

Lifelines

Forms and Themes of Art Nouveau

O B J E C T G U I D E

ART NOUVEAU WAS AN ART PHENOMENON that found enthusiastic support from roughly 1895 to 1915 virtually everywhere in Europe and to a lesser extent in America. Embodying all that was modern, it touched art and architecture, as well as ceramics, furniture, and the other decorative arts.

In French, *art nouveau* literally means “new art,” and at the turn of the twentieth century, this new art looked different, felt different, and reflected different values and ideas. Today it still seems fresh. Art Nouveau artists sought to fundamentally change the look of the objects we use in our lives.

Practitioners of the new art drew inspiration from nature and rejected historical styles and classical values, preferring asymmetrical composition and attenuated curves. In the work of these designers, line frequently seems driven by its own internal life force—swirling and whipping, swerving and curving, creeping along one minute then racing forward the next.

In this exhibition of more than a hundred objects from our collection, the Morse explores the interrelated elements that define the style so well known for its lively line and organic form. The exhibition is organized into five groups that illustrate the dominant themes found in Art Nouveau objects: the exotic, nature, line, female form, and metamorphosis. It includes furniture, architectural ornaments, lamps, jewelry, ceramics, and art glass from more than fifty makers, designers, and artists working across nine countries, including Emile Gallé, René Lalique, Louis Comfort Tiffany, and more.

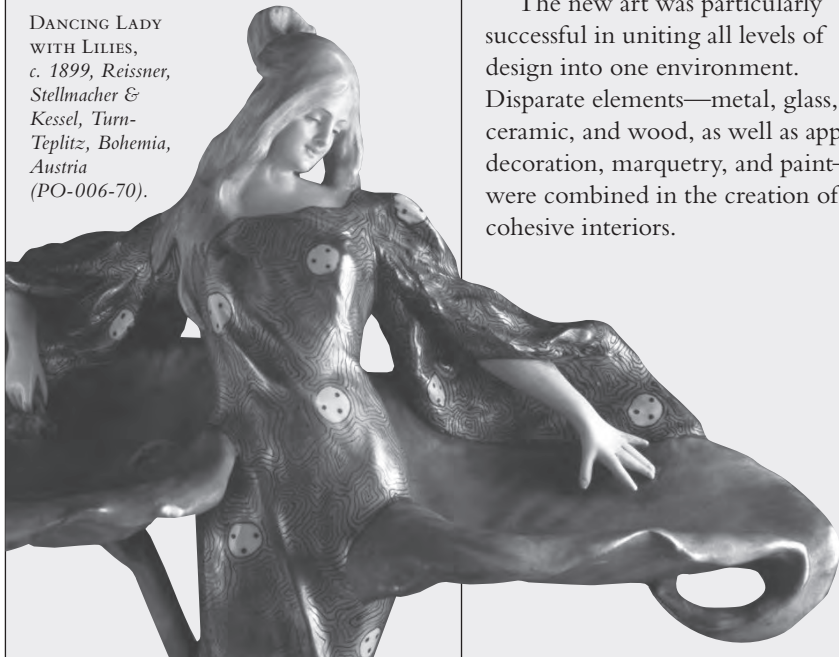
Individually and together, the objects both enlighten our understanding and delight our senses.

HISTORY OF THE NEW ART

In the final decade of the nineteenth century, calls from cultural tastemakers for something new to reflect the era's social and industrial progress set in motion a reevaluation of the arts across Europe and to a lesser extent in America. Its ultimate expression was known as *Art Nouveau* in France; the Liberty style in England; *Stile Liberty* in Italy; *Jugendstil* in Germany; *Sezessionstil* in Austria; and *Modernista* in Spain. Universally regarded as Art Nouveau, the style spontaneously developed through the unique interpretations of artists. Although it reflected regional traits and ideological sources, the new modern style nonetheless had a unified look.

Siegfried Bing (1838–1905), a dealer known for his trade in Asian works, founded the gallery L'Art

DANCING LADY WITH LILIES, c. 1899, Reissner, Stellmacher & Kessel, Turn-Téplitz, Bohemia, Austria (PO-006-70).



Nouveau in Paris in 1895 and played a central role in the spread of the style. His shop, as well as others that advanced Art Nouveau in Europe and America—La Maison Moderne in Paris, Liberty & Co. in London, and Tiffany & Co. in New York—sold works from an international list of artists. Each of the stores provided its own vision for the new art and produced in-house exhibitions that represented cutting-edge thought and artistry.

International exhibitions brought these interpretations to the public. The origins of Art Nouveau can be traced through world's fairs and salons that include the 1889 Exposition Universelle in Paris, when it was just emerging, and the 1904 Louisiana Purchase Exposition in St. Louis, when the style was already beginning to disappear from forward design.

The new art was particularly successful in uniting all levels of design into one environment. Disparate elements—metal, glass, ceramic, and wood, as well as applied decoration, marquetry, and paint—were combined in the creation of cohesive interiors.

I. THE EXOTIC

The transition from the nineteenth to twentieth century was filled with both conflict and exploration. International boundaries were shifting as governments seized territories around the globe. Trade played a constant role in all these interactions, broadening the visual vocabulary of the world's art centers and informing the work of Art Nouveau designers. By interpreting and adapting traditions from different cultures and periods, designers redefined basic design principles. Sea life, flowers, insects, and peacocks so rich with symbolism in Asia were especially popular images. Hindu and Islamic motifs and Middle Eastern stylized floral decoration and applied jewels appeared throughout the West.

1) Clockwise from back:

Hand screen, early 20th century
Peacock feathers, wood, ribbon
Maker: Unknown
(2012-024)



Tray, 1907
Peacock feather
Glazed clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Marks: [conjoined RP surmounted by flames] / VII / 1048B / V
Gift of Herbert O. and Susan C. Robinson
(PO-007-75)

Vase, 1912
Abstract peacock feather
Glazed clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Designer: Charles Stewart Todd, American, 1886–1950
Marks: [conjoined RP surmounted by flames] / XII / 1865 / C.S.T.
(PO-106-86)

2) Clockwise from top left:

Vase, 1897
Octopus, seahorse
Glazed earthenware, metal, tiger's eyes, moonstones, pearls
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Designer: Maria Longworth Nichols Storer, American, 1849–1932
Marks: MLS / 97
(PO-052-66)



Vase, 1900
Squid, coral
Glazed white clay, metal
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Designer: Kataro Shirayamadani, Japanese-American, 1865–1948
Marks: [Japanese characters for Kataro Shirayamadani] / [conjoined RP surmounted by flames] / S 1 5 3 7
(PO-060-66)

Bowl, 1902
Swimming fish
Glazed white clay
Maker: Tiffany Studios, New York City, 1902–32
Designer: Edith Wilhelmine Wessel Lautrup, Danish, 1875–1963
Marks: [conjoined LCT] / P / EL
(74-027)

3) **Salad plate**, c. 1901

Canton pattern
Glazed porcelain
Maker: Gerard, Dufraisieux & Abbot, Limoges, France, 1901–present
Designer: Édouard Colonna, German, 1862–1948
Retailer: Siegfried Bing's L'Art Nouveau, Paris, 1895–1904
Marks: *l'Art / Nouveau / Paris*
Gift of Barbara Wiles (PO-100-81)

4) *Left to right:*

Vase, c. 1895

Fish, seaweed, coral
Cameo glass
Maker: Daum Frères & Cie, Nancy, France, 1891–present
Decorator: Louis Antoine Damon, French, 1860–1947
Retailer: Au Vase Étrusque, Paris, 1887–1911
Marks: *Damon / Paris*
(GL-026-84)



Vase, c. 1895

Swimming fish
Glazed earthenware
Maker: Manufacture Clément Massier, Golfe-Juan, Alpes Maritimes, France, 1883–1900
Designer: Clément Massier, French, 1845–1917
Marks: *Clement Massier / Golfe-Juan. / C.A.M. / CLEMENT / GOLFE JUAN / (A.M.)*
(PO-020-70)

5) *Clockwise from top:*

Pitcher, c. 1900

Dragonfly
Glazed red clay
Maker: Emile Charles Martin Gallé, Nancy, France, 1846–1904
Marks: *Emile [EG with cross symbol] Galle / à Nancy / Modèle Dépose*
(PO-001-84)



Vase, 1895–96

Bee
Glazed clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Designer: Maria Longworth Nichols Storer, American, 1849–1932
Marks: [conjoined *RP* surmounted by flames] / *MLS / '96*
(PO-003-92)

Vase, c. 1900

Cobweb
Blown glass
Maker: Tiffany Studios, New York City, 1902–32
Marks: *V 300 L.C.T. Favrile*
(54-061)

6) **Table mirror**, c. 1905

No. 897, oval, Peacock design
Cast bronze, glass
Maker: Tiffany Studios, New York City, 1902–32
Marks: *TIFFANY STUDIOS / NEW YORK / 11433 / 897 / [conjoined TS]*
(85-012)

7) *Clockwise from top left:*

Vase, c. 1904

Model No. 5014, Iris design
Glazed earthenware
Maker: Plateelbakkerij Zuid-Holland, Gouda, Netherlands, 1898–1964
Decorator: Pieter Woerlee, Dutch, 1886–1963
Marks: *MADE IN / [Lazarus' Gate] / P.W / ZUID_HOLLAND / 5014 / g*
(PO-001-78)

Humidor, 1923 (designed 1917)

Model No. 1130, Damascus III design
Glazed earthenware
Maker: Plateelbakkerij Zuid-Holland, Gouda, Netherlands, 1898–1964
Designer: Martinus Vuijck, Dutch, active 1911–32
Marks: *1130 / Damascus III / [diamond pattern] [Lazarus' Gate] [conjoined MV] / Gouda / Holland*
(PO-014-78)

Cream pitcher, c. 1902

Copper, enamel, silver, gold, ebony
Maker: Tiffany Studios, New York City, 1902–32
Marks: *TIFFANY STUDIOS / NEW YORK*
(70-011)

8) **Vase**, c. 1915

Glazed stoneware
Maker: Manifattura Chini, Mugello, Italy, 1902–43
Designer: Galileo Chini, Italian, 1873–1956
Marks: [logo] / *MUGELLO / O / 2070*
(PO-063-87)

9) *Clockwise from top:*

Vase, c. 1895

Karthago line
Glazed clay
Maker: Tonwarenfabrik Robert Hanke, Ladowitz, Bohemia, Austria, 1882–1945
Marks: [crown] / [Robert Hanke trademark] / *KARTHAGO / Made in Austria*
Gift of John H. Proctor
(PO-018-86)



Vase, c. 1905

Mold No. 0565, Grès-Bijou series
Glazed earthenware
Maker: Reissner & Kessel, Turn-Teplitz, Bohemia, Austria, 1905–10
Marks: [crown] / *AMPHORA / AUSTRIA / 0565 / 40*
(PO-056-79)

Vase, c. 1895

Karthago line
Glazed clay, glass
Maker: Tonwarenfabrik Robert Hanke, Ladowitz, Bohemia, Austria, 1882–1945
Marks: *P*
Gift of John H. Proctor
(PO-017-86)

10) **Vase**, c. 1905

Model No. 8185,
Elephant Heads design
Glazed earthenware
Maker: Reissner & Kessel, Turn-Teplitz, Bohemia, Austria, 1905–10
Designer: Probably Hans Reissner, Austrian, active c. 1885–c. 1945
Marks: [crown] / *AMPHORA / AUSTRIA / 8185*
Paper label: [A]*MPHORA*
(PO-046-69)



11) *Left to right:*

Decanter, c. 1896

Glass, silver, pearl, diamond, garnet, sapphire
Maker, glass: Tiffany Glass and Decorating Company, New York City, 1892–1900
Maker, mount: Unknown, probably German
Marks: *L.C.T. D 689*
Paper label: *TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined TGDco]*
(66-010)

Vase, c. 1894

Rosewater sprinkler
Blown glass
Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: *o4163*
Paper label: *TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined LCT]*
(66-013)

Vase, c. 1900

Blown glass, silver
Maker: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1947
Marks: *P*
(GL-010-83)



II. NATURE

In liberating art and design, Art Nouveau designers were particularly attracted to local flora and fauna both as new subjects commonly known and understood by all and as symbols of regional and national identity. After the Franco-Prussian War (1870–71), this was particularly true in France. Working as part of a larger group of artists who became known as the École de Nancy, Emile Gallé (1846–1904) and Louis Majorelle (1859–1926) in Nancy, France, employed native insects, orchids, and even weeds such as thistle and *ombelles* (wild carrot) to spectacular effect. Designers from other countries also explored and celebrated their native species. Austrian pine trees and American corn were used as national symbols as well as decorative elements. From Europe to America, objects such as vases, lamps, inkwells, and candlesticks took on the forms of recognizable plant species.

1) **Mounted specimens of Queen Anne's lace/wild carrot, c. 1895**

Photographic reproduction
 Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
 (1998-028:017)



2) **Lady's writing desk, c. 1903**

Aux Ombelles
 Fruitwood, maple
 Designer: Emile Charles Martin Gallé, Nancy, France, 1846–1904
 Marks: *Gallé*
 (FURN-073-68)



3) *Left to right:*

Bowl, c. 1898
 Faïence
 Maker: Fayencerie de Nancy, Nancy, France, 1877–1931
 Designer: Emile Charles Martin Gallé, French, 1846–1904
 Marks: *E. Galle / + / Fayencerie / de / Nancy / 98*
 (PO-002-67)

Vase, c. 1895

Dahlia
 Glass, enamel
 Maker: Cristallerie d'Emile Gallé, Nancy, France, 1874–1935
 Designer: Emile Charles Martin Gallé, French, 1846–1904
 Marks: *Cristallerie / [leaves] / Emile Gallé / Modèle et Décor Déposés*
 (GL-003-69)

Bowl, c. 1890

Thistle
 Glass, enamel
 Maker: Cristallerie d'Emile Gallé, Nancy, France, 1874–1935
 Designer: Emile Charles Martin Gallé, French, 1846–1904
 Marks: *[thistle] / Emile Gallé / déposé*
 (GL-007-77)

4) **Nesting tables, c. 1910**

Design exhibited in Grand Prix display at the Exposition Universelle, Brussels, 1910
 Oak, fruitwood
 Maker: Majorelle Frères et Cie, Nancy, France, 1892–c. 1925
 Designer: Louis Majorelle, French, 1859–1926
 Marks: *L. Majorelle*
 (FURN-025-70:A,B)

5) **Hall stand, c. 1900**

Iris design
 Fruitwood, mirror, metal
 Maker: Unknown, possibly English or Belgian
 (FURN-004-71)

6) *Left to right:*

Vase, c. 1900

Forget-me-not
 Marquetry de Verre
 Glass, silver
 Maker: Cristallerie d'Emile Gallé, Nancy, France, 1874–1935
 Designer: Emile Charles Martin Gallé, French, 1846–1904
 Marks on glass: *Gallé*
 Marks on mount: *[hallmark] / [hallmark]*
 (GL-004-73)

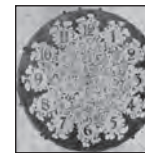


Vase, c. 1895

Orchid
 Glass, enamel
 Maker: Cristallerie d'Emile Gallé, Nancy, France, 1874–1935
 Designer: Emile Charles Martin Gallé, French, 1846–1904
 Marks: *Cristallerie / [leaf] / Emile Gallé / a Nancy / Modèle et Décor Déposés*
 (GL-004-68)

7) **Clockface, c. 1904**

Queen Anne's lace/wild carrot wood veneer marquetry
 Photographic reproduction
 Maker: Tiffany Studios, New York City, 1902–32
 (1998-028:013)



8) **Side table, c. 1900**

Model No. 323, Olga design exhibited at the Exposition Universelle, Paris, 1900
 Fruitwood, gilt bronze
 Maker: Majorelle Frères & Cie, Nancy, France, 1892–c. 1925
 Designer: Louis Majorelle, French, 1859–1926
 Marks: *L. Majorelle / Nancy*
 (FURN-030-69)

9) **Candlestick, c. 1902**

No. 1308, 18 in. single, Wild Carrot design base, Merovignian [sic] design top
 Bronze, glass
 Maker: Tiffany Studios, New York City, 1902–32
 Marks: *TIFFANY STUDIOS / NEW YORK / 1308*
 (60-002)

10) *Clockwise from top:*

Vase, c. 1903

Model No. 534, Osiris series, dandelion
 Glazed earthenware
 Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
 Marks: *[crown] / [unknown mark] / AMPHORA · OSIRIS · 534 / 5*
 (PO-042-76)



Vase, c. 1902

Floral design
 Porcelain
 Maker: The Rozenburg Factory, The Hague, Netherlands, 1883–1916
 Designer: J. Juriaan Kok, Dutch, 1861–1919
 Decorator: Samuel Schellink, Dutch, 1876–1958
 Marks: *[crown] / Rozenburg / [stork] / den Haag / [window inspection mark] 1102 / [star date stamp] / [maker's mark]*
 (PO-002-71)

Ewer, c. 1912
 Floral design
 Porcelain
 Maker: The Rozenburg
 Factory, The Hague,
 Netherlands, 1883–1916
 Designer: J. Juriaan Kok, Dutch,
 1861–1919
 Decorator: Samuel Schellink, Dutch,
 1876–1958
 Marks: [crown] / *Rozenburg* /
 [stork] / *den Haag* / x / [window
 inspection box] 724. / [conjoined SS]
 (PO-002-70)



11) *Clockwise from top:*

Vase, c. 1910
 No. 434, Teco Pottery
 Glazed earthenware
 Maker: Gates Potteries, Terra Cotta,
 Illinois, 1886–c.1930
 Designer: Attributed to Fernand
 Moreau, American, 1853–1920
 (2001-061)

Pitcher, c. 1905
 Corn
 Glazed and unglazed clay
 Maker: Tiffany Studios,
 New York City,
 1902–32
 Marks: [conjoined
LCT] / 7
 Museum membership
 purchase
 (2002-039)



Ewer, c. 1908
 Model No. 2039, Pine
 Trees pattern
 Glazed earthenware
 Maker: Kunstkeramik
 Paul Daschel,
 Turn-Teplitz, Bohemia,
 Austria, 1863–1921
 Designer: Paul Dachsels, Austrian,
 1880–after 1920
 Marks: *TURN TEPLITZ* / [conjoined
PD] / *MADE IN AUSTRIA* /
 2039 / 7
 (PO-027-80)



12) *Various objects with forms and themes
 inspired by nature:*

A. Ink stand, c. 1905
 Cast bronze
 Maker: Unknown
 Marks: 4403
 (MET-050-69)

B. Vase, c. 1898
 Blown glass
 Maker: Tiffany Glass and Decorating
 Company, New York City, 1892–1900
 Marks: *L.C.T.* / *M1155*
 (56-037)

C. Vase, c. 1900
 Onion
 Blown glass
 Maker: Tiffany Glass and
 Decorating Company,
 New York City,
 1892–1900
 Marks: *L.C.T. M2068*
 Paper label: *TIFFANY*
FAVRILE GLASS
REGISTERED TRADE MARK /
 [conjoined *TGDco*]
 (56-032)



D. Vase, c. 1898
 Angel's trumpet (*Brugmansia suaveolens*
 / *Solanaceae*)
 Blown glass
 Maker: Tiffany Glass and Decorating
 Company, New York City, 1892–1900
 Marks: *L.C.T. M8943*
 (82-010)

E. Trivet, c. 1898
 Butterfly design
 Glass, bronze
 Maker: Tiffany Glass and Decorating
 Company, New York, 1892–1900
 Marks: *TIFFANY STUDIOS* / *NEW*
YORK / [conjoined *TGDco*] / 1487
 Gift of the Laubengeiger Family
 (2012-030)

F. Vase, c. 1900
 Onion
 Blown glass
 Maker: Tiffany Glass
 and Decorating
 Company, New York
 City, 1892–1900
 Marks: *M2251*
 Paper label: *TIFFANY*
FAVRILE GLASS REGISTERED
TRADE MARK / [conjoined *TGDco*]
 (U-023)



G. Brooch, 1900
 Swan design
 Gold, enamel, pearl, diamond
 Maker: Attributed to Philippe Wolfers,
 Belgian, 1858–1929
 Marks: *LONDON 1900*
 (MET-068-70)

H. Vase, c. 1905
 Lily
 Blown glass
 Maker: Tiffany Studios,
 New York City, 1902–32
 Marks: *L.C.T. Y6535*
 Paper label: *TIFFANY*
FAVRILE
GLASS REGISTERED
TRADE MARK /
 [conjoined *TS*]
 (54-056)



I. Candlestick, c. 1906
 No. 1203, one light, leaf or feather
 design
 Gilt bronze
 Maker: Tiffany Studios, New York
 City, 1902–32
 Marks: [conjoined *TS*] / *TIFFANY*
STUDIOS / *NEW YORK* / 1203
 (69-009)

J. Candlestick, c. 1902
 Base No. 1200 C, one
 light, Root design,
 Poppy-round blown-
 glass top
 Bronze, blown glass
 Maker: Tiffany Studios,
 New York City, 1902–32
 Marks: *TIFFANY*
STUDIOS
 (79-550)



K. Vase, c. 1905
 Blown glass
 Maker: Tiffany Studios, New York
 City, 1902–32
 Marks: *L.C.T.* / *Y6384*
 (54-066)

L. Vase, c. 1910
 Pea pod
 Glazed white clay
 Maker: Tiffany Studios, New York
 City, 1902–32
 Marks: *LCT 7* / *P. 1249* / *L.C.T.*
Favrile – Pottery
 (84-001)

M. Vase, c. 1910
 Bok choy cabbage
 Glazed white clay
 Maker: Tiffany Studios,
 New York City,
 1902–32
 Marks: *LCT 7* / *P 380* /
L.C. Tiffany – Favrile
Pottery
 Museum membership
 purchase
 (2003-020)



III. LINE

By 1895 unrestrained nature as exemplified by twisting vines and stems became iconic of the new approach to art. The new sinuous and asymmetrical emblem, simply referred to as the whiplash curve, became the common element in a style that was also infused with strong regional traditions. The whiplash can be traced to Rococo arabesques of the eighteenth century. Rococo represented luxury, decadence, and sensuality, and *fin-de-siècle* culture reveled in these qualities. Also, the Gothic convention of formal attenuation resonated with Art Nouveau designers. Line, perhaps more than any other single feature of the new art, gave diverse geographical regions a shared vocabulary. Publication of the Art Nouveau style in popular magazines and journals such as *Bradley: His Book* and *The Echo* celebrated the graphic attributes inherent in line and further disseminated Art Nouveau's visual character and values.

1) *Left to right:*

The Echo, New York,
April 15, 1896
Magazine cover
Commercial lithograph
Designer: William H. Bradley, American, 1868–1962
Marks: *BRADLEY* (PR-003-72)



Vase, c. 1895
Blown and cast glass
Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: *L.C. TIFFANY – FAVRILE / C251* (57-003)



2) *Back row, left to right:*

Bradley: His Book, Vol. I, No. II
Commercial lithograph
Springfield, Massachusetts: Wayside Press, June 1896
(BO-014-71)

WILLIAM H. BRADLEY

American Art Nouveau illustrator William H. Bradley (1868–1962) drew inspiration from medieval design and Japanese woodblock prints. He became popular designing posters as well as covers for notable periodicals such as *The Echo*, *Harper's Bazar*, and *The Chicago Sunday Tribune*. Bradley established the Wayside Press in Boston in 1896, which published *Bradley: His Book* and provided a platform for outstanding illustrators and also featured poetry, criticism, and articles on modern applied art, decoration, and home design.

Vase, c. 1905
Blown glass, silver
Maker, glass: Quezal Art Glass & Decorating Company, Maspeth, Queens, New York, 1901–25
Maker, mount: Alvin Silver Manufacturing Company, Sag Harbor, New York, 1886–1928
Marks: *QUEZAL* (GL-049-69)

Front row, left to right:

Dessert set, c. 1905
Cornflower pattern
Glazed stoneware
Maker: James Macintyre & Co., Burslem, England, c. 1860–present
Designer: William Moorcroft, English, 1872–1945
Retailer: Tiffany & Co., New York City, 1837–present
Marks: *W. MOORCROFT / TIFFANY & COMPANY / 643 / 650* (PO-011-66:A–C)

Vase, c. 1905
Glazed white clay
Maker: Hampshire Pottery Company, Keene, New Hampshire, 1871–1923
Designer: Cadmon Robertson, American, c. 1875–1914
Marks: *Hampshire Pottery / [conjoined Ma]* PO-011-69

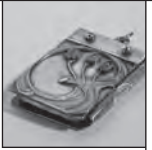
3) **Color plate, 1898**
Plate 44 from *Le Castel Béranger*
Chromolithograph
Maker: Librairie J. Rouam et Cie, Paris, active 1880s–1890s
Designer: Hector Guimard, French, 1867–1942
Marks: *LE CASTEL BÉRANGER / Pl. 44 / [conjoined HG]* (U-107:C)

4) **Side chair, c. 1890s**
Wood, leather
Maker: Unknown, French (FURN-077-88)

5) *Clockwise from top:*

Vase, c. 1902
No. 680 Olympia, Phänomen
Blown glass
Maker: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1939
Designer: Robert Holubetz, Austrian, active 1880s–1900s (54-097)

Notepad, c. 1905
Silver, enamel, glass
Maker: Possibly Friedrich Adler, German, 1878–1942
Marks: *900 DEPOSE / 606* (MET-025-68)



Vase, c. 1902
Formosa design
Blown glass
Maker: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1939 (1998-009)

6) **Table lamp, c. 1901–2**
Phänomen gre. 829 design shade
Silver over bronze, blown glass, moonstones
Maker, glass: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1939
Maker, base: K. & K. Hof-Silber-und Chinasilberwarenfabrik Moritz Hacker, Vienna, Austria, 1901–after 1910
Marks on base: *MH20* [griffin crest] (MISC-027-69)

7) *Left to right:*

Belt purse, c. 1890s
Lizard skin, sterling silver
Maker: Tiffany & Co., New York City, 1837–present
Marks: *TIFFANY & CO / 6965 M 898 / STERLING* (82-009)

Coffee service, c. 1905
Sterling silver
Maker: Shreve, Crump & Low, Boston, 1869–present
Inscribed: *OCT 12. / 1905 / [conjoined EM monogram]*
Marks: *SHREVE, CRUMP & LOW CO. / 1994 / [Eagle] TRADEMARK / STERLING* (MET-002-90:A–C)

IV. FEMALE FORM

The new art challenged the traditional roles of women. Art Nouveau erupted at the peak of the women's suffrage movement and when the work of Sigmund Freud (1856–1939) in psychoanalysis, libido, sexuality, and dream interpretation, was revolutionizing cultural views. Formerly depicted as passive or domestic, women were now often portrayed in art as active, sexualized, and in flowing motion. In contrast to the Gibson Girl's conventional image, the dancer Loïe Fuller (1862–1928), known for her innovative performance with swirling robes and moving light, became a symbol of the new style. The female form—often attenuated, its lines and curves exaggerated, its sensuality celebrated, its vibrance dramatically portrayed—was the perfect expression of nature and was exploited to powerfully portray the major Art Nouveau idea of perpetual regeneration.

1) Vase, c. 1901

Morrisian Eastern
Figures line
From "Beauty and the Beast," *Bradley: His Book*, Vol. I, No. IV, August 1896
Glazed earthenware
Maker: Royal Doulton, English, 1815–2009
Designer: William H. Bradley, American, 1868–1962
Marks: DOULTON / IVORY / L8096 / [ROYAL DOULTON-ENGLAND logo] / MORRISIAN / [roses]
(PO-007-71)



2) Table lamp, c. 1896

Loïe Fuller figure
Bronze
Maker: Siot-Decauville, Paris, 1860–c. 1925
Designer: Raoul-François Larche, French, 1860–1912
Marks: RAOUL LANCHE / U / SIOT · DECAUVILLE · / FONDEUR / PARIS / I 996
(MET-002-69)

3) Young Girl Holding a Bouquet of Flowers, 1900

Color lithograph
Designer: Alphonse Marie Mucha, Czechoslovakian, 1860–1939
Marks: Mucha / 1900
(PR-011-68)

4) Clockwise from top:

Brooch, c. 1900

Winged figure
Gold, enamel
Maker: Eugène Feuillâtre, French, 1870–1916
Marks: [French hallmark] / E. F.
(MET-055-71)



Brooch/watch pin, c. 1900

Lorelei figure
Gold, opal, emeralds
Designer: Unknown, probably French
(MET-001-77)

Lorgnette, c. 1900

Silver, glass
Maker: Unger Bros., Newark, New Jersey, 1872–1914
Marks: [conjoined UB] / Sterling
(MET-011-83)

Brooch, c. 1900

Gold
Designer: Jean Baptiste Émile Dropsy, French, 1848–1923
Retailer: Maison Savard, French, c. 1895–c. 1920
Marks: E. Dropsy
(71-018)

5) Mantel mirror, 1906

Leaded glass, wood
Maker: Abel Landry, French, 1871–1923
Marks: A. Landry
(FURN-033-70)

6) Latest Bits of Fashion Gossip, c. 1910

Ink on paper, pencil
Designer: Edward Windsor Kemble, American, 1861–1933
Gift of the Kemble Family
(1999-004:A-E)

Inscriptions, left to right:

- *Latest Bits of Fashion Gossip / Clever device to prevent young hubbies from "out-hobbling" their wives.*
- *Combination parasol and mirror. Nose bag worn on the left arm. Swans down neck scarf ending in powder puffs.*
- *Costume and appointments for forgetful old ladies. Limit bag for shopping expenses. Shopping district embroidered on right sleeve.*
- *Thermos Muff of waterproof. suitable for Iced tea or other soft drinks. extra straws worn as hat decorations.*
- *Kemble / X-Ray Costume. very cool in summer. Russian Bone Hound adds to the effect.*

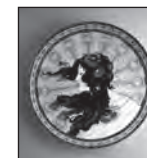
7) Left to right:

Vase, c. 1897

Model No. 584
Glazed earthenware
Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
Designer: Nikolas Kannhäuser, Austrian, 1871–after 1900
Marks: 5 / AMPHORA / 584 / Ku. / [conjoined Nk] / [AMPHORA] / TURN · / . : . / TURN-TEPLITZ-BOHEMIA · RStK / [urn] / MADE IN AUSTRIA
(PO-028-84)

Plate, c. 1900

Porcelain
Maker: Jean Pouyat, Limoges, France, 1816–present
Decorator: A. Little, probably American, active c. 1900
Marks: J. P. / L. / FRANCE / A. Little
(PO-008-68)



Shelf clock, c. 1900

Glazed earthenware
Maker: Wileman & Co., The Foley Potteries, Fenton, Stoke-on-Trent, England, 1860–1966
Designer: Frederick Alfred Rhead, English, 1856–1933
Marks: 3116 / THE FOLEY / [crown] [conjoined WC] / "INTARSIO" / ENGLAND / R^o N^o 337999
Inscribed: PRITHEE WHATS O'CLOCK
(PO-055-67)

Note: *The French velvet mohair valance at the entrance to Gallery XIII, c. 1898–1905, features hand-embroidered applique and some hand painting. The maker is unknown.*

V. METAMORPHOSIS

Perhaps the most dramatic shift in thinking at the turn of the twentieth century came through scientific examination of the origins and development of man. Darwinism, botanical study, and the development of photography all played roles in this change of perspective. The Darwinian theory of evolution focused on the way forms of life changed gradually over time eventually becoming radically transformed. This concept of metamorphosis offered artists and designers the new challenge of depicting forms—everything from the human figure to doorknobs and vases—in the throes of transformation. Artists such as Hector Guimard (1867–1942), for example, and the Austrian potters producing Amphora ceramics discarded traditional historicism and created new forms for all types of objects and invested them with new meanings. These objects represented change not only in the way they looked but in their depiction of the very act of formal change itself, the act of metamorphosis.

1) Die Nacht (The Night) Masque, c. 1901

Mold No. 1271
Glazed earthenware
Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
Designers: Attributed to Eduard Stellmacher, Austrian, 1868–1932, and Elvir Otto, Austrian, active c. 1900 (SC-071-70)



2) Top to bottom:

Figurine, 1902

Glazed clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Marks: [conjoined RP surmounted by flames] / II / 3137 (PO-024-71)

Tray, c. 1910

Gilt bronze
Maker: Unknown (MET-048-71)

3) Back to front:

Pair of candlesticks, c. 1899

Magic of Fire Light
Model No. 2006, Fates series
Glazed porcelain
Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
Designer: Eduard Stellmacher, Austrian, 1868–1932
Marks: 1077918 g / TURN-TEPLITZ-BOHEMIA ·RSiK· [urn] / MADE IN AUSTRIA / [head in profile] AMPHORA- / 2006 / 41 (PO-021-71:A, B)

Pendant, c. 1900

Autumn design
Gold, enamel
Maker: René Jules Lalique, French, 1860–1945
Marks: LALIQUE / [Latin cross in lozenge] / [double outlined eagle head] / [anvil] (MET-003-71)



4) Left to right:

Hinged box, c. 1902

Brass, copper, wood, glass
Designer: Alfred-Louis-Achille Daguet, French, 1875–1942
Retailer: Siegfried Bing's L'Art Nouveau, Paris, 1895–1904
Marks: CUIVRES S.BING / ALF. DAGUET.02 (MET-010-74)

Scissor set, c. 1895

Brass, copper
Maker: Centaur, Germany, active 1890s
Retailer: Sperry & Alexander Company, New York City, 1893–1927
Marks: SPERRY & / ALEXANDER CO. / GERMANY
Gift of Dr. Edwin S. Burdell (70-002)

Mantel clock, c. 1902

Brass, copper, wood, glass
Designer: Alfred-Louis-Achille Daguet, French, 1875–1942
Retailer: Siegfried Bing's L'Art Nouveau, Paris, 1895–1904
Marks on clock: ·CUIVRES S. BING· / ALF. DAGUET.
Marks on clockwork: E.D / 1612 / S [arrow pointing up] F / R A (MET-045-66)



5) Left to right:

Centerpiece, c. 1902

Model No. 3424,
Chestnut design
Glazed earthenware
Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
Designer: Probably Eduard Stellmacher, Austrian, 1868–1932
Marks: AUSTRIA / AMPHORA / 3424 / II (PO-055-79)

Vase, c. 1900

Glazed clay
Maker: Zsolnay Porcelainmanufaktúra Zrt (Zsolnay Porcelain Manufacture), Pécs, Hungary, 1853–1948
Designer: Vilmos Zsolnay, Hungarian, 1828–1900
Marks: ZSOLNAY PÉCS / [logo] / M
Paper label: KORONA / [illegible]
Gift of Jane Hayward (PO-038-92)



6) *Back to front:*

Jardinière, c. 1900

Glazed earthenware

Maker: Gustave de Bruyn & Fils,
Lille, France, 1838–1916

Designer: Hector Guimard, French,
1867–1942

Marks: 1380 / H / 1 / 8
(PO-036-75)

Handle, c. 1897–98

From the home of Albert Roy,
1850–1926, Gévriils, Loiret, France

Glazed clay, brass

Maker: Charles Sauzin, Paris, France,
active 1890s–early 1900s

Designer: Hector Guimard, French,
1867–1942

Marks: LP / LP
(PO-041-68)

7) *Top to bottom:*

Color plate, 1898

Plate 36 from Le Castel Béranger
Chromolithograph

Maker: Librairie J. Rouam et Cie,
Paris, active 1880s–1890s

Designer: Hector Guimard, French,
1867–1942

Marks: LE CASTEL BÉRANGER /
Pl. 36 / [conjoined HG]
(U-107:D)

Color plate, 1898

Plate 22 from Le Castel Béranger
Chromolithograph

Maker: Librairie J. Rouam et Cie,
Paris, active 1880s–1890s

Designer: Hector Guimard, French,
1867–1942

Marks: LE CASTEL BÉRANGER /
Pl. 22 / [conjoined HG]
(U-107:F)

8) **Dancing Lady with Lilies,**

c. 1899

Mold No. 775

Glazed porcelain

Maker: Reissner,
Stellmacher & Kessel,
Turn-Teplitz, Bohemia,
Austria, 1892–1905

Designer: Eduard Stellmacher,
Austrian, 1868–1932

Marks: [crown] / [AMPHORA
encircled] / 775 / 621 / [AUSTRIA
encircled] / IMPERIAL—
AMPHORA ·TURN· / [shield]
(PO-006-70)



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