraire de Gand**, No. of entries unknown.

Antwerp, April - May, **Exhibition of de Nederlandsche Etsclub**, No. of entries unknown, see Ghent.

The Hague, May 16 - June 6, **Werken van Vincent van Gogh**, H.K.K., 45 paintings, 44 drawings. This first Van Gogh exhib. was organized by Toorop.

Haarlem, May 20 - June 12, **Schilderijen van Nederlandsche Meesters**, organized by the Haarlem society "Kunst zij ons doel".

Antwerp, May 29 - July 3, **L'Association pour l'Art**, 3 paintings, 2 drawings.

Amsterdam, June 26 - July, **Keuze-tentoonstelling van Hedendaagsche Nederlandsche Kunst**, Arti et Amicitiae, Nos. 122 - 123b, 2 paintings, 2 drawings.

The Hague, July 15 - Aug. 14, **Schilderijen en Teekeningen van eenigen uit de "XX" en uit de "Association pour l'Art"**, H.K.K., 5 Belgian and 5 French artists.

Toorop arranges this exhib., but does not take part himself. He contributes the cover of the exhibition catalogue, lithograph.

The Hague, Sept. 24 - Oct. 9, **Aquarellen en Teekeningen van Werkende Leden van de Haagsche Kunstkring**, Nos. 75 - 84, paintings and drawings.



Figure 1: Jan Toorop, Les Rôleurs, pencil and chalk (colour), before May 1892. Otterlo, Rijksmuseum Kröller-Müller.

December 1891

- 14 Mon.** Lodewijk van Deyssel (Bergen-op-Zoom) writes to Ary Prins (Hamburg) and mentions the Salon de la Rose + Croix, Paris. Toorop nominated President of the First Section H.K.K. (Beeldende Kunsten). Other board members are Th. de Bock, Floris Verster, Pieter de Josselin de Jong.
- 18 Fri.** Proposal exhibition programme First Section H.K.K., among others exhibition Xavier Mellery, exhibition etchings by Félicien Rops with a discussion by Edmond Picard. Toorop is the moving force.
- 20 Sun.** Toorop's birthday, he now is thirty-two. Félix Fénéon, "Peintures des Maîtres Hollandais", *L'Art Moderne*, discusses the large exhibition of 425 works by 120 contemporary Dutch artists at the Paris Pavillion de la ville. It was organized by the Rotterdam Kunstclub and art-dealers for the month of Dec. Toorop is not represented.
- 24 Thurs.** Toorop assists with hanging the Christmas exhibition of the H.K.K. at Pulchri Studio, the H. Dirksen collection of old prints, among others, Dürer and Rembrandt.
- Brussels (Les Vingt), what do you advise?" (Reeser, I, p. 316 and p. 319).
- 15 Fri.** Diepenbrock to Derkinderen: "You will have to exhibit at Péladan's and at Brussels as well". Derkinderen did neither of the two.
- 17 Sun.** George Breitner writes to Toorop (K.B. T.C. C 156): "In the name of the Committee for Artistic Matters (Kunstzaken), I send an invitation for an exhibition of your work in our rooms - Feb. to the middle of March or ... April". This means at Arti et Amicitiae in Amsterdam.
- 18 Mon.** Toorop (Katwijk aan Zee) to Albert Verwey (Noordwijk): "We returned home this week ... During the day I work like a draughthorse to finish my paintings for the XX". (Nyland-Verwey, p. 27). This means that Toorop and his family returned from England between 11 and 16 Jan.
- 19 Tues.** The Society "Haagsche Kunstkring" obtains Royal Approval.
- 20 Wed.** Toorop visits Verwey at Noordwijk.
- 24 Sun.** Richard Roland Holst (Amsterdam) writes to Verwey, that this morning he received an invitation from Toorop to view the latter's paintings for Les Vingt, on Wednesday in Katwijk.

January 1892

- 1 Fri.** Establishment of the art-dealers's firm of E.J. van Wisselingh and Co. at Amsterdam in the Kalverstraat 194. It is located close to the art-dealer Frans Buffa en Zonen.
- 4 Mon.** Octave Maus (Brussels) (K.B. T.C. C 134, No. 1) answers on a letter from Toorop, the latter to be dated December 1891. Maus is willing to assist in organizing an exhibition of Les Vingt at the H.K.K. Maus advises Toorop to come to Brussels circa 12 Feb. This is actually after the official opening of the Les Vingt exhibition.
- 14 Thurs.** Antoon Derkinderen writes to Alphons Diepenbrock: "And presently I have to concern myself with Péladan or with
- 25 Mon.** In the week of 25-30 Jan., Toorop together with Verwey, plan to view the murals of Derkinderen in the chapel of the Beguinage in Amsterdam.
- 27 Wed.** Visit by Roland Holst and Willem Witsen to Toorop's studio in Katwijk. See: 25 July.
- 31 Sun.** Émile Verhaeren in "La Nation" announces the opening date of Les Vingt for Saturday 6 Feb.
- Jan.-Feb.**
New York Exhibition. Toorop exhibits two works, nos. 265 and 266. After 16 Feb. these works go to an exhibition at The Art Institute of Chicago (K.B. T.C., C 156 c-f).

February 1892

- 6 Sat.** Opening of the 9th annual exhibition of Les Vingt in the Musée de la Peinture, Brussels. Toorop is represented with nine works, but is not present at the opening. See: 10 Feb.
Paul Sérusier sees Toorop's work at Les Vingt, but the two artists do not meet.
Mrs. Anna van der Schalk-van der Hoeven, mother of Henriëtte van der Schalk, visits Les Vingt.
- 7 Sun.** *L'Art Moderne* publishes the circular letter of the newly founded "Association pour l'Art", Antwerp, which was to be founded in Feb.
Emile Verhaeren, "Le Salon des XX", *Journal de Bruxelles*, presents an extensive appraisal of Toorop's work.
- 9 Tues.** The review "Les XX", II, in *La Gazette*, is lukewarm about Toorop's work.
- 10 Wed.** Toorop writes to Verwey from Katwijk. He thus has not yet left for Brussels. Toorop requests Verwey to write to him at the address of the lawyer Henri van der Cruyssen, rue des Minimes, Brussels. The first visit of Toorop to Mrs. van Gogh-Bonger at Bussum, must have taken place before this date. See: 1 March and 16 May.
- 11 Thurs.** R.L., "Le Salon des XX", *La Meuse*, finds the work of Toorop "fort inégal".
Toorop does not arrive in Brussels before 11 Feb. He returns to Katwijk before 1 March.
- 15 Mon.** Émile Verhaeren in *La Nation* discusses Toorop's surprising preoccupations and new searches.
- 16 Tues.** W.M.R. French, Director of The Art Institute of Chicago, requests the two works by Toorop which are in New York (Nos. 265 and 266) for exhibition (K.B. T.C. C156 c-f).
- 18 Thurs.** 2 p.m., Les Vingt, Premier concert d'oeuvres modernes with works by N. Rimsky-Korsakow and A. Glazounow. All compositions are heard for the first time in Brussels.
Toorop is present.

- 21 Sun.** Roland Holst, *De Amsterdammer* discusses the work of Van Gogh.
- 23 Tues.** 2:30 p.m., Les Vingt, Deuxième concert d'oeuvres modernes with works by César Franck, Emm. Chabrier, Vincent d'Indy: "Le Chant de la Cloche", "Lénore".
Toorop attends this concert as well.

March 1892

- 1 Tues.** Toorop (Katwijk) writes to Frederik van Eeden (Bussum): "Several weeks ago I have been at Bussum, to select the canvasses of Van Gogh, which are with Mrs. van Gogh . . . I missed you that evening."
Toorop writes to Roland Holst as well. Toorop thus has returned from Brussels (See: 10 Feb.).
- 3 Thurs.** Roland Holst writes to Toorop, that Sérusier has been in Amsterdam for about two weeks, visiting Verkade who has returned from Brittany. During this time, they discussed in detail the Salon de la Rose+Croix, Paris. This has as result that Derkinderen will not send any work to La Rose+Croix.
Derkinderen had not been invited.
Sérusier suggested to Roland Holst, that Toorop send "La Marée Haute" ("De Vloed") to the Salon of the Société des Artistes Indépendants, Paris. See: 19 March. Sérusier has seen this work at Les Vingt.
Roland Holst also discusses Van Gogh and he asks Toorop about Les Vingt. Holst writes as well: "This summer I will be for about 3 weeks at Noordwijk aan Zee, the reason of which I will tell you later."
- 8 Tues.** In the evening Toorop writes to Verwey that on Thursday he will be pleased to receive Henriëtte van der Schalk and Miss Geertsema.
Raymond Nyst, "Les XX, fin", *Le Mouvement Littéraire*, presents a long appraisal of Toorop's work. Nyst (Brussels) writes Toorop. See: 23 Nov.
- 9 Wed.** Toorop is in The Hague.

Salon de la Rose+Croix, Paris,
l'Inauguration du Soir.

- 10 Tues.** For the first time, Notary van der Schalk takes his daughter Henriëtte and Miss Geertsema to Toorop's studio at Katwijk. A few days before they had visited Verwey at Noordwijk. The young women obviously awaited Toorop's return from Brussels.

Like the poet Verwey, Henriëtte van der Schalk is to become an important source of inspiration for Toorop's Symbolist work.

Salon de la Rose+Croix, Paris, opens to the public, until 10 April.

- 13 Sun.** The review "Les XX", in *L'Art Moderne*, lists four works by Toorop which are sold.

Jan Veth, "Salon de la Rose+Croix", *De Amsterdammer*, writes that Toorop shows three works. He actually exhibits only two.

- 18 Fri.** Félix Fénéon, *Le Chat Noir*, discusses Toorop's "L'Hétaïre".

- 19 Sat.** Opening Salon de Société des Artistes Indépendants, Paris, Toorop shows two seascapes. See: 3 March.

- 24 Thurs.** Birthday of Toorop's daughter Charley, she is one year old.

The *Affiches Parisiennes* announce the legal break between Comte de la Rochefoucauld and Péladan.

- 25 Fri.** About this time the correspondence between Toorop and Henry van de Velde begins. Toorop's letters have not been preserved.

- 26 Sat.** *Algemeen Handelsblad* discusses Toorop's "La Marée Haute" at the Salon of the Société des Artistes Indépendants, Paris. See: 27 March.

- 27 Sun.** Pol de Mont, *Algemeen Handelsblad*, writes extensively about Les Vingt and states that the members of Les Vingt will open a gallery at Amsterdam in the near future.

Verwey and Henriëtte van der Schalk erroneously assume that Toorop is in touch with Pol de Mont. See: 6 June.

Roland Holst sends *Algemeen Handelsblad* to Toorop. See: 26 March.

Opening of the exhibition "Nederlandse Etsclub" at the Cercle Artistique et Littéraire de Gand, until 10 April. Toorop shows work at Ghent.

- 28 Mon.** Birthday of Annie Hall, Toorop's Wife. She is thirty-two years of age.

Meeting of the First Section H.K.K. Toorop resigns from the presidency. It is decided that the exhibition of Les Vingt will be opened toward the end of June. Henry van de Velde will speak.

Toorop remains in charge of the Van Gogh exhibition and the Les Vingt exhibition.

Roland Holst writes to Toorop, thanking Toorop for his letter. Holst sends Toorop a photograph of his crayon drawing "Veldprediking" (?). He announces the opening date of the "Keuzetentoonstelling", Amsterdam, and invites Toorop for lunch on that day. Holst inquires about the Van Gogh exhibition and asks Toorop to introduce him in Pulchri Studio at the opening. Holst also mentions Toorop's move away from Katwijk.

March 1892

Jenny Kamerlingh Onnes, "Floris Verster-Plakboek", R.K.D., "To Verster Toorop is the only new (experience) which pushes the chap forward. Verster is often very depressed."

This year Toorop introduces Bremmer to Verster. See: 27 Oct.

April 1892

- 3 Sun.** Second general exhibition of members, H.K.K., until 17 April. Toorop does not exhibit.

De Amsterdammer reports Toorop's resignation from the presidency of the First Section H.K.K.

Henry van de Velde, *De Nieuwe Gids* discusses the development of modern art criticism in Holland. He includes Jan Veth's discussions of Toorop's work

which appeared in *De Nieuwe Gids* of August 1891.

Henry van de Velde, *L'Art Moderne*, publishes a translation of Jan Veth's article about Toorop's "Melancolie". It had been written on the occasion of the "Utrechtse Invitatietentoonstelling", 1891, the first Dutch exhibition in which Toorop took part after his return from Belgium. See: 12 May.

6 Wed. First performance of Verwey's "De Joden", Tableaux vivants, at Pulchri Studio, The Hague, 6, 7, 13 April. Toorop, Roland Holst, Henriëtte van der Schalk, Marius Bauer, etc. are present.

10 Sun. Salon de la Rose+Croix, Paris, closes. "Nederlandsche Etsclub" at the Cercle Artistique et Littéraire de Gand closes.

11 Mon. Robert Stellwagen, pseudonym W. van Tricht, registers at The Hague arriving from Hoboken, New York. On 21 May and 6 June, he writes in *De Portefeuille* about "De Kunst in Amerika. Het Metropolitan Art Museum in New York." He is a great admirer of the Symbolism of Toorop and of Thorn Prikker and he attacks the older conservative artists of The Hague.

Stellwagen will become a member of the circle of Bremmer, Thorn Prikker and Borel at Leiden.

24 Sun. Toorop is already very occupied with his move from Katwijk to Loosduinen near The Hague.

Henriëtte van der Schalk asks if she may visit Toorop, with her mother, at his Katwijk studio, before he moves.

27 Wed. Salon of the Société des Artistes Indépendants Paris closes.

Letter from Raymond Nyst (Brussels) to Toorop: thanking Toorop for his letter. Nyst writes that Comte de la Rochefoucauld had wished to buy Toorop's "Génération Nouvelle" at the Salon de la Rose+Croix, where it had a great success. Rochefoucauld will send Toorop's canvasses directly to Antwerp.

Nyst asks Toorop for articles by Dutch authors for the *Mouvement Littéraire*. They must have discussed this in Brussels. Nyst also asks Toorop about Java, Sumatra and Borneo.

Did Miss van der Schalk and her mother visit Toorop's Katwijk studio? Dr. Mea Nyland-Verwey believes that Henriëtte begins the Toorop-Sonnets on this day; no. VII "Oude Dromers" is dated April 1892.

Two days after Toorop receives the Toorop-Sonnets from Miss van der Schalk, he writes her a highly spirited letter, which, however, is never sent (K.B. T.C. C93(2)). Instead Toorop thanks Henriëtte personally.

Letter of Toorop to Max Elskamp, dated Katwijk, April, 1892, in which the artist compares the artistic situation of Holland and Belgium (Brussels, Musée de la littérature, Royal Library, no catalogue number).

The exhibition of the Nederlandsche Etsclub, Antwerp, takes place during April and May.

May 1892

1 Sun. The Second Section of the H.K.K. is established—Architecture and Art Industry. The H.K.K. rents a second floor above Café Riche, Buitenhof. It now becomes possible to arrange two exhibitions at the same time.

Henry van de Velde, *L'Art Moderne*, praises Toorop's work at the Nederlandsche Etsclub exhibition, Antwerp. He particularly admires "Vieux Jardin des Souffrances".

2 Mon. Jan Veth (Bussum) writes to Toorop, explaining that he will not take part in the exhibition of the Association pour l'Art, Antwerp, for he has nothing ready.

Veth tells Toorop to draw the attention of Van de Velde to the English magazine *The Dial*.

12 Thurs. Registration of the departure of the Toorop family from Katwijk. They had

lived there since 22 April, 1890, when they arrived from Ixelles near Brussels.

The Toorops settle at Villa Libau, Beeklaan, Loosduinen, a suburb of The Hague. They will stay there until April 1895.

- 16 Mon. or 17 Tues.** Opening of the first Van Gogh exhibition at the H.K.K.; shown are forty-five paintings, forty-four drawings and one lithograph. Present are, among others, Mrs. Van Gogh-Bonger and Jozef Israëls. The exhibition is organized by Toorop. See: 10 Feb.

Roland Holst cannot attend the opening, because of serious illness of his father. Toorop has sent him a telegram and a postcard. Roland Holst congratulates Toorop with his success at the Nederlandsche Etsclub exhibitions in Ghent and Antwerp. He inquires about Toorop's new address.

The H.K.K. presents an exhibition of etchings by foreign artists during the Van Gogh exhibition.

- 19 Thurs.** Opening of the Keuze-tentoonstelling, Haarlem, until 12 June. Toorop exhibits two paintings.

Verwey will visit this exhibition between 29 May and 4 June.

- 21 Sat.** W. van Tricht, "The Van Gogh exhibition at the H.K.K." *De Portefeuille*. He praises Toorop highly for its arrangement. It is not clear if the two men know each other personally. See: 11 April.

- 28 Sat.** Jan Kalff Jr., *De Portefeuille*, gives an account of the Salon de la Rose+Croix, Paris. Toorop is not mentioned.

- 29 Sun.** Opening of the first exhibition L'Association pour l'Art, Antwerp, until 3 July. It is arranged by Henry van de Velde and Max Elskamp. Toorop's friend Georges Lemmen exhibits his collection of Japanese prints there.

Toorop has provided Van de Velde with information and contacts of the Dutch participants. Toorop is listed under the Dutch East Indies, he thus is separated from the Dutch as well as the Belgians.

The exhibition catalogue contains Henriëtte van de Schalk's sonnet "Oude Dromers", April 1892.

Henriëtte van der Schalk writes most of the Toorop-Sonnets during May, except for "Oude Dromers". See: 27 April.

June 1892

- 1 Wed.** *L'Art Moderne*, reports about the L'Association pour l'Art exhibition, Antwerp.

- 5 Sun.** *L'Art Moderne*, "L'Association pour l'Art, Antwerp", pp. 177-179. It contains an extensive discussion of Toorop's entries which are well received.

- 6 Mon.** Pol de Mont has written to Henriëtte van der Schalk. She writes to Verwey (Haarlem) and is embarrassed that De Mont knows of the Toorop-Sonnets. Verwey immediately writes to Toorop (6 or 7 June) asking him to return the sonnets. See: 27 March.

Verwey has seen Toorop's work at the Keuze-tentoonstelling, Haarlem. See: 19 May.

Théo van Rysselberghe (Brussels) writes to Toorop and thanks him for the postcard with invitation to take part in the H.K.K. exhibition. He, however, does not know any details as yet. See: 15 July.

Van Rysselberghe has just returned from a long journey through the South of France with Paul Signac. He hopes to visit Toorop in the autumn in Holland.

Before 6 June Toorop has written to Dario de Reygoyos (Paris) inviting him to take part in the H.K.K. exhibition.

- 7 Tues.** Georges Lemmen (Brussels) writes to Toorop. The letter is undated, but must have been written approximately this date. See: 10 June.

Lemmen, who assisted in organizing the L'Association pour l'Art exhibition is highly pleased with the results.

Lemmen is impressed by Toorop's new Symbolist drawings. He regards the Antwerp public to be much less open-minded than that at The Hague. This

letter must have incited Toorop to visit Antwerp. See: 27 June.

8 Wed. Toorop writes to Verwey (Haarlem) and denies ever having spoken to De Mont about the Toorop-Sonnets. He sends the sonnets to Verwey. See: 6 June.

10 Fri. Roland Holst (Laren) writes to Toorop and returns the letter from Lemmen which Toorop has sent him. See: 7 June.

Holst accepts Toorop's invitation to visit Antwerp. He urges Toorop to send "Génération Nouvelle" to the Keuze-tentoonstelling, Amsterdam. See: 26 June.

Holst also suggests that Toorop arranges the exhibition of Les Vingt at the H.K.K.. See: 15 July.

12 Sun. Keuze-tentoonstelling, Haarlem, closes.

13 Mon. Roland Holst writes to Toorop regarding the trip to Antwerp. Exact contents of his letter is not known.

Henriëtte van der Schalk visits Toorop's studio at Loosduinen for the first time. "She enjoyed it very much".

20 Mon. Van Rysselberghe (Brussels) writes to Toorop: He intends to stay in Brussels during the summer and looks forward to Toorop's visit to Brussels in the winter.

Dario de Reygoyos (Paris) has given some "eaux fortes" for the H.K.K. exhibition to Van Rysselberghe.

Constantin Meunier (Louvain) has lost the invitation and all the papers, but he intends to take part in the exhibition. Van Rysselberghe urges Toorop to send to Meunier the papers once more. See: 6 June.

Alexandre Charpentier (Paris) hopes to visit Toorop soon.

26 Sun. Keuze-tentoonstelling opens in the rooms of the Societeit Arti et Amicitiae, Amsterdam. The exhibition is organised to celebrate the Lustrum festivities of the University of Amsterdam. At the opening are present: Breitner, Derkinderen, Van Eeden, Mrs. Van Gogh-Bonger, Isaac Israëls, Jac. van Looy, Roland

Holst, Thorn Prikker, Toorop, Veth, Witsen and others.

Toorop exhibits four works.

At the opening Van Wisselingh buys the "Garden of Sorrows".

Van Eeden (Bussum) writes to Toorop between 26 June and 14 July. He wishes to acquire "Les Rôdeurs". Toorop is very pleased with this. After the exhibition Toorop wishes to make changes in both drawings, the "Garden of Sorrows" and "Les Rôdeurs". Toorop also hopes to make a larger version of "Les Rôdeurs". See: 25 July.

27 Mon. At some time after this date but before 3 July (closure of the exhibition Pour l'Art, Antwerp), Toorop and Roland Holst visit Antwerp. They stay for approximately four days. See: 10 June.

29 Wed. Notary Van der Schalk and his daughter Marietje, father and sister of Henriëtte, drown in the Galgewater at Leiden. This terrible accident causes widespread sorrow among the artistic community of Holland.

The Danish painter Johan Gudmann Rohde visits Holland in April and again in June. He shows a great interest in the Van Gogh exhibition, The Hague, and acquires "Paysage montagnoux" (F 611, h 609). See: 16 May. Did Toorop and Rohde meet?

July 1892

1 Fri. or 2 Sat. Verwey writes to Toorop about the accident of Notary Van der Schalk. Henriëtte had requested this. Toorop is probably still in Antwerp. See: 27 June.

2 Sat. Burial of Notary Van der Schalk and his daughter at Noordwijk. Toorop is not present. He apparently does not hear of it in time.

3 Sun. The first exhibition of L'Association pour l'Art, Antwerp, closes.

H.L. Berckenhoff, *Nieuwe Rotterdamsche Courant*, criticizes Toorop's work at the Keuze-tentoonstelling, Amsterdam. He prefers the paintings by Van Gogh.

- 4 Mon.** Leo Simons, *Haarlemsche Courant*, praises the work of both Van Gogh and Toorop in Amsterdam.
- 8 Fri.** Second letter of Henry van de Velde to Toorop. It is sent via Max Elskamp and lists crates with works of art to be sent from Antwerp for the H.K.K. exhibition. Toorop had asked Van de Velde to take immediate action.
See: 25 and 28 March.
Verwey writes to Toorop asking to send the Toorop-Sonnets to him at Amersfoort. Toorop has had the sonnets in his possession for more than a month.
- 9 Sat.** Third letter of Henry van de Velde to Toorop states that on Monday (11 July) a group of crates will leave Antwerp for The Hague. Reports that Lemmen is in London. See: 8 July.
Verwey leaves Haarlem for Amersfoort to visit Herman Gorter and Alphons Diepenbrock.
- 10 Sun.** Etha Fles, *Algemeen Handelsblad*, admires the new Symbolists of Holland: Thorn Prikker, Toorop, Derkinderen. She does not mention Van Gogh.
At some time between 9 and 13 July Toorop goes to Noordwijk to visit Henriëtte van der Schalk and Verwey. Neither are at home.
- 11 Mon.** David van der Kellen, *Nieuws van den Dag*, severely criticizes the work of Van Gogh, Thorn Prikker and Toorop at the Keuze-tentoonstelling, Amsterdam.
- 12 Tues.** Fourth letter of Henry van de Velde to Toorop, asks for the precise opening date of the H.K.K. exhibition, this date is also to be written to Van Rysselberghe (Brussels). The letter contains a list of works which have already been sent to The Hague, and asks when the remainder are to be shipped.
See: 8 and 9 July.
- 14 Thurs.** For the entire day Toorop visits Miss Van der Schalk at Noordwijk. They have not seen each other since June 13. It is the first encounter after the accident of Henriëtte's father and sister. See: 29 June. Toorop has promised Henriëtte a drawing. Toorop discovers that the Verweys are not at home.
See: 10 July.
- 15 Fri.** The exhibition 'Paintings and Drawings by some artists of the "XX" and the "Association pour l'Art"', opens at the H.K.K.—until 14 Aug.
Toorop writes a third letter to Van de Velde, between 15 and 19 July and reports about the success of the H.K.K. exhibition.
- 16 Sat.** Jasz., *De Portefeuille*, prefers Van Gogh to Thorn Prikker and Toorop at the Keuze-tentoonstelling, Amsterdam.
Verwey returns from Amersfoort to Haarlem. See: 9 July.
- 17 Sun.** "Petite chronique", *L'Art Moderne*, no 39, 231, announces the exhibition of "Les XX" and "L'Association pour l'Art" at The Hague.
- 18 Mon.** Henriëtte van der Schalk writes to Verwey (Haarlem), about Toorop's visit on 14 July. She enjoyed it very much. Toorop has given her Verlaine's "Bonheur". Toorop is very occupied with exhibitions and finds considerable opposition from Victor de Stuers and Loeffelt. The latter attacks the H.K.K. exhibition. See: 15 July.
Miss van der Schalk: "I am glad that Van Eeden has bought "De Rôdeurs", it thus remains in our country". See: 26 June.
In the evening Toorop meets the composer B.J.F. Varenhorst, who will compose the music for Verwey's "De Joden". See: 6 April.
- 19 Tues.** Fifth letter of Henry van de Velde to Toorop; he thanks Toorop for the "renseignements" and accepts Toorop's invitation to give a lecture at The Hague. Van de Velde asks for advanced money to make the trip.
Toorop to Verwey (Haarlem); he confirms that he has sent the Toorop-Sonnets to Amersfoort. See: 8 July.
Toorop urges Verwey to visit the H.K.K. exhibition and to attend the lecture by Van de Velde on 25 July.

Toorop continues: "As well, yesterday evening, I met a certain Varenhorst, who has composed very beautiful music to your "De Joden". He played the first section of it on the piano for me". Toorop suggests to Varenhorst to transcribe the music for choir and three or four harps. See: 6 Nov.

Toorop and Verwey have not seen each other since 12 May, the day of Toorop's move from Katwijk to Loosduinen.

Verwey writes to Miss van der Schalk about Henry van de Velde's visit to The Hague.

- 23 Sat.** Théo van Rysselberghe (Brussels) writes to Toorop; he thanks him for the information about the H.K.K. exhibition and regrets very much that Toorop does not exhibit his own work. He asks for newspaper clippings and requests two exhibition catalogues, one for himself and one for Paul Signac. Van Rysselberghe hopes to travel with Van de Velde to The Hague. He sends his regards to Roland Holst.

- 24 Sun.** J.W. van Dijkveldt, *De Amsterdammer*, evaluates the position of Thorn Prikker and Toorop at the Keuze-tentoonstelling, Amsterdam.

Willem du Tour (pseudonym for Roland Holst), *de Amsterdammer*, discusses in considerable detail the meaning of Toorop's design for the exhibition catalogue of the H.K.K. He admires Odilon Redon's work at the exhibition.

- 25 Mon.** At 3 p.m. Henry van de Velde speaks about the "Paysan dans l'art" at the H.K.K. Present are among others Marius Bauer, Roland Holst, Toorop, Jan Veth and Verwey. Verwey meets Van de Velde for the first time. The artists offer their guest a dinner in Scheveningen. They all visit Toorop's studio in Loosduinen, where Verwey sees "Oude Dromers" and a drawing "Lenore".

Van de Velde stays with Toorop.

L'Art Moderne, no. 30, 239, mentions Van de Velde's lecture in The Hague.

Willem Witsen (Oisterwijk, Brabant) writes to Toorop; he is unable to at-

tend Van de Velde's lecture. However, he is very interested in meeting Toorop's Belgian friends. Witsen hopes that Toorop will visit him in Amsterdam and mentions a previous visit of Toorop to him in Amsterdam, probably on 26 June. Witsen also mentions that he and Roland Holst visited Toorop one evening in Katwijk. See: 27 January.

Witsen likes to see Toorop's paintings.

Toorop obviously is an important link between the Dutch and Belgian artists during this period.

- 29 Fri.** Johan de Meester, *Nieuwe Rotterdamsche Courant*, begins a series of three articles which are important for Toorop. The remainder appear on 31 July and 2 August.

- 30 Sat.** Sixth letter of Henry van de Velde to Toorop; he thanks Toorop for the warm reception in The Hague and is pleased with the reactions of the Dutch public.

August 1892

- 1 Mon.** Jan Veth, "Nieuwe Belgen en Franschen in Den Haag", *De Nieuwe Gids* VII, pp 449-453, presents an extensive discussion of the H.K.K. exhibition.

See: 15 July.

Jan Veth, *De Nieuwe Gids*, pp. 453-456, writes that the work of Toorop, Thorn Prikker and Van Gogh was discussed most during the Keuze-tentoonstelling, Amsterdam.

Veth analyzes Toorop's work in detail.

- 2 Tues.** Verwey (Haarlem) writes to Miss van der Schalk, he reports on the lecture and dinner for Van de Velde. He praises Van Rysselberghe's portrait of Émile Verhaeren.

Verwey will return from Haarlem to Noordwijk on 16 August. He also intends to visit Antwerp.

- 4 Thurs.** *Arnhemse Courant*, "De Keuze-tentoonstelling te Amsterdam-Slot", discusses Toorop.

6 Sat. Henriëtte van der Schalk writes to Verwey (Haarlem), that on Saturday (9 July) Toorop has sent her a large parcel with revolutionary Belgian journals, in addition to Verlaine's "Liturgies Intimes" (Paris, Bibliothèque du St. Graal, Janvier 1892). One of the journals must have been Raymond Nyst's *Mouvement Littéraire*. See: 27 April. Miss van der Schalk discusses Keats, Shelley, Shakespeare and Vondel, authors which influence Toorop during this period.

Toorop has written to Miss van der Schalk and hopes to visit her again soon. This letter is now lost.

10 Wed. Henri Borel (Delft) writes to Miss Gripekoven (Leiden) and discusses the transformation of *De Portefeuille* into the illustrated journal *Helios*. This will take four to six weeks. Toorop and several young Belgian authors support this transformation. Toorop's cooperation must have been obtained by late July. However, nothing came of this transformation.

See: 11 April.

Borel intimates that Verwey's "De Joden" with the music by Varenhorst will be performed next March. Toorop will attend this performance.

See: 19 July and 6 Nov. Borel promises Miss Gripekoven an invitation.

14 Sun. The H.H.K. exhibition closes.

Verwey and Gorter go to Antwerp to attend the Landjuweel festivities. Toorop does not join them as he originally intended. See: 2 Aug.

16 Tues. Verwey returns from Haarlem to Villa Nova at Noordwijk, after a long absence. See: 9 July.

17 Wed. Verwey visits Borel and Varenhorst to hear the music composed for "De Joden". See: 10 August.

24 Wed. Henri Borel, who is a Chinese interpreter, leaves for Amoy, China, via Paris and Marseille (4 Sept.).

See: 11 April and 10 Aug.

September 1892

4 Sun. Henry van de Velde, "A la Haye — Exposition d'oeuvres de quelques membres des XX et de l'Association pour l'Art", *L'Art Moderne*, 12e année, no. 36, pp. 285-86. Van de Velde praises Toorop for bringing the Dutch in touch with Les Vingt, and the modern French artists. He is sorry that Toorop did not take part himself in the H.K.K. exhibition. Van de Velde believes that the Dutch public is more open to new ideas than the Belgians art.

7 Wed. Toorop writes to the painter Hendrik van Steenwijk (T.C. R.K.D. 18); it appears that Toorop has considerable debts, writing that yesterday he sold a painting, but is only paid in installments. He complains about the bad municipal services of Loosduinen.

Toorop has begun with "Extase", which requires considerable research, at the same time he works on "Damnation d'Artiste". Toorop also is preparing drawings for the H.K.K., among which is "Orgel" ("Organ").

He urges Van Steenwijk to send his drawings to the H.K.K. See: 28 Sept. Van Steenwijk is the first acquaintance of Toorop who works at Domburg (Zeeland).

11 Sun. Seventh letter of Van de Velde to Toorop is written between 11 and 18 Sept. He requests Toorop's cooperation for the new Belgian art-journal "Van Nu en Straks". The first issue appears April 1893. Van de Velde adds a letter to Roland Holst whose address he has lost.

14 Wed. Letter from Diepenbrock (Bois-le-Duc) to his friend A. de Graaf; writes that to his great pleasure he has seen Les Vingt at the H.K.K. See: 15 July.

Diepenbrock criticizes the style of Jan Veth's articles about Toorop and Les Vingt but he does not disagree with the contents. See: 1 Aug.

18 Sun. Henry van de Velde, "Réponse à M. Ph. Zilcken", *L'Art Moderne*, 12e année, no. 38, p. 303; he criticizes Pulchri Studio, The Hague.

24 Sat. Exhibition "Aquarellen en teekeningen", Leden-Tentoonstelling, the H.K.K. opens, until 9 Oct. Toorop exhibits ten paintings and drawings.

28 Wed. "Tentoonstelling van Aquarellen en Teekeningen der werkende leden van den Haagschen Kunstkring, II Jan Toorop", *Arnhemse Courant*, discusses Toorop's work in great detail. "O Grave, where is thy Victory" has been bought at once, after the opening, by Hidde Nyland.

30 Fri. "III Jan Toorop (vervolg)", *Arnhemse Courant*, discusses "Orgelklanken", "Les Rôdeurs" and "Hel en Twijfel".

October 1892

1 Sat. W. van Tricht, "Tentoonstelling van Teekeningen der werkende leden van den Haagschen Kunstkring", *De Portefeuille*, emphasizes the important Symbolists Thorn Prikker and Toorop. See: 11 April and 24 Sept.

3 Mon. Jan Veth answers Toorop's letter which he has just received. Toorop has offered him one of his works in the exhibition. Veth is very honoured but declines the offer.

Veth has not yet seen the recent H.K.K. exhibition, but hopes to visit it soon; he wishes to speak to Toorop about a new exhibition in Amsterdam.

See: 20 Oct.

7 Fri. August Vermeylen writes to Derkinderen; he mentions that Toorop has promised his cooperation with the new Belgian journal *Van Nu en Straks*. See: 11 Sept.

9 Sun. Exhibition "Aquarellen en teekeningen" at the H.K.K. closes.

20 Thurs. Jan Veth, "Haagsche Kunstkring", *De Amsterdammer*, mentions that Toorop has eleven works at the exhibition (there are actually ten). He writes that Van Wisselingh has sold the "Garden of Sorrows" to a Utrecht collector. See: 26 June. Ary Prins bought "Hel en Twijfel". Veth also mentions that Toorop and

Thorn Prikker plan to organize a special exhibition at art-dealer Oldenzeel, Rotterdam.

Circa 20 Oct. Paul Verlaine writes to the young bookdealer Jozef Blok in The Hague. He lets Blok know readily to accept his proposal to go to the Netherlands and give some lectures, in order to improve his strained financial circumstances.

Apparently this letter by Verlaine has not survived.

In 1890 the bookshop S. Blok and Co., also called Maison Blok—Librairie Française was established at 17 Prinsestraat, The Hague. Blok and Verlaine knew each other from Paris.

Circa 20 Oct. Ph. Zilcken (The Hague) sends an official invitation to Paul Verlaine to visit Holland. This is done at the request of Mr. J.G. Staal (Delft) and Toorop. See: 2 Nov.

25 Tues. Toorop is very busy writing letters to prospective supporters of Verlaine's visit.

Roland Holst (Amsterdam) writes to Toorop (between 25 Oct. and 2 Nov.): Toorop has promised to visit him in Amsterdam. Holst is busy with the cover design of the Van Gogh exhibition catalogue. See: 17 Dec.

Toorop also intends to visit Veth in Bussum.

27 Thurs. Toorop attends the marriage celebration of Floris Verster with Jenny Kamerlingh Onnes in Leiden. He presents them with "Aurora", a large Symbolist drawing.

In Leiden Toorop must have propagated Verlaine's visit.

28 Fri. Toorop writes a postcard to Verwey about Verlaine's visit. He expects Verlaine to arrive on 3 or 4 Nov. Actually Verlaine will arrive on 2 Nov., in the evening.

Toorop mentions that Verlaine will read in The Hague (2x) and in Amsterdam (2x). He has discovered that the people in Leiden are very interested in this visit as well.

Zilcken will report to Verwey.

Verwey is in Amsterdam. 28 and 29 Oct., in order to prepare Verlaine's visit there.

- 29 Sat.** Zilcken has written a second letter to Verlaine, establishing the day of arrival in The Hague.

Verlaine answers with a request for money to travel and confirms that he will depart from Paris on Wednesday 2 Nov. (letter dated: Paris, le 29 8bre '92).

Toorop writes a postcard to Verwey and asks if the poet will speak about Verlaine on 30 Oct., at 3 p.m. at Lürke, The Hague.

Toorop insists and invites Verwey to dinner at his home.

Roland Holst (Amsterdam) writes a postcard to Verwey and states he is actively involved with the preparation of Verlaine's visit to Amsterdam.

Verwey writes to Roland Holst, he is sorry to have missed Roland Holst on his visit to Amsterdam 28 and 29 Oct. He writes that he will go to The Hague tomorrow.

- 30 Sun.** Verwey speaks in The Hague about Verlaine.

November 1892

- 1 Tues.** The fourth letter of Toorop to Henry van de Velde must have been written in early Nov., the latter answers on 17 Nov.

See: 25 Mar.

- 2 Wed.** In the morning Verlaine leaves Paris from the Gare du Nord. He travels first class with the funds which have come from Holland.

Circa 6 p.m. arrival of Verlaine at the Hollandsche Spoor Station of The Hague. He is met by about ten artists and admirers headed by Jozef Blok, the only person who knows him personally. Present also are Thorn Prikker, Toorop, Verwey, Veth and Zilcken, his host. Verlaine is taken at once to Café Riche, located at the corner of the Passage and Buitenhof below the rooms of the H.K.K. Other members of the company are waiting there,

among them Frans Erens, Willem Kloos and Aeg. Timmerman. During the dinner Toorop and Veth are seated next to Verlaine.

Thereafter, the group which has increased considerably, goes to the Café Bordelaise in the rotunda of the Passage. As everyone is eager to hear what Verlaine has to say, the company is rather hushed and the Frenchman obviously feels ill at ease with this situation.

Verlaine stays with the Zilckens at their Villa Hélène, located opposite the royal residence Huis ten Bosch. In the studio of Zilcken the discussions continue until the early hours of the morning.

- 3 Thurs.** Verlaine passes the morning in the studio and library of Zilcken. The latter owns several works by Péladan. Jan Veth arrives "un confrère très distingué" and a little later Toorop and Verwey arrive as well. Verwey apparently stays with Toorop in Loosduinen. Verlaine was to describe Toorop as: "un superbe Javanais brun de teint aux yeux sombre extraordinairement doux, à la barbe épaisse et molle, bleu à force d'être noire" and Verwey as: "Tout en cheveux terriblement en brosse ce Verwey. C'est même ce qu'il y a de plus terrible dans sa physionomie de vraie bonté presque enfantine".

Zilcken makes several photographs of Verlaine, one of these is published by Vittorio Pica in Naples and one or more of these portraits appear in the *Revue Encyclopédique*.

Verlaine also works on his first speech.

After lunch the streetcar takes the company into the city. The painter Étienne Bosch joins them and a visit is paid to the Librairie Française of Jozef Blok. They then inspect the hall of the Masonic Lodge at the Fluwelen Burgwal, where Verlaine will give his first reading this evening. The city is toured and they end up at Café Linke for bitters.

Dinner is taken at Villa Hélène and at 8:30 p.m. Verlaine's first public appearance takes place in the sober grey and white Masonic Hall. The audience

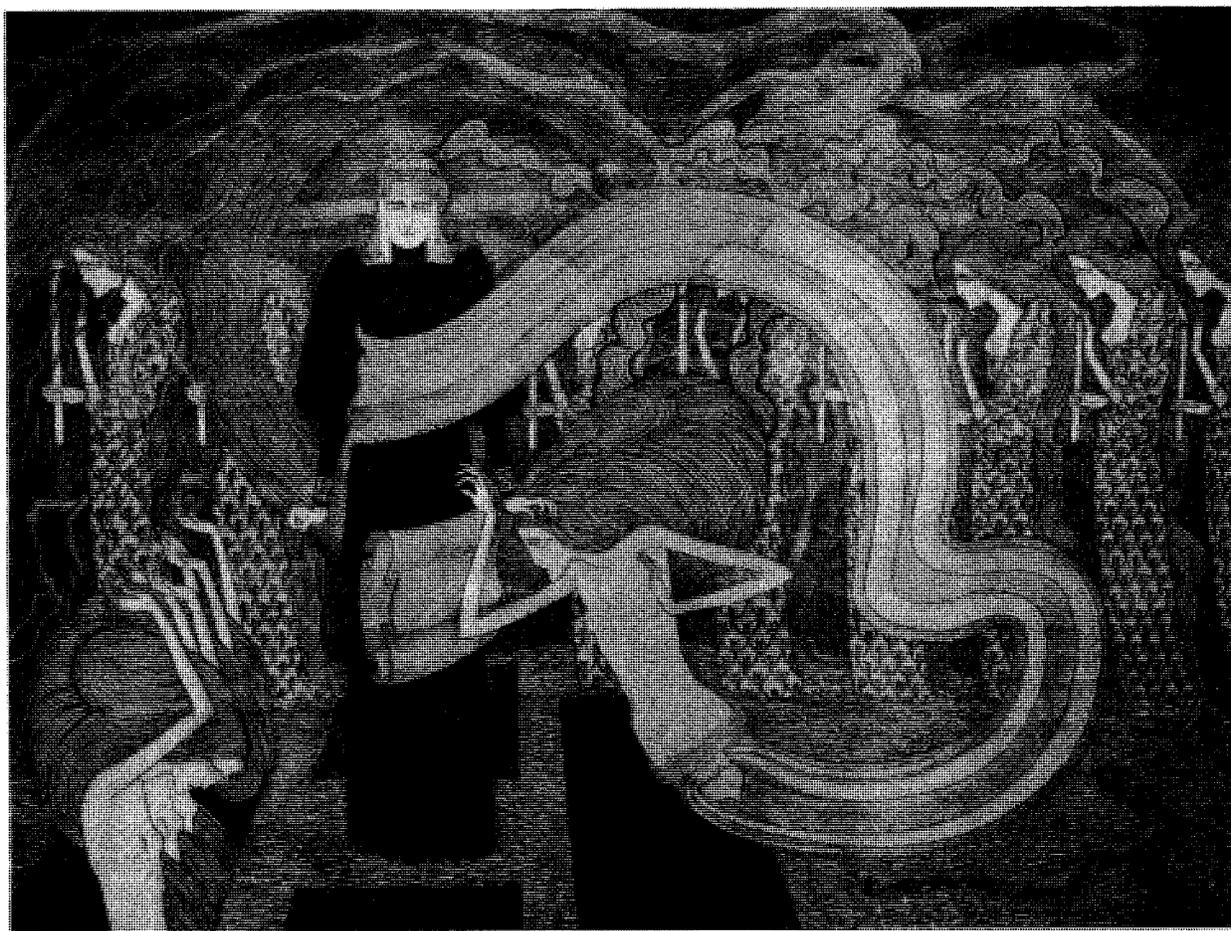


Figure 2: Jan Toorop, *Fatalisme*, pencil and chalk (colour), 60 x 75 cm. Dec. 1892 – Feb. 1893. Otterlo, Rijksmuseum Kröller-Müller.

numbers circa a hundred people, many of them women. There are also many people from Leiden and Amsterdam including; Boeken, Delang, Kloos, Roland Holst, Tideman, Aeg. Timmerman and Witsen. Miss van der Schalk and Thorn Prikker are present as well. According to the latter, the visit of Verlaine is much opposed by the painter Mesdag and the other Hague School artists of Pulchri Studio.

Surprisingly, until now Verlaine has not often spoken in public and his voice is rather soft. He discusses: "la poésie contemporaine, tout en remontant au Romantisme et au Parnasse contemporain ... puis j'analyse les nuances du décadisme et du symbolisme et les arcanes de l'École Romane ... Et je citai, à l'appui de ma thèse, des masses de vers

de mes camarades et amis ..." The public is pleased and impressed, but it preferred to hear more of Verlaine's own poetry. Afterwards the Zilckens, Toorop and Verwey take Verlaine to the hotel-restaurant De Twee Steden at the corner of Hofspui and Buitenhof.

The others gather there as well and are introduced to the French poet. A delegation of Leiden students asks him to speak in their city. Henriëtte van der Schalk, still in mourning, is presented as "une jeune poète Hollandaise". She presumably meets her future husband Roland Holst for the first time. See: 3 March and 6 April.

During this reception the incident Kloos – Verwey takes place, with the former publicly attacking Verwey, who remains silent, listening carefully. Veth gallantly

makes an end to this incident of the former friends!

Verlaine does not get into bed until 2 a.m.

4 Fri. Verlaine rises very late. Verwey comes for a visit, he has written a poem for Verlaine the previous night but is quite shy about this.

According to *Quinze Jours* (p. 325), Verlaine, Toorop and Étienne Bosch pay a visit to the Royal Cabinet of Paintings at the Mauritshuis, in the afternoon. This visit actually never takes place, see: "Correspondence" (pp. 26-30, 42-43).

In the evening Verlaine gives his second reading, again in the Hall of the Masonic Lodge. The audience is smaller than at the previous evening and this time the French poet discusses the work of the Decadents, the Symbolists and the École Romane. He ends by reading long sections from his own poetry—among others from "Sagesse".

Afterward, Verlaine and the Zilckens go to a soirée offered by the painter H.J. Haverman and his wife in the Casuariestraat 1. Varenhorst opens the evening by playing one of his compositions: a musical interpretation of Verlaine's "Colloque Sentimental". Varenhorst's music to Verwey's "De Joden" is performed as well, See: July 9. Mrs Haverman Birnie, "une javanaise très aimable" embarrasses Verlaine by asking him to read Mallarmé's "Le Faune", the request is fulfilled.

According to Thorn Prikker the soirée at the house of the Havermans takes place on the evening of 6 Nov.

5 Sat. Verlaine remains in bed all morning and Zilcken is even afraid that the poet has become ill.

The afternoon is spent by looking around the house which is finely furnished with bamboo furniture and rare rugs. Verlaine admires the collection of nineteenth century French etchings in the dining room, the prints by Outamaro and the oriental bronzes. He is particularly impressed by the collection of Japanese porcelain in

white, red and gold. Then the poet occupies himself with little Renée Zilcken for whom he is to write a sonnet.

In the evening, Verlaine's Dutch admirers offer him a banquet at the Restaurant Royal located on the corner of the Kneuterdijk and Lange Vijverberg. The guests include the collector E.V.F. Ahn, Marius Bauer, K. Bouwense, Willem Leuring, Hidde Nyland, the paintress Gesina Schenk, Robert Stellwagen, Thorn Prikker, Toorop, Varenhorst, Verwey with his wife Kitty Verwey-van Vloten and his brother W.E. Verwey as well as Zilcken with his wife.

6 Sun. The bookseller Blok invites Verlaine for lunch and they go by streetcar to a magnificent café close to the Nieuwe Kerk and the small Renaissance town hall. After lunch Verlaine wishes to visit the medieval church but he is dissuaded by Blok as they will be forced to stay to the end of the long church service. Blok then takes Verlaine on a tour by carriage to Scheveningen, along the Oude Scheveningse Weg, the Keizersstraat, through the picturesque fishing village. They pass the luxury hotels, go along the Verhuell Weg, via Huis ten Bosch Palace and back to Villa Hélène.

According to Thorn Prikker, the soirée at the Haverman residence takes place this Sunday evening. See: 4 Nov.

7 Mon. Preparations for the lecture to be given at Leiden this evening.

At 7 p.m. Bauer, Toorop and Zilcken accompany Verlaine to Leiden where they are received at the station by a large group of young people, many of whom also have attended the readings in The Hague. A carriage takes the company past the fine Renaissance townhall to the small but sumptuous hall of the Sociëteit Amicitiae. Here Verlaine speaks in greater detail than before about the techniques of *Vers Libre*, the Decadents, the Symbolists and the Romantics. He reads from his own poems - "Parallèlement". Jan ten Brink, professor of theology and Dutch literature, who is strongly opposed to the visit of Verlaine has tried to prevent him from reading and calls him a

"voyou". Verlaine uses this term pronouncedly in his talk and the public responds with a tumultuous ovation.

Later that same evening, Verlaine and his company return to the station, where a small delegation from Amsterdam meets them, headed by P.L. Tak one of the editors of the *Nieuwe Gids*. Verlaine calls him "un type". They all take the train to Amsterdam except for Zilcken who returns home. Arriving at the Centraal Station still another delegation, this time headed by Kloos, awaits Verlaine and he is taken to the studio of Willem Witsen at the Oosterpark. Witsen who is befriended with Zilcken, has invited the poet to stay with him while in Amsterdam. At the door of the studio Verlaine is welcomed quite formally by Isaac Israëls, who lives below on the ground floor, and by Hein Boeken. The rooms are decorated with flowers and beautiful objects. Witsen has invited some more friends such as Frans Erens, Aeg. Timmerman and Betsy van Vloten who is engaged to Witsen, beside those already mentioned. They all are seated around a large square table, bread and meats are served. The conversation is sparse, for those present are obviously too much impressed by the presence of the greatest living poet of France. Everyone is solemn and Verlaine feels rather uncomfortable. Although, he is not insensitive to admiration, in his bohemian existence he is used to an atmosphere of comradeship. See: Erens, (p. 298).

Kloos plays his role as leader of Dutch poetry with great authority. He believes himself to be the most competent person to inform the Frenchman about this subject. In the studio of Witsen, Verlaine stands beside him like a dull-witted pupil who receives instructions from his teacher. He remains passive and in a good-natured way accepts Kloos' attitude. The latter does not say very much, but accompanies his few words by shaking energetically and by nodding his head, while pointing out with his finger to what Verlaine is to read, among others from "Sagesse". Verlaine nods indifferently and says that he agrees. The

next morning, when Verlaine, Israëls and Erens are talking in the studio, Verlaine says "Kloos est un original". See: Erens, (p. 281).

8 Tues. Verlaine rises late and when Frans Erens visits the poet, he finds him wearing a beautiful sjamerlook of bright yellow silk which Israëls has lent him. Witsen, a fine photographer, makes several photographs of Verlaine thus dressed (Leiden, Printroom) and soon one of these pictures will be displayed in the shop window of Verlaine's Paris publisher Vanier. Israëls, in turn, quickly sketches Verlaine "délicieusement caricatural", a croquis highly treasured by its subject and also taken to Paris.

For the afternoon, Witsen has ordered a landau in which he himself and Betsy van Vloten take place opposite Verlaine and Erens, who both sit on the back-seat. Thus they ride from the Oosterpark, along to the Plantage Midden Laan through the Kalverstraat to the Caves de France. During the ride, when the carriage slows down, Verlaine begins to read a French newspaper. He cannot control himself, observes Erens, he has to find out what the paper writes about him. He is so engrossed in the little article that he does not take any notice of the other three people, he only is interested in what is written about him in Paris. According to Erens, in this respect Verlaine is a typical Frenchman who has little interest in foreign countries and whose attention is directed only toward himself and his own country. See: Erens (p. 278).

They thus arrive at the Caves de France where in the hall at the back of the groundfloor several acquaintances and friends have gathered. There are circa twenty-five ladies and gentlemen. Erens remembers the presence of Van Looy and his wife, Van Eeden and Aletrino. The atmosphere is not very merry. Verlaine would have preferred this to the respectfulness by which he is now imprisoned. He has to take on the pose of an idol and he does not pull this off very well, See: Erens (pp. 279 and 281).

According to Harry G.M. Prick, the first

reading of Verlaine in Amsterdam takes place on Tuesday, 8 Nov. at 8 p.m. See: *Maatstaf* I, 1953, p. 265.

9 Wed. In the studio of Witsen, Toorop draws the portrait of Verlaine (Rotterdam, Museum Boymans-van Beuningen). Verlaine's portrait of Toorop is dated "Amsterdam, 9.11.92." Witsen makes photographs of Toorop (Leiden, Printroom).

At three o'clock, dinner is taken in the same large restaurant where they have been in the morning. They then go to a sumptuous salon.

During these days Toorop and Verwey are always seen together and Verlaine describes them as "le bon Toorop et le cher Verwey".

Verlaine presents his first Amsterdam reading at 8 p.m., in the large hall of Huize Couturier on the Keizersgracht 674. It is a variation on "Décadents, Symbolistes et Romains" pronounced on Nov. 4 at The Hague. There are circa sixty people in the audience and when the French poet enters the hall they all rise to their feet, in a moving tribute. Verlaine reads from the poetry of Maurice du Plessys, Raymond de la Tailhède, Ernest Raynaud and Jean Moréas. At the request of Kloos, he also reads from his own poetry "O mon Dieu vous m'avez blessé d'amour ...".

Erens reflects: "It is not true to say that he read badly as some have maintained at the time" and furthermore, "no, that conference of Verlaine was a delight, whatever one may have said lateron. He was not a reciter but he knew how to speak simply and heartfelt". See: Erens (p. 279).

10 Thurs. Breakfast is taken with Israëls, Tak, Toorop and Witsen. They then apparently go to the Rijksmuseum where Verlaine notices in particular Rembrandt's "Syndics" and the "Anatomical Lesson of Dr. Deyman". He furthermore looks at the work of Jacob van Ruisdael, Paulus Potter and Cornelis Troost and he brings a salute to *La Ronde de Nuit*, dans son sanctuaire.

After lunch the company drives through the picturesque sections of the city. Verlaine sees "des caneaux affreux, abandonnés" and "le quartier Juif, très misérable".

During the evening the second Amsterdam reading takes place in the little hall of Huize Couturier. Verlaine reads from "Sagesse". The audience is only small.

11 Fri. Frederik van Eeden writes to Lodewijk van Deyssel, [Bussum] 11 Nov. 92, "yesterday evening I was at the Verlaine reading. It was very striking (treffend). Among others he read the magnificent sonnets from "Sagesse" to "Pauvre âme c'est cela!" He first spoke very softly and unclear, but he has a beautiful low voice—and he says the things with a great sensitivity of intonation and a very sincere simplicity. He knows very well how to read to himself, notwithstanding the presence of the public, just like a monk who prays by himself. He treats his early profligate or boyish verses with good nature like an uncle would do with his playful nephews".

See: *De Briefwisseling Tussen Frederik van Eeden en Lodewijk van Deyssel*, (p 186, 1964).

This is the day of departure from Amsterdam. Around noontime Verlaine and his company leave the studio of Witsen. The train departs circa 3 p.m. Toorop leads the way and by streetcar they go to a restaurant not far from the Centraal Station. There, a long time is taken for lunch, friends come and go, Toorop disappears on some errand in the city and, as a result, they miss the train. They now have to wait until five o'clock and Verlaine is quite upset about this.

On arrival in The Hague and before returning to Villa Hélène, a café is visited where to everyone's surprise they notice a poster by Josselin de Jong with a portrait of Sâr Péladan, eyes lowered, in a monastic cloak. It announces that the next day, Péladan will present a lecture "La Magie et L'Amour" at the H.K.K.

12 Sat. Verlaine is glad to have fulfilled his obligations and does not have to lecture

anymore. The morning is spent in the studio of Zilcken, who discusses modern Dutch literature of the poets Kloos, Verwey and Delang. Verlaine remembers meeting Van Eeden, and Zilcken regards Van Deyssel as the most important prose writer. With little Renée Zilcken, Verlaine looks at Japanese albums.

In the afternoon siesta is held, then dinner is taken with the Zilckens.

In the evening they go to hear Sâr Mérodack Joséphine Péladan who visits The Netherlands from Saturday 12 until probably Wednesday 16 November.

As a guest of the Literature Section of the H.K.K., Péladan's presentation takes place in one of the halls of the Circle. This rather low hall is kept in semi darkness with a platform raised at the end of it. A red chasuble with yellow cross is draped over a table. To the left and right four candles are burning in church candleabras. They have the sizes of easter candles, while two more look like altar candles.

Péladan has a halo of black hair and his face is pale grey, His tall grey boots reach over his knees, contrasting in colour with the purple blouse which has stripes at the back and very fine pleats in front. Over this a black tie is worn with white lace. Instead of a coat, Péladan wears a cowl with a large hood, which he pulls over his head at night. According to Verlaine, Péladan wears these theatrical costumes, because the artistry of Péladan is on the decline, the latter regards Verlaine as the greatest living artist of France.

To their surprise, Roland Holst, Thorn Prikker and Toorop are made members of the Ordre de la Rose+Croix during Péladan's visit to Holland.

See: 14 and 15 Nov.

13 Sun. A lunch is offered in honour of Péladan at Restaurant Royal. Here the Belgian landscape painter Albert Baertsoen and his wife count among the guests. Zilcken and his wife, Thorn Prikker, Toorop and Verwey are present as well.

Baertsoen visits The Hague on account of an exhibition of work by him, Émile

Claus and Constantin Meunier.

See: Joosten *Thorn Prikker* (p. 75).

Péladan is seated next to Mrs. Baertsoen and opposite Verlaine. Robert Stellwagen makes a speech remarking on the contradiction, in Péladan's attitude toward women.

After lunch, Toorop takes Péladan for a ride to Scheveningen. All the fishermen's children run after them as the unusual dress of that Frenchman arouses their curiosity. On this occasion Péladan wears a black satin blouse and a purple tie with white lace silver coloured velvet trousers, high grey lace-up boots, a little astrakan cap and a large black coat.

In the evening, the Zilckens offer a farewell party (afscheids-soirée) to Verlaine. There is a large group of people present, among whom are Aeg. Timmerman, Varenhorst, Toorop and Verwey and also the parents of Zilcken. A choir of young ladies sings and Verlaine remembers the excellent playing of Zilcken's father on the violoncello. After dinner everyone talks of the lecture given by Péladan at the H.K.K.

Apparently misunderstandings have arisen among the hosts of Péladan. For the intention is to take him to Varenhorst in the evening. Thorn Prikker discovers that the latter is not at home as he spends the evening at Villa Hélène as guest of Zilcken. Surprisingly, Thorn Prikker is unaware of the party for Verlaine. Péladan is left waiting at the H.K.K.

14 Mon. Today Verlaine returns to Paris. At around seven in the morning Verlaine and Zilcken go to the Hollandsche Spoor Station where Thorn Prikker, Toorop, Verwey and others are already waiting. Verlaine is quite moved as he thanks his Dutch hosts, but according to Toorop, he is also upset as the compartment is not to his liking and Verlaine initially refuses to enter the train.

Verwey writes to Henriëtte van der Schalk, Noordwijk aan Zee, 14 Nov. '92. "The centerpiece of yesterday was my introduction to the Sâr, Mr. Péladan to

be sure. He was seated opposite Verlaine at a table with burning candles and twenty guests. His sly pitchblack head, lithe little body dressed in black silken jacket with white laced bands and tightly closed around the little female hands, brown satin knickerbockers in high white boots—and what a graceful bow he made in one-swing-get-up-turn-bow and sit down again, when I entered. It is a buffoon” Verwey continues “Once more Verlaine was beautiful in the evening he read at Zilcken “car l’art, mon enfant c’est d’être absolument soi-même” — “fi du dandysme et fi de pose”. Later on Aeg. Timmerman was to remember (pp. 268-269):

“Only much later, during the visit of Paul Verlaine to our country, did we again experience the former friendship. This was a marvelous revival of the olden days. We all were full of tension and expectation, greatly impressed by the coming of Verlaine. The three greatest living poets: Willem Kloos, Verlaine and Herman Gorter would meet each other.

I do not remember having spoken to the latter during that time. But with the other friends it happened repeatedly that they met each other once again, after a long time. Everyone was present who had an interest in literature at the time, and who was not narrow-minded . . . those were the people who had joined the movement of *De Nieuwe Gids*”.

Péladan is the guest of Robert Stellwagen and H.P. Bremmer at Leiden. They visit the Lakenhal Museum and Péladan is greatly impressed by the *Last Judgement* triptych of Lucas van Leyden. Thorn Prikker, in turn, admired the analysis of Renaissance art by the Frenchman.

Péladan sees photographs after some drawings of Thorn Prikker and on this occasion gives a long speech about beauty and symbols. Perhaps it is at Leiden that Thorn Prikker is made a member of the *Ordre de la Rose+Croix*. This means that he, Toorop and Roland Holst do not become members of the Order at the same time after the lecture by Péladan at the H.K.K. Péladan takes a set of the photographs with him to Paris.

Péladan and Robert Stellwagen also visit the Frans Hals Museum at Haarlem.

In the evening, Péladan lectures before a Leiden audience on Magic and Mystery, discussing the *Book of Genesis* and the *Gospel of St. John*. He has heard of the attacks on Verlaine by Ten Brink and openly defends his compatriot, even reading from Verlaine’s poetry.

- 15 Tues. Péladan must have visited Amsterdam, for Thorn Prikker writes to Henri Borel: “At Holst’s in A(msterdam), he saw an original drawing by me, you know *Harba Lori Fa*, he wished to have it but this did not work out (“zat hem niet glad”). See: Joosten, *Thorn Prikker* (p. 78).

It is not known for how long Péladan remains in the Dutch capital, nor if he lectures there. Is this visit perhaps the occasion on which Roland Holst is made a member of the *Ordre de la Rose+Croix*? See: 17 Nov.

From the extensive account in the *Nieuwe Rotterdamsche Courant* on his lecture at the H.K.K., it is clear that the initiative of his trip to Holland has come from Péladan himself.

- 17 Thurs. On this or the previous day the Dutch artists take leave of Péladan, just as they have done with Verlaine. Péladan promises to return the following year.

In the afternoon, he gives a lecture at the opening of the first exhibition of the “*Cercle pour l’art moderne*” in Brussels, organized by Delville and Nyst.

Eighth letter of Henry van de Velde to Toorop, he states that Van Rysselberghe “a plus d’autorité sur Les Vingt que moi”. Van de Velde affirms his support for the H.K.K. The Kring has financial problems because of the new premises which they have rented. See: 12 May.

August Vermeylen visits Holland. Toorop has not yet received the circular letter of “*Van Nu en Straks*”. See: 11 Sept.

- 19 Sat. A review of “*Sâr Péladan voor de Haagsche Kunstkring, Le Mystère, l’Art et l’Amour*”, appears in *De Netherlandische Spectator*.

Robert Stellwagen, *De Portefeuille*, discusses the visit of Péladan at Leiden.

- 20 Sun.** Thorn Prikker (The Hague) writes a long letter to Borel (Amoy-China) about Verlaine's visit to Holland.

Jan Veth, *De Amsterdammer*, publishes the text of the circular letter of "Van Nu en Straks". See: 11 Sept. and 17 Nov.

Toorop writes to Théo van Rysselberghe (Brussels), and asks for a contribution for the lottery-exhibition. See: 17 Nov.

De Portefeuille of 11 Feb., 1893, reports that Van Rysselberghe sent an etching "of a dancer in a modern English style".

- 23 Wed.** "Le Mouvement Littéraire" publishes a special issue on Sâr Péladan. This journal is published by Toorop's Belgian friend Raymond Nyst. See: 27 April.

- 29 Tues.** Jac. van Looy (Amsterdam) writes to Lodewijk van Deyszel: he discusses in detail the visit of Verlaine to Amsterdam.

This letter is published by H. Prick, *Maatstaf* I, August 1953, pp. 263-267. See: 8 and 9 Nov.

- 30 Wed.** Between 15 and 30 Nov. Toorop writes a long letter to Witsen (Amsterdam). He thanks Witsen for the reception of Verlaine in Amsterdam and he records the remainder of Verlaine's stay in Holland. Toorop also writes of the visit of Péladan, who apparently did not go to Amsterdam. Toorop looks forward to Witsen's stay at his home in Loosduinen. He ends by stating that he is happy to be able to relax once more and that he is working hard.

December 1892

- 1 Thurs.** The conflict between the younger generation of The Hague artists (Thorn Prikker, Toorop) and Pulchri Studio increases and soon leads to a break. See: 3 Nov.

- 17 Sat.** The Van Gogh exhibition opens in the Kunstzaal, Panorama Building, Amsterdam, until 5 Feb., 1893.

Eighty-seven paintings, twenty-five drawings and some letters are displayed.

Toorop is present at the opening.

- 20 Tues.** Birthday of Toorop, he is thirty-three years of age.

- 25 Sun.** Toorop spends the Christmas holidays in Dordrecht with Hidde Nyland. Annie and Charley are at Kenley in England.

At Nyland's home Toorop continues to paint and make changes in "Une Hétaïre".

- 29 Thurs.** Verwey writes to Roland Holst (Amsterdam): "Toorop has been here for two days. He is working on three drawings. He tells me that you will be going to England. Is this true?".

See: 20 Jan., 1893.

January 1893

- 1 Sun.** Toorop is with friends in Arnhem (Knibbe Rulofs?). He writes to Annie about his stay with Hidde Nyland (K.B. T.C. 80a).

- 20 Fri.** Around this time Toorop writes to Verwey: "For three to four weeks, I have shut myself in like a monk, after all the knocking about during Verlaine's stay over here.

Presently, I am working on a large drawing which is meant for the exhibition of the Etsclub in Amsterdam, that is to say in case it is ready in time."

Most likely Toorop's wife and little daughter are still in England. See: 25 Dec., 1892.

- 23 Mon.** Roland Holst writes to Verwey: "In your last letter you wrote that Jan Toorop had told you, that I will be going to London. This is a conclusion he has drawn for himself, it results from a discussion during the Verlaine period".

See: 29 Dec., 1892.



Figure 3: Jan Toorop, *O Grave where thy victory*, pencil and chalk (colour), 62 x 76 cm., before Sept. 15, 1892, Amsterdam, Printroom.

Books and Articles

- Braches, Ernst, *Het Boek als Nieuwe Kunst, een Studie in Art Nouveau*. Oosthoek B.V., 1973.
- Gans, L., *Nieuwe Kunst. De Nederlandse Bijdrage tot de Art Nouveau*. Utrecht, 1960.
- Huizinga, J., *Leven en Werk van Jan Veth*. Haarlem, H.D. Tjeenk Willink en Zoon, 1927.
- Joosten, Joop M., ed., *De Brieven van Johan Thorn Prikker aan Henri Borel en Anderen 1892-1904*. Nieuwkoop, Uitgeverij Heuff, 1980.
- Nyland-Verwey, Dr. Mea, ed., *Kunstenaarslevens, De Briefwisseling van Albert Verwey met Alphons Diepenbrock, Herman Gorter, R.N. Roland Holst, Henriëtte van der Schalk en J.Th. Toorop*. Assen, Van Gorcum en Co. N.V., 1959.
- Polak, Bettina, *Het Fin-de-Siècle in de Nederlandse Schilderkunst*. The Hague, Martinus Nijhoff, 1955. (English Summary pp. 308-316)
- Prick, Harry G.M., ed., *De Briefwisseling tussen Ary Prins en Lodewijk van Deyssel*. The Hague, Nederlands Letterkundig Museum, 1971, 2 vols.
- Reeser, Eduard, ed., *Alphons Diepenbrock Brieven en Documenten. I*. The Hague, Martinus Nijhoff, 1962.
- Siebelhoff, Robert, *The Early Development of Jan Toorop 1879-1892*, University of Toronto, 1973, unpublished Doctoral Dissertation.
- Siebelhoff, Robert, "The Three Brides, a Drawing by Jan Toorop", *Nederlands Kunsthistorisch Jaarboek*, XXXVII (1976), pp. 211-261.
- Siebelhoff, Robert, "Toorop, Van de Velde, Van Rysselberghe and the The Hague Exhibition of 1892", *Oud Holland*, Vol 95, No. 2, (1981), pp. 97-107.
- Tibbe, Lieske, "Les XX en de Nederlandse Schilderkunst (1883-1893)". *De Negentiende Eeuw*, V, No. 3 (Nov. 1981), pp 115-147.

Books and Articles Specifically related to the visits of Paul Verlaine and Sâr Péladan to Holland

- Exhibition catalogue *Cinquantenaire du Symbolisme*, Paris, Bibliothèque Nationale, 1936, pp. 946-947.
- Erens, Frans, *Vervolgen Jaren*, Zwolle, W.E.J. Tjeenk Willink, 1958.
- Heijbroek, J.F. & Vis, A.A.M., *Verlaine in Nederland. Het bezoek van 1892 in woord en beeld*, Amsterdam, Universiteitsbibliotheek, 1985.
- Jean-Aubry, G., "Verlaine en Hollande", *Mercurie de France*, 34, 1923, Tôme 164, pp. 318-353.
- Joosten, J.M., "De Leidse Tijd van H.P. Bremmer 1871-1895", *Leids Jaarboekje*, 1970, pp. 79-114.
- Looy, Jac. van, "Twee brieven aan Lodewijk van Deyssel", *Maatstaf*, I, August 1953, pp. 260-267.
- P(iérard?), L., "Verlaine Inédit", *La Revue de Hollande*, 2, 1916, pp. 1257-1258.
- Roland Holst, R.N., *In En Buiten Het Tij. Nagelaten Beschouwingen en Herdenkingen 1889-1938*, Amsterdam, J.M. Meulenhoff, 1940, pp. 20-21.
- Stellwagen, Robert, "Report on Péladan's Visit to Leiden", *De Portefeuille*, 19 Nov., 1892.
- Timmerman; Aeg.W., *Tim's Herinneringen*, Amsterdam, H.J. Paris, n.d. (1938).
- Tricht, Dr. H.W. van & Prick, H.G.M. ed., *De Briefwisseling tussen Frederik van Eeden en Lodewijk van Deyssel*, Zwolle, W.E.J. Tjeenk Willink, 1964.