MOST COMPREHENSIVE ART NOUVEAU EXHIBITION EVER MOUNTED
AT THE NATIONAL GALLERY OF ART, OCTOBER 8, 2000–JANUARY 28, 2001

Washington, D.C. — Art Nouveau, 1890–1914, the largest and most comprehensive exhibition on the subject ever organized, presents one of the most innovative and exuberant of all modern art styles and the places where it flourished. More than 350 masterpieces in painting, sculpture, graphics, glass, ceramics, textiles, furniture, jewelry, and architecture from twenty-two countries are featured, including a Glasgow luncheon room designed by Charles Rennie Mackintosh, a Paris Métropolitain entrance by Hector Guimard, and a double parlor by Agostino Lauro from a villa outside Turin. The two rooms are among the unique features of the Washington venue.

At the National Gallery of Art this vibrant fin de siècle era is celebrated with an overview of highlights from the World’s Fair of 1900 in Paris, followed by sections presenting sources of the new style and examples from eight of the cities in which Art Nouveau flourished: Paris, Brussels, Glasgow, Vienna, Munich, Turin, New York, and Chicago. The exhibition, on view in the National Gallery of Art, East Building, October 8, 2000, through January 28, 2001, is organized by the Victoria and Albert Museum, London, where it was on view from April 6, through July 30, 2000, in association with the National Gallery of Art. After Washington, the core of the exhibition travels to the Tokyo Metropolitan Art Museum, where it will be on view from April 21, through June 8, 2001. There are key differences in the selection of objects for each venue.

"The beginning of this new millennium is an ideal time to present the most complete examination of an innovative international style that fascinated the world at the turn of the last century," said Earl A. Powell III, director, National Gallery of Art. "The Art Nouveau style was self-consciously international and American artists and architects in New York, Buffalo, Boston, Cincinnati, and Chicago readily adapted the style. As interpreted by architects such as Frank Lloyd Wright, the movement in America set the stage for a modernism that in turn had a great influence on progressive art and architecture in the United States, Europe, and Japan."

SUPPORT

The exhibition is made possible by DaimlerChrysler Corporation Fund.

"DaimlerChrysler is pleased to bring such an important exhibition as Art Nouveau to our nation's capital," said Jim Holden, President and CEO of DaimlerChrysler Corporation. "As a company committed to innovative automotive design, we celebrate the vision, creativity, and style of the artists who brought this exciting new form of art and design into the twentieth century."

Additional support is provided by the Terra Foundation for the Arts, Robert P. and Arlene R. Kogod, and Eleanor and Donald Taffner.
"We are grateful to DaimlerChrysler Corporation Fund for making this exhibition possible through their generous support," said Powell. "Special thanks also go to the Terra Foundation for the Arts, Robert P. and Arlene R. Kogod, Eleanor and Donald Taffner, and the Fund for the International Exchange of Art for their additional support."

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

EXHIBITION: Background

The Art Nouveau (French for “new art”) movement grew as a reaction to the excesses of other more academic nineteenth-century revivals. Art Nouveau proponents reinterpreted their sources of inspiration—the art of Japan, nature, and geometry—in their efforts to reform the arts and create a new visual vocabulary suited to modern life. These designers sought to create a Gesamtkunstwerk—a total and complete decorative style that combined all the arts, including painting, graphics, sculpture, decorative arts, and architecture, in a single, expressive whole.

Expressing both the nostalgia and decadence of the fin de siècle period and the modernism of the dawning twentieth century, Art Nouveau spread throughout Europe and major American cities from about 1890 to World War I, when it fell out of fashion. By rejecting rote repetition of historical styles from the past and incorporating modern materials and themes, Art Nouveau liberated the arts. The streamlined designs favored by many Art Nouveau artists paved the way for the abstracting tendencies that would dominate twentieth-century art and design.

EXHIBITION: Organization


The World's Fair in Paris, 1900: Visitors to the exhibition are introduced to various aspects of the style through a display of masterpieces of Art Nouveau design that were shown at the 1900 World's Fair in Paris. Among the highlights are French jewelry designer Lalique’s elaborate Dragonfly woman corsage ornament (c. 1897–1898); a suite of gilded furniture by Georges de Feure that was shown at Siegfried Bing's pavilion; Italian Vittorio Valabrega’s enormous, elaborately carved Chimneypiece (1900); and Tiffany’s leaded Favrile glass Three-panel screen (c.1900).

Sources of the New Style

The second section of the exhibition examines seven design sources, which Art Nouveau both drew upon and interpreted:

Celtic and Viking Revivals: Enthusiasm for Celtic and Viking motifs, triggered by mid-nineteenth century archaeological discoveries, is reflected in facsimiles of Celtic metalwork, Celtic-inspired architectural ornaments by Chicago architect Sullivan, and Scandinavian furniture in the “Viking” or “dragon” style. Most of the works will be shown in Washington only.

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Rococo: Among the selection of eighteenth-century decorative arts and furnishings in the Rococo style is a spectacular chest of drawers designed by Jean-Mathieu Chevallier, from the National Gallery of Art's collection. Art Nouveau design reflecting the influence of the Rococo is demonstrated by a fanciful wall clock created by innovative Catalan designer Antoni Gaudí.

Japan and China: The enormous impact of Asian art on the rise of Art Nouveau, as exemplified by lacquerware, textiles, and woodblock prints by artists such as Utagawa Hiroshige and Katsushika Hokusai, as well as by Chinese furniture and jades, is reflected in objects such as a silver buckle with irises by Lalique and posters throughout the exhibition by artists including Toulouse-Lautrec, Pierre Bonnard, and William Bradley.

Islamic World: Documenting the influence of Islamic decorative arts, examples of Persian and Syrian glass, Turkish tiles, and textiles are displayed in the company of Art Nouveau interpretations. Inlaid furniture by Italy's Carlo Bugatti is shown alongside carved wooden and ivory panels from the Arab world, and a swan-necked vase by Tiffany is flanked by Persian prototypes.

The Arts and Crafts and Aesthetic Movements in England: The section focusing on the English Arts and Crafts and Aesthetic Movements and their roles in the development of Art Nouveau includes paintings, drawings, furniture, textiles, metalwork, ceramics, and stained glass by principal artists and designers. Examples include Edward Coley, Burne-Jones' leaded glass window The Viking Ship (1883–1884); James McNeill Whistler's canvas, Variations in Violet and Green (1871); Morris' curtain with peacock and dragon design (1878); and E. W. Godwin's elaborate, ebonized mahogany sideboard (1876).

Symbolism: Symbolist thinking, concerned with mysticism, myth, spirituality, and the subconscious, directly influenced turn of the century artists such as Paul Gauguin (Self-Portrait, 1889), Paul Signac (Portrait of Félix Fénéon, 1890), and Fernand Khnopff (The Blue Wing, 1894). A favorite symbolist theme was the femme fatale, seen here in Munch's 1893 The Vampire and Sarah Bernhardt's 1880 bronze Inkwell (self-portrait as a sphinx).

The Cult of Nature: In the wake of discoveries by Charles Darwin, nature—in all of its manifestations—became a unifying influence on Art Nouveau artists. Illustrating links between art and nature are beetle and frog ornaments by Lalique, a series of plant- and insect-inspired vases by Émile Gallé, a sinuously curved desk by Louis Majorelle and Daum Frères, and Tiffany Studios' Eighteen-light lily table lamp (c.1902)

Cities

Paris: Visitors pass through a fourteen-foot-high, cast iron Paris metro station entrance (c. 1900) designed by Hector Guimard, which came to symbolize the modern style's bold use of modern industrial materials to express the new aesthetic. An opulent Guimard buffet (Washington only), a poster by Pierre Bonnard, Toulouse-Lautrec lithographs, jewelry by Georges Fouquet and Lalique, and furniture by François Rupert Carabin suggest the manner in which the chic, modern Art Nouveau style permeated the City of Light.

Brussels: Architectural elements by Victor Horta, as well as furniture and other decorative arts by Horta, Henry van de Velde, and Gustave Serrurier-Bovy portray the sinuous curves created by Belgian Art Nouveau designers. Posters, sculpture, and paintings round out the presentation and show the importance of symbolism for Belgian artists.

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Glasgow: In contrast to the curvilinear Art Nouveau style of Paris and Brussels, the more rectilinear furniture and architecture of artist-designer Charles Rennie Mackintosh became icons of the new art and altered the cityscape of his native Glasgow. The centerpiece of this city’s section is his reassembled Ladies’ Luncheon Room from Miss Cranston’s Ingram Street Tearooms.

Vienna and Munich: Geometric forms by designers such as Koloman Moser and Josef Hoffmann are seen in the posters, furniture, and furnishings shown in the Vienna section. Paintings by Gustav Klimt are also featured. Munich highlights include furniture designed by Richard Riemerschmid, along with graphics and sculpture by Thomas Theodor Heine.

Turin: This section (exclusive to the Washington venue) is devoted to Turin, which hosted the largest exposition of modern decorative arts in 1902. A curved chair called the snail or cobra chair, which was designed by Bugatti, highlights this section. Also on view is a completely furnished double parlor, replete with swirling vines and tendril motifs, which Agostino Lauro designed for a villa outside the city.

New York: The diverse output of Louis Comfort Tiffany and his Tiffany Studios, seen throughout the exhibition, is prominently displayed in the section devoted to his native New York City. Spectacular objects—glass, ceramics, metalwork, and jewelry—document why Tiffany came to epitomize Art Nouveau in this country and why his impact was so pronounced in fin de siècle New York. Most of the works in this section are only on view in Washington.

Chicago: Chicago was one of the few cities that employed both the curvilinear and the rectilinear approach to modern design. The use of nature in ornamentation and design is evident in the architectural elements of Louis Sullivan, thistle-motif objects in different media by George Washington Maher, and the graphic art of William Bradley. Frank Lloyd Wright’s rectilinearity stands out in the dining room table and chairs he designed for Chicago’s famed Robie House. This section is unique to the exhibition in Washington.

CATALOGUE

An illustrated, 496-page catalogue, the most comprehensive study of Art Nouveau ever published, was edited by Paul Greenhalgh, head of research at the Victoria and Albert Museum and curator of the exhibition. It includes contributions from twenty-two leading scholars in the field, from Europe and America. A softcover book published by V&A Publications is available for $35 exclusively through the Gallery Shops. A hardcover version of the book published by Abrams is available for $75 in the Gallery Shops and at book retailers nationwide. To order by phone, call (301) 322-5900 or (800) 697-9350.

GALLERY INFORMATION

A range of educational programs is offered in conjunction with Art Nouveau, 1890–1914. Additional information and a complete schedule of gallery talks, lectures, films, and programs for families are available on the Gallery’s Web site at www.nga.gov. The site also includes an interactive section devoted to the exhibition. Interviews with experts, time lapse photography, and a selection of art works reveal how this exhibition evolved.

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, is open Monday through Saturday, 10 a.m. to 5 p.m. and Sunday, 11 a.m. to 6 p.m., and is closed on December 25 and January 1. Admission is free of charge. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery’s Web site at www.nga.gov.

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Checklist
AS OF JUNE 5, 2000

☐ Black & White Prints available
● Slides available
■ Color Transparencies available
To order images, refer to DEX numbers after entry where images are shown available

The World's Fair Paris, 1900

Henrik Bull and David Andersen
Norwegian, 1864-1953; Norwegian, 1843-1901
_Dragonship jardinière_, 1899-1900
silver
23.1 x 90 x 33.7 cm (9 1/8 x 35 7/16 x 13 1/4)
The Oslo Museum of Applied Arts

William Christmas Codman and Gorham Manufacturing Corporation
American, 1839 - 1921; American, firm active 1815-present
_Claret jug_, c. 1900
Silver and crystal
35.2 x 17.8 x 14.9 cm (13 7/8 x 7 x 5 7/8)
High Museum of Art, Atlanta, Georgia, Virginia Carroll Crawford Collection, 1982.306

Pierre-Adrien Dalpayrat
French, 1844-1910
_Vase_, c. 1900
stoneware with gilt bronze mounts on mahogany stand
99.1 cm (39)
Collection of Joseph Holtzman, New York

Ódón Farago
Hungarian, Active 1896-1935
_Cabinet_, 1900
poplar and wrought iron
198.5 x 118 x 51 cm (78 1/8 x 46 7/16 x 20 1/16)
Victoria and Albert Museum, London

Georges de Feure
French, 1868-1943
_La Verrerie_, 1899-1900
oil on canvas
280 x 103 cm (110 1/4 x 40 9/16)
Private collection

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Georges de Feure
French, 1868-1943
Chair from the sitting room of the pavilion L'Art Nouveau Bing, 1900
gilded beechwood, embroidery
99.4 x 42.5 x 39 cm (39 1/8 x 16 3/4 x 15 3/8)
Danish Museum of Decorative Art, Copenhagen (DEX 6)

Georges de Feure
French, 1868-1943
Settee from the sitting room of the pavilion L'Art Nouveau Bing, 1900
gilded beechwood, embroidery
90 x 117 x 40 cm (35 7/16 x 46 1/16 x 15 3/4)
Danish Museum of Decorative Art, Copenhagen (DEX 7)

Georges de Feure
French, 1868-1943
Table from sitting room of the pavilion L'Art Nouveau Bing, 1900
gilded beechwood and green leather
70.5 x 70 x 50 cm (27 3/4 x 27 9/16 x 19 11/16)
Danish Museum of Decorative Art, Copenhagen (DEX 8)

Georges de Feure
French, 1868-1943
Carpet from the sitting room of the pavilion L'Art Nouveau Bing, 1900
silk
196 x 120 cm (77 3/16 x 47 1/4)
Danish Museum of Decorative Art, Copenhagen

Georges de Feure
French, 1868-1943
Wallcovering from the sitting room of the pavilion L'Art Nouveau Bing, 1900
silk on satin
175.7 x 185.7 cm (69 3/16 x 73 1/8)
Danish Museum of Decorative Art, Copenhagen (DEX 10)

Eugène Gaillard
French, 1862-1933
Textile, 1900
printed cotton velveteen
198 x 85 cm (77 15/16 x 33 7/16)
Musée de la Mode et du Textile, Paris

Eugène Gaillard
French, 1862-1933
Cabinet from dining room of the pavilion L'Art Nouveau Bing, 1900
walnut and gilded bronze
263.5 x 223 x 51 cm (103 3/4 x 87 13/16 x 20 1/16)
Danish Museum of Decorative Art, Copenhagen (DEX 102)
Emile Gallé
French, 1846 - 1904
*Firescreen*, 1900
ash with applied floral decoration and marquetry in various woods, back veneered with maple
107.5 x 56 x 35 cm (42 5/16 x 22 1/16 x 13 3/4)
Victoria and Albert Museum, London

Emile Gallé
French, 1846 - 1904
*Vase*, c. 1900
glass, metal, and pearls
47.4 cm (18 11/16)
Musée des Beaux-Arts, Reims

Hutton & Sons
British, firm active 1800-1923
*Cup and cover*, 1900
silver
32.5 x 14.9 x 8.3 cm (12 13/16 x 5 7/8 x 3 1/4); 25.9 cm (10 3/16)
Victoria and Albert Museum, London

René Lalique
French, 1860-1945
*Iris bracelet*, 1897
gold, enamel and opals
4.9 x 17.2 cm (1 15/16 x 6 3/4)
Private collection, New York

René Lalique
French, 1860-1945
• *Dragonfly woman corsage ornament*, c. 1897-1898
gold, enamel, chrysoprase, moonstones, and diamonds
23 x 26.5 cm (9 1/16 x 10 7/16)
Calouste Gulbenkian Foundation, Lisbon
(DEX 110)

René Lalique
French, 1860-1945
*Coiled snake pendant*, 1898-1899
gold, pearls and enamel
11 x 5.9 cm (4 5/16 x 2 5/16)
The State Hermitage Museum, St. Petersburg

René Lalique
French, 1860-1945
• *Winged female figure*, c. 1899-1900
bronze
99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)
Private collection, New York
(DEX 137)
René Lalique  
French, 1860-1945  
*Winged female figure*, c. 1899-1900  
bronze  
99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)  
Private collection, New York

René Lalique  
French, 1860-1945  
*Winged female figure*, c. 1899-1900  
bronze  
99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)  
Private collection

Agathon Léonard and Sévres National Porcelain Manufactory  
French, 1841-1903; French, firm active c. 1760-present  
*Jeud l'écharpe (Scarf Dance) table setting* (15 figures), 1900-1903  
porcelain  
56 cm (22 1/16); 41 cm (16 1/8)  
Victoria and Albert Museum, London  
(DEX 99)

Georges Leroux  
French, 1877 - 1957  
*Exposition Universelle Palais de l'Optique, (World's Fair, Palace of Optics)*, 1900  
color lithograph  
94 x 128.9 cm (37 x 50 3/4)  
Laura Gold, Park South Gallery at Carnegie Hall, New York

Louis Majorelle  
French, 1859 - 1926  
*Armchair*, c. 1900  
mahogany, reupholstered  
122 x 60 x 55.8 cm (48 1/16 x 23 5/8 x 21 15/16)  
Victoria and Albert Museum, London

Alphonse Marie Mucha  
Czechoslovakian, 1860 - 1939  
*Nature*, c. 1900  
gilt bronze, silver, marble  
69.2 x 27.9 x 30.5 cm (27 1/4 x 11 x 12)  
Virginia Museum of Fine Arts, Richmond, The Sydney and Frances Lewis Art Nouveau Fund  
(DEX 90)

Alphonse Marie Mucha  
Czechoslovakian, 1860 - 1939  
*Oesterreich auf der Weltrausstellung Paris 1900 (Austria at the Paris World's Fair 1900)*, 1900  
color lithograph  
101.9 x 71.4 cm (40 1/8 x 28 1/8)  
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach, Florida

- more-
Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
*Bust of a Young Woman, from the Houbigant display, 1900
electro-plated silver and parcel-gilt bronze
29 x 22 x 10 cm (11 7/16 x 8 11/16 x 3 15/16)
Mucha Trust

Manuel Orazi
Italian, 1860-1934
*Lo'ie Fuller, 1900
color lithograph
136.2 x 23.8 cm (53 5/8 x 9 3/8); support, board size: 176.2 x 63.8 cm (69 3/8 x 25 1/8)
Collection of Victor and Gretha Arwas, London

Manuel Orazi
Italian, 1860-1934
*Palais de la Danse, 1900
54.6 x 153.4 cm (21 1/2 x 60 3/8)
Joel and Debra Ruby, Houston

Egide Rombaux and Franz Hoosemans
Belgian, 1865-1942; Belgian, b. 1857
• Candelabrum, 1899
ivory and silver
45.2 cm (17 13/16)
Kunstindustrimuseet, Oslo
(DEX 265)

Maria Longworth Nichols Storer (designer) and Rookwood Pottery
American, 1880-1967; American, 1849-1932
*Seahorse vase with octopus mount, 1897
earthenware with metal mounts, tiger's eyes, moonstones, and pearls
39.7 cm (15 5/8)
Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Kataro Shirayamadani and Rookwood Pottery Company
1865-1948; American, 1880-1967
*Vase, 1898
earthenware
24.1 x 16.8 cm (9 1/2 x 6 5/8)
Cincinnati Art Museum, Gift of the Rookwood Pottery Company

Louis Comfort Tiffany
American, 1848-1933
• Three-panel screen, c. 1900
leaded favrile glass in bronze frame
178.7 x 225.6 cm (70 3/8 x 88 13/16)
Lillian Nassau Ltd., New York
(DEX 105)
Vittorio Valabrega
Italian, 1861 - 1952
Chimneypiece, 1900
walnut, ceramic, brass, glass
304 x 190.5 x 38 cm (119 11/16 x 75 x 14 15/16)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach
(DEX 121)

Vilmos Zsolnay
Hungarian, 1828-1900
Vase, 1899
earthenware with iridescent metallic luster Eosin glaze
39.4 x 27.9 cm (15 1/2 x 11)
The Minneapolis Institute of Arts, Gift of the Norwest Corporation, Minneapolis

Celtic and Viking Revivals

Facsimile page from The Books of Kells, from Vetusta Monumenta, vol. 6, Society of Antiquaries, London, 1897 after c. 800 original
55.6 x 39 cm (21 7/8 x 15 3/8); 35 x 28.3 cm (13 3/4 x 11 1/8)
Victoria and Albert Museum, London

Edmund Johnson
Irish, 1840s-1900
Copy of the Tara Brooch, 1891-1892, after the 8th century original
22.7 x 10.3 cm (9 x 4 1/16)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

Edmund Johnson
Irish, 1840s-1900
Copy of the Ardagh Chalice, c. 1892, after the 8th century original
silver, glass, and enamel
15.9 x 19.1 cm (6 1/4 x 7 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago, Gift of Mr. and Mrs. Edward A. Maser

Edmund Johnson
Irish, 1840s-1900
Copy of the Cross of Cong, c. 1892, after the c. 1123 original by Maeljesu MacBratdan O'Echan
75.5 x 47.6 x 6.4 cm (29 3/4 x 18 3/4 x 2 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

Edmund Johnson
Irish, 1840s-1900
Copy of the Shrine of St. Patrick's Bell, c. 1892, after the c.1100 original by Cudulig Ua Inmainen
gilt over metal, silver, and glass
28 cm (11)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

- more -
Owen Jones (author) with Francis Bedford (lithographer)
British, 1809 - 1874; British, 1816 - 1894
*The Grammar of Ornament, London*, 1856
bound volume with 100 chromolithograph plates
page size: 55.7 x 36.9 cm (21 15/16 x 14 1/2)

Lars Kinsarvik
Norwegian, 1846-1925
*Cabinet*, 1898-1900
carved and painted fir
188.9 x 124.1 cm (74 3/8 x 48 7/8)
Kunstindustrimuseet, Oslo

Lars Kinsarvik
Norwegian, 1846-1925
*Armchair*, 1900
carved and painted pine
94 x 55.9 x 47 cm (37 x 22 x 18 1/2)
Victoria and Albert Museum, London

Archibald Knox
British, 1864 - 1933
*Cigarette box*, 1903-1904
silver, wood, and opals
11.2 x 21.5 x 13 cm (4 7/16 x 8 7/16 x 5 1/8)
Victoria and Albert Museum, London

Gerhard Munthe
Norwegian, 1849-1929
*Table*, 1896
carved and painted wood
74.5 cm (29 5/16)
The Norwegian Folk Museum, Oslo
(DEX 490)

Gerhard Munthe
Norwegian, 1849-1929
*Armchair*, 1896
carved and painted wood
112 x 61 x 58 cm (44 1/8 x 24 x 22 13/16)
The Norwegian Folk Museum, Oslo

Louis Sullivan
American, 1856-1924
*Staircase balusters from the Guaranty Building, Buffalo, New York*, 1894-1895
metal
Seymour H. Persky

Louis Sullivan and George Grant Elmslie
American, 1856-1924; American, 1871-1952
*Elevator medallion from the Schlesinger and Mayer Store, Chicago*, 1898-1899
copper-plated cast iron
59 cm (23 1/4)
Seymour H. Persky

- more -
Rococo

Jean-Mathieu Chevallier
French, 1696 - 1768
*Chest of drawers (commode)*, mid-18th century, possibly 1743/1744
veneered on oak stained black with tulipwood, kingwood, sycamore, purple-wood, boxwood, and other woods, some showing traces of having been colored by staining; gilt bronze mounts; marble top
85 x 139.2 x 64.6 cm (33 1/2 x 57 3/4 x 25 3/8)
National Gallery of Art, Washington, Widener Collection

Charles Cressent and Robert Robin
French, 1685 - 1768; French, 1742-1767
*Wall clock*, c. 1742
gilt bronze
132.1 x 59.7 x 30.5 cm (52 x 23 1/2 x 12)
Dalva Brothers, Inc.

Johann Joachim Kaendler
German, c. 1706 - 1775
*Candelabrum: Swan among rushes*, c. 1750
porcelain
overall size: 68.6 x 61.6 x 45.1 cm (27 x 24 1/4 x 17 3/4)
National Gallery of Art, Washington, Gift of George D. Widener

Probably French
*Panel or cover*, 1700-1710
silk damask with supplementary pattern wefts of silk and metallic yarns
244.5 x 108.6 cm (96 1/4 x 42 3/4)
Museum of Fine Arts, Boston, Textile Income Purchase Fund

Japan and China

Chinese
*Box of five trays with decoration of crabs and waves*, 16th century
gold makie on black lacquer
17.2 x 15.2 x 31.8 cm (6 3/4 x 6 x 12 1/2)
Florence and Herbert Irving

Chinese
*Vase*, c. 1700-1800
jade
11 x 10.5 x 5.5 cm (4 5/16 x 4 1/8 x 2 3/16)
Victoria and Albert Museum, London

Chinese
*Vase*, 1760 - 1840
jade
17 x 32 x 9 cm (6 11/16 x 12 5/8 x 3 9/16); 12 x 27 x 8.7 cm (4 3/4 x 10 5/8 x 3 7/16)
Victoria and Albert Museum, London

Chinese
*Armchair*, c. 1800
purple sandalwood
94 x 58.1 x 47 cm (37 x 22 7/8 x 18 1/2)
The Nelson-Atkins Museum of Art, Kansas City Purchase Nelson Trust
Chinese

Large cabinet, 1807 - 1891
redwood and brass
187.6 x 91.8 x 50.2 cm (73 7/8 x 36 1/8 x 19 3/4)
The Minneapolis Institute of Arts, Gift of Ruth and Bruce Dayton

Christopher Dresser

British, 1834-1904

• "Clutha" range vase, c. 1885
glass with aventurine
49 cm (19 5/16)
Victoria and Albert Museum, London
(DEX 79)

Mochizuki Hanzan

Japanese, late 18th century

Inro, 1775-1800
wood with lacquer and glazed pottery
5.8 x 7.9 x 3.3 cm (2 5/16 x 3 1/8 x 1 5/16)
Victoria and Albert Museum, London

Utagawa Hiroshige

Japanese, 1797 - 1858

• Awa province, Naruto Rapids, from the series Views of Famous Places in the Sixty-odd Provinces, 1855
woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London
(DEX 116)

Katsushika Hokusai

Japanese, 1760 - 1849

Kirifuri Fall in Kurokami Mountain, Shimotsuke Province, from the series Going the Round of the Waterfalls of the Country, c. 1827
woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London

Japanese

Scroll box, c. 1750-1850
wood with black and gold lacquer
5.3 x 49.7 x 6.9 cm (2 1/16 x 19 9/16 x 2 11/16)
Victoria and Albert Museum, London

Japanese

Inro, 1800-1850
black lacquer, gold foil, and shell
9.5 x 4.5 x 3 cm (3 3/4 x 1 3/4 x 1 3/16); 3 x 3 x 1.7 cm (1 3/16 x 1 3/16 x 11/16)
Victoria and Albert Museum, London

- more-
Japanese

Vase, c. 1800-1875
- bronze
- 40.6 x 12 cm (16 x 4 3/4)
  Victoria and Albert Museum, London
  (DEX 173)

Kesa (Buddhist priest's mantle), 1800-1880
- woven silk
- 112.5 x 205 cm (44 5/16 x 80 11/16)
  Victoria and Albert Museum, London

Kimono (bought from Liberty & Co.), 1860-1890
- resist-dyed and embroidered silk
- 161 x 127 cm (63 3/8 x 50)
  Victoria and Albert Museum, London
  (DEX 204)

Utagawa Kunisada
Japanese, 1786-1864
Komurasaki from Kadatama-ya, from the series Women of the Yoshiwara, c. 1830-1834
- woodblock print
- 50 x 20 cm (19 11/16 x 7 7/8)
  Victoria and Albert Museum, London

Scene from Genji Monogatari, 1847-1852
- woodblock print
- 38 x 25.5 cm (14 15/16 x 10 1/16)
  Victoria and Albert Museum, London

René Lalique
French, 1860-1945
Buckle with irises, c. 1897
- silver and parcel gilt
- 19.1 x 6.7 cm (7 1/2 x 2 5/8)
  Victoria and Albert Museum, London
  (DEX 511)

Yoshitomi
Japanese, early 19th century
Inro, c. 1830-1880
- ivory with lacquer, shell, and hardstones
- 8.2 x 5 x 1.2 cm (3 1/4 x 1 15/16 x 1/2)
  Victoria and Albert Museum, London

Tsukioka Yoshitoshi
Japanese, 1839-1892
The Ghost of Genji's Lover, from the series One Hundred Views of the Moon, 1886
- woodblock print
- 38 x 25.5 cm (14 15/16 x 10 1/16)
  Victoria and Albert Museum, London
Shibata Zeshin
Japanese, mid 19th century
Inro, 1865
wood with lacquer
10 x 7.3 x 1.8 cm (3 15/16 x 2 7/8 x 11/16); 12 cm (4 3/4)
Victoria and Albert Museum, London

The Islamic World

Carlo Bugatti
Italian, 1856-1940
Hanging cabinet, c. 1900
wood with mirror glass and inlaid ivory and metals
116.8 x 69.9 x 20.3 cm (46 x 27 1/2 x 8)
Sam and Connie Perkins, Olathe, Kansas

Egyptian

[ ] Mosque lamp, c. 1350
- glass painted in enamels
- 35.5 x 30.4 cm (14 x 11 15/16)
Victoria and Albert Museum, London
(DEX 182)

Persian

[ ] Textile, early 19th century
- woven silk
- 75 x 78.5 cm (29 1/2 x 30 7/8); 76.5 x 80 cm (30 1/8 x 31 1/2)
Victoria and Albert Museum, London
(DEX 507)

Louis Comfort Tiffany
American, 1848-1933

[ ] Flask, 1896
- favrile glass
- 40.6 cm (16)
Victoria and Albert Museum, London
(DEX 510)

Turkish

Table, 16th century
wood with ivory, ebony, and mother-of-pearl marquetry; tile, fritware with underglaze painting
47.9 cm (18 7/8)
Victoria and Albert Museum, London

Turkish

[ ] Tile panel, c. 1570
fritware with polychrome underglaze painting
78.5 x 152 x 5.5 cm (30 7/8 x 59 13/16 x 2 3/16)
Victoria and Albert Museum, London

Persian

Panel from a pulpit door, 15th century
wood beading with ivory and ebony inlay
202.5 x 44 x 4.5 cm (79 3/4 x 17 5/16 x 1 3/4)
Victoria and Albert Museum, London

- more-
Persian
*Flask*, c. 1885
Glass
35.5 x 11.8 cm (14 x 4 5/8)
Victoria and Albert Museum, London

Persian
*Flask*, c. 1885
Glass
36.6 x 10.4 cm (14 7/16 x 4 1/8)
Victoria and Albert Museum, London

Persian
*Flask*, c. 1885
Glass
35.5 x 10.7 cm (14 x 4 3/16)
Victoria and Albert Museum, London

Persian
*Flask*, c. 1885
Glass
31.2 x 10.7 cm (12 5/16 x 4 3/16)
Victoria and Albert Museum, London

Syrian
*Vase*, 16th century
Earthenware
40.8 x 19.7 cm (16 1/16 x 7 3/4)
Victoria and Albert Museum, London

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**The Arts and Crafts and Aesthetic Movement in England**

Charles Robert Ashbee
British, 1863 - 1942
*Bowl and cover*, 1900-1901
Silver and enamel set with a cabochon
10.9 x 26.5 x 12.4 cm (4 5/16 x 10 7/16 x 4 7/8)
Victoria and Albert Museum, London

Charles Robert Ashbee
British, 1863 - 1942
*Decanter*, 1904-1905
Silver, glass, and chrysoprase
23.5 x 13 cm (9 1/4 x 5 1/8); diameter: 13 cm (5 1/8)
Victoria and Albert Museum, London

Aubrey Beardsley
British, 1872 - 1898
*Siegfried Act II*, 1892-1893
Pen, ink, and wash
41.4 x 30.1 cm (16 5/16 x 11 7/8)
Victoria and Albert Museum, London
(DEX 276)
Aubrey Beardsley
British, 1872 - 1898

- *J'ai baisé ta bouche Jokanaan, design for The Climax from Oscar Wilde's Salome, 1893*
- print
  - 22.8 x 12.7 cm (9 x 5)
  - Victoria and Albert Museum, London
    (DEX 135)

Sir Edward Coley Burne-Jones
British, 1833 - 1898

- *The Viking Ship*, 1883-84
- leaded glass
  - 81.3 x 80 cm (32 x 31 1/2)
  - Delaware Art Museum, F. V. du Pont Acquisition Fund, 1985

Walter Crane
British, 1845 - 1915

- *Design for swan wallpaper*, 1875
- gouache and watercolor
  - 53 x 53 cm (20 7/8 x 20 7/8)
  - Victoria and Albert Museum, London
    (DEX 129)

William De Morgan
English, 1839 - 1917

- *Vase*, 1888-1898
  - earthenware with lustre glaze
    - 58 x 24.2 cm (22 13/16 x 9 1/2)
    - Victoria and Albert Museum, London

William De Morgan
English, 1839 - 1917

- *Vase*, 1888-1898
  - earthenware with lustre glaze
    - 29.5 x 22.4 cm (11 5/8 x 8 13/16)
    - Victoria and Albert Museum, London

William De Morgan
English, 1839 - 1917

- *Vase*, 1889
  - earthenware with lustre glaze
    - 30.1 x 19.6 cm (11 7/8 x 7 11/16)
    - Victoria and Albert Museum, London

Doulton & Co.
firm active 1901-1956

- *Vase for Liberty & Co.*, c. 1905
  - stoneware
    - 32.4 x 7.6 x 7.6 cm (12 3/4 x 3 x 3)
    - Victoria and Albert Museum, London
Alexander Fisher
British, 1864-1939

*Peacock sconce*, c. 1899

steel, bronze, silver, brass, and enamel
91.4 x 73.6 x 16.5 cm (36 x 29 x 6 1/2)
Victoria and Albert Museum, London

Sir Alfred Gilbert
British, 1854 - 1934

*The Virgin*, 1899

painted bronze
49.5 cm (19 1/2)
From a parish church in Scotland

Edward William Godwin
British, 1833 - 1886

- **Sideboard**, 1876
  - ebonized mahogany with silver plated handles and inset panels of embossed Japanese leather and paper panels, silver-plated fittings
  - 178 x 256 x 87 cm (70 1/16 x 100 13/16 x 34 1/4)
  - Victoria and Albert Museum, London
  - (DEX 123)

Kate Harris and Hutton & Sons
British, active 1899-1905; British, firm active 1800-1923

- **Cup and cover**, 1901
  - silver inset with precious stones
  - 36.8 x 30.5 x 15.9 cm (14 1/2 x 12 x 6 1/4)
  - The Minneapolis Institute of Arts, Gift of the Decorative Arts Council
  - (DEX 451)

Archibald Knox and Liberty & Co.
British, 1864 - 1933; British, firm active 1875-present

- **Clock**, 1903
  - silver, mother of pearl, copper, and lapis lazuli
  - 24.5 x 20.3 x 8.9 cm (9 5/8 x 8 x 3 1/2)
  - Private collection
  - (DEX 532)

Arthur Heygate Mackmurdo
British, 1851-1942

- **Chair**, 1882
  - mahogany and leather
  - 97.1 x 49.5 x 47.5 cm (38 1/4 x 19 1/2 x 18 11/16)
  - Victoria and Albert Museum, London
  - (DEX 77)

Arthur Heygate Mackmurdo
British, 1851-1942

*Title page design for "Wren's City Churches",* 1883

woodcut
29 x 22.8 cm (11 7/16 x 9); 30.5 x 24.4 cm (12 x 9 5/8); 23.5 x 18 cm (9 1/4 x 7 1/16)
Victoria and Albert Museum, London

-more-
William Morris
British, 1834 - 1896

* Curtain with peacock and dragon design, 1878
  woven wool
  411 x 360 cm (161 13/16 x 141 3/4)
  Victoria and Albert Museum, London
  (DEX 132)

Harry Napper
British, 1860 - 1930

* Textile with convolvulus and seed pod, 1898
  block-printed cotton
  90 x 157 cm (35 7/16 x 61 13/16); 98 x 165 cm (38 9/16 x 64 15/16)
  Victoria and Albert Museum, London
  (DEX 133)

Charles Rickets
British, 1866-1933

* Cover for "The Sphinx" by Oscar Wilde, 1894
  gold leaf on vellum
  22.1 x 18 x 1.5 cm (8 11/16 x 7 1/16 x 9/16)
  Victoria and Albert Museum, London

Dante Gabriel Rossetti
British, 1828 - 1882

* Beata Beatrix, 1877-1882
  oil on canvas
  84 x 64.8 cm (33 1/16 x 25 1/2)
  Birmingham City Museum and Art Gallery

C. F. A. Voysey
British, 1857 - 1941

* Design for a textile, c. 1888
  watercolor
  78 x 56 cm (30 11/16 x 22 1/16)
  Royal Institute of British Architects

James McNeill Whistler
American, 1834 – 1903

* Variations in violet and green, 1871
  Oil on canvas
  66 x 35.5 cm (26 x 14)
  Musée d'Orsay, Paris

**Symbolism**

Sarah Bernhardt
American, 1844-1923

* Inkwell (self-portrait as a sphinx), 1880
  bronze
  31.8 cm (12 1/2); base: 19.1 cm (7 1/2); diameter: 22.9 cm (9)
  Museum of Fine Arts, Boston, Helen and Alice Colburn Fund
Jean Carriès
French, 1855 - 1894
*Mask*, 1890-92
salt-glazed stoneware
25.6 x 25.4 x 15.8 cm (10 1/16 x 10 x 6 1/4)
Victoria and Albert Museum, London

Maurice Denis
French, 1870 - 1943
*The Road to Mount Calvary*, 1889
oil on canvas
41 x 32.5 cm (16 1/8 x 12 13/16)
Musée d'Orsay, Paris, Gift of Dominique Maurice-Denis

Pierre Félix Fix-Masseau
French, born 1869
*The Secret*, 1894
ivory and painted mahogany
76 x 17.5 x 18 cm (29 15/16 x 6 7/8 x 7 1/16)
Musée d'Orsay, Paris

Paul Gauguin
French, 1848 - 1903
*Self-portrait*, 1889
oil on wood
79.2 x 51.3 cm (31 1/4 x 20 1/4)
National Gallery of Art, Washington, Chester Dale Collection

Paul Gauguin
French, 1848 - 1903
*Parau na te Varua ino (Words of the Devil)*, 1892
oil on canvas
91.7 x 68.5 cm (36 1/8 x 27)
National Gallery of Art, Washington, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

Ferdinand Khnopff
Belgian, 1858-1921
*Avec Grégoire Le Roy. Mon coeur pleure d'autefois (With Grégoire Le Roy. My heart weeps for the past)*, 1889
crayon on paper
25.4 x 15.2 cm (10 x 6); 47 x 33.7 x 3.8 cm (18 1/2 x 13 1/4 x 1 1/2)
The Hearn Family Trust

Ferdinand Khnopff
Belgian, 1858-1921
*L'Aile Bleue (The Blue Wing)*, 1894
oil on canvas
88.5 x 28.5 cm (34 13/16 x 11 1/4)
Collection of Anne-Marie Gillion Crowet
Ferdinand Khnopff
Belgian, 1858-1921
*Head of Medusa*, 1900
polished bronze on a Sienna marble base
71 cm (27 15/16)
Collection of Anne-Marie Gillion Crowet

Ferdinand Khnopff
Belgian, 1858-1921
*Souvenir de Bruges. L'entree du béguinage (Entrance to the convent of the Beguines)*, 1904
colored graphite, charcoal, and pastel
43.5 x 27 cm (17 1/8 x 10 5/8)
The Hearn Family Trust

Gustave Moreau
French, 1826 - 1898
*L’Apparition*, 1876
oil on canvas
142 x 103 cm (55 7/8 x 40 9/16)
Musée Gustave Moreau, Paris
(DEX 52)

Edvard Munch
Norwegian, 1863 - 1944
*The Vampire*, 1893
oil on canvas
91 x 109 cm (35 13/16 x 42 15/16)
Munch Museum, Oslo
(DEX 38)

Edvard Munch
Norwegian, 1863 - 1944
*Madonna*, 1895
color lithograph and woodcut [1902 printing]
image: 60.3 x 44 cm (23 3/4 x 17 5/16); sheet: 66.2 x 50.4 cm (26 1/16 x 19 13/16)

Victor Emile Prouvé
French, 1858 - 1943
*Bookbinding for Salammbô*, 1893
tooled mosaic leather and bronze
42 x 33 cm (16 9/16 x 13)
Musée de l’École de Nancy

Odilon Redon
French, 1840 - 1916
*Portrait of Gauguin*, 1903-1905
oil on canvas
41 x 32.5 cm (16 1/8 x 12 13/16)
Musée d’Orsay, Paris
Paul Sérisier  
French, 1863 - 1927  
*The Talisman*, 1888  
oil on wood  
66 x 54.5 cm (26 x 21 7/16)  
Musée d' Orsay, Paris, Aquired with the generous participation of P.M., transfered by the Lutece Foundation, 1985

Paul Signac  
French, 1863 - 1935  
*Portrait of Félix Fénéon in 1890. (Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints)*, 1890  
oil on canvas  
73.7 x 92.7 cm (29 x 36 1/2)  
Private collection  
(DEX 56)

**Art Nouveau and the Cult of Nature**

Thorvald Bindesbøll  
Danish, 1846-1908  
*Vase*, 1893  
earthenware, incised and painted  
57.4 x 36.8 cm (22 5/8 x 14 1/2)  
Danish Museum of Decorative Art, Copenhagen

Leopold Blaschka  
German, 1822-1895  
*Sea creatures*  
glass  
Cornell University, Department of Ecology and Evolutionary Biology, Ithaca

Ernest Chaplet  
French, 1835 - 1909  
*Vase*, 1884-1888  
porcelain  
28 cm (11)  
Musée National de Céramique, Sèvres

Pierre-Adrien Dalpayrat  
French, 1844-1910  
*Gourd*, 1893-1900  
stoneware  
36.8 x 16.5 cm (14 1/2 x 6 1/2)  
Victoria and Albert Museum, London

Daum Frères  
Nancy, firm active 1878-present  
*Ashtray*, c. 1909  
glass paste  
5.5 x 17 x 15 cm (2 3/16 x 6 11/16 x 5 7/8)  
Musées des Beaux-Arts de Nancy
Daum Frères and Henri Berg  
Nancy, firm active 1878-present  
*Dragonfly vase*, 1904  
glass with applied decoration, acid etched, and wheel-engraved  
36.5 x 14.5 cm (14 3/8 x 5 11/16)  
Musée des Beaux-Arts de Nancy

Auguste Delaherche  
French, 1857-1940  
*Vase*, 1890-1892  
stoneware  
66.5 cm (26 3/16)  
Victoria and Albert Museum, London

Taxile Doat  
French, 1851-1938  
*Vase with shell*, 1900  
porcelain with crystalline cobalt glaze and stoneware stand  
20.8 cm (8 3/16)  
Danish Museum of Decorative Art, Copenhagen

Georges Fouquet  
French, 1862-1957  
*Orchid brooch*, 1900  
gold, enamel, ruby, pearl, plique-à-jour enamel  
10 x 10.5 x 2.5 cm (3 15/16 x 4 1/8 x 1)  
University of East Anglia, Anderson Collection

Georges Fouquet  
French, 1862-1957  
• *Hornet brooch*, 1901  
gold and enamel  
18.8 x 12.4 cm (7 3/8 x 4 7/8)  
Victoria and Albert Museum, London  
(DEX 241)

Emile Gallé  
French, 1846 - 1904  
• *Dragonfly table*, c. 1897-1900  
wood and marquetry  
74.3 x 76.8 x 56.5 cm (29 1/4 x 30 1/4 x 22 1/4)  
Private collection  
(DEX 309)

Emile Gallé  
French, 1846 - 1904  
*Bat vase*, c. 1903-1904  
wheel-cut and acid etched glass with applied cabochons over silver foil  
37.5 cm (14 3/4)  
Victoria and Albert Museum, London

- more -
Emile Gallé  
French, 1846 - 1904  
*Dragonfly chairs*, c. 1904  
wood  
98.4 x 44.5 x 40.6 cm (38 3/4 x 17 1/2 x 16)  
Private collection

Emile Gallé  
French, 1846 - 1904  
*Dragonfly coupe*, c. 1904  
carved and applied glass  
14.5 cm (5 11/16)  
Private collection

C.V. Gibert and F. Nicoud  
French; French  
12 pieces from a dessert set, c. 1890  
silver  
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Museum purchase from Smithsonian Institution Collections Acquisition Program, Decorative Arts Association Acquisitions, and Sarah Cooper-Hewitt Funds

Eugène Samuel Grasset  
French, 1841 - 1917  
• Snowdrops in Ornament, plate 32 from Plants & Their Applications to Ornament (London), 1897  
47.4 x 38 x 4.5 cm (18 11/16 x 14 15/16 x 1 3/4)  
Victoria and Albert Museum, London  
(DEX 243)

Ernst Heinrich Philipp August Haeckel  
German, 1834-1919  
• Kunstformen der Natur (Art forms in Nature) Actinia (Anemones), Leipzig-Vienna, 1898  
36.5 x 29 cm (14 3/8 x 11 7/16)  
Victoria and Albert Museum, London  
(DEX 549)

Georges Hoentschel  
French, 1860? - 1915  
Vase, 1895  
stoneware  
44.6 cm (17 9/16)  
Victoria and Albert Museum, London

Imperial Glassworks  
Russian, firm active 1777-1917  
• Vase, 1904  
glass, wheel-cut and cased  
25 cm (9 13/16)  
Victoria and Albert Museum, London  
(DEX 235)

- more-
Prince Bogdar Karageorgevitch
Six coffee spoons, 1 fruitknife, 2 paperknives, c. 1900
silver
19.1 cm (7 1/2); 10.7 cm (4 3/16)
Victoria and Albert Museum, London
(DEX 435)

René Lalique
French, 1860-1945
Choker, c. 1899
chased gold, translucent enamel, glass, and pearls
5.6 x 30.5 x .3 cm (2 3/16 x 12 x 1/8)
Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis

René Lalique
French, 1860-1945
Anemone pendant, c. 1900-1902
gold, enamel, and ivory
9.8 x 6.2 cm (3 7/8 x 2 7/16)
Calouste Gulbenkian Foundation, Lisbon

René Lalique
French, 1860-1945
Damselflies necklace, c. 1900-1902
gold, aquamarines, and diamonds
22 x 17 cm (8 11/16 x 6 11/16)
Private collection, London

René Lalique
French, 1860-1945
Blister beetle corsage ornament, c. 1903-1904
gold, glass, enamel, silver, and tourmaline
5.2 x 16 cm (2 1/16 x 6 5/16)
Calouste Gulbenkian Foundation, Lisbon

Louis Majorelle
French, 1859 - 1926
Gates, 1906
wrought iron and bronze
126.7 x 150.2 x 7 cm (49 7/8 x 59 1/8 x 2 3/4)
The Toledo Museum of Art, Mr. and Mrs. George M. Jones, Jr. Fund

Louis Majorelle and Daum Frères

French, 1859 - 1926; Nancy, firm active 1878-present
Le Figuier de Barbarie Lamp, 1903
patinated bronze and carved glass
75 x 48 cm (29 1/2 x 18 7/8)
Musée de L’École de Nancy
(DEX 46)
Louis Majorelle and Daum Frères
French, 1859 - 1926; Nancy, firm active 1878-present
- Orchidée desk, c. 1903
carved and inlaid mahogany, gilt bronze, and glass
92.7 x 175.3 x 90.2 cm (36 1/2 x 69 x 35 1/2)
Anonymous
(DEX 161)

Louis Majorelle and Daum Frères
French, 1859 - 1926; Nancy, firm active 1878-present
- Floral form lamp, c. 1903
wheel-carved glass and bronze
71.8 x 26.7 cm (28 1/4 x 10 1/2)
Private collection

Camille Martin
French, 1861-1898
La Mélancolie desk folder, 1893
tooled mosaic leather
51 x 33 cm (20 1/16 x 13)
Musée de L'Ecole de Nancy

Camille Martin and René Wiener
French, 1861-1898; French, 1856 - 1939
- Portfolio for "l'Estatpe Originale," 1893-1894
tooled mosaic leather
62 x 45.5 cm (24 7/16 x 17 15/16)
Musée de l'Ecole de Nancy
(DEX 47)

Maw and Company
British, firm active 1850-1967
- Four tiles showing plant structure, c. 1860-1880
earthenware
23 x 23 cm (9 1/16 x 9 1/16); 11.9 x 11.9 cm (4 11/16 x 4 11/16)
Victoria and Albert Museum, London

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
Les documents décoratifs, plate 29, Librairie Centrale des Beaux Arts, Paris, 1902
47 x 36.4 x 5.5 cm (18 1/2 x 14 5/16 x 2 3/16); 45 x 33 cm (17 11/16 x 13); 35.5 x 19.7 cm (14 x 7 3/4)
Victoria and Albert Museum, London

Adelaide Alsop Robineau
American, 1865-1929
- Crab vase, 1908
porcelain
18.7 x 6.4 cm (7 3/8 x 2 1/2)
Everson Museum of Art, Syracuse
Tiffany Studios
American, firm active 1892-1932
• 18-light lily table lamp, c. 1902
  favrile glass and bronze
  50.8 x 49.5 cm (20 x 19 1/2)
  Private collection
  (DEX 312)

Jacob Tostrups and Thorolf Prytz
Norwegian, 1806-1890; Norwegian, 1858-1938
• Snowdrop cup, c. 1900
  plique-à-jour enamel
  22.2 x 14.3 cm (8 3/4 x 5 5/8)
  The Oslo Museum of Applied Arts
  (DEX 37)

Artur Van Briggle
American, 1869-1904
Lorelei vase, c. 1902
earthenware
26.7 x 10.8 cm (10 1/2 x 4 1/4)
Everson Museum of Art, Syracuse, Gift of Ronald and Andrew Kuchta in memory of Clara May Kuchta

Max Ritter von Spaun and Johannes Loetz-Witwe Glassworks
Czechoslovakian, firm active 1836-1939
• Vase, 1900
  iridized glass
  19 x 28.5 cm (7 1/2 x 11 1/4)
  Victoria and Albert Museum, London
  (DEX 260)

Pierre Bonnard
French, 1867 - 1947
La revue blanche, 1894
color lithograph
77 x 59.5 cm (30 5/16 x 23 7/16); 89 x 73 cm (35 1/16 x 28 3/4)
Royal Pavilion, Libraries and Museums Brighton and Hove

François Rupert Carabin
French, 1862-1932
Owl chair, 1895
walnut
72 x 62 cm (28 3/8 x 24 7/16)
Private collection

François Rupert Carabin
French, 1862-1932
Chair, 1896
wood
111 x 63 cm (43 11/16 x 24 13/16)
Private collection

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<th>Artist</th>
<th>Nationality</th>
<th>Dates</th>
<th>Work Description</th>
<th>Medium</th>
<th>Dimensions (in cm)</th>
<th>Location</th>
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<td>François Rupert Carabin</td>
<td>French</td>
<td>1862-1932</td>
<td>Table, 1896</td>
<td>wood</td>
<td>77 x 88 cm (30 5/16 x 34 5/8)</td>
<td>Private collection</td>
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<tr>
<td>Jules Chéret</td>
<td>French</td>
<td>1836-1932</td>
<td>La Loïe Fuller, 1893</td>
<td>color lithograph</td>
<td>123.5 x 87 cm (48 5/8 x 34 1/4); 129 x 92.3 cm (50 13/16 x 36 5/16)</td>
<td>Victoria and Albert Museum, London</td>
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<td>Edouard Colonna</td>
<td>American</td>
<td>1862-1948</td>
<td>Vitrine (designed for Siegfried Bing), c. 1900</td>
<td>oak with glass and metal</td>
<td>132 x 91.5 x 89 cm (51 15/16 x 36 x 35 1/16)</td>
<td>Victoria and Albert Museum, London</td>
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<tr>
<td>Georges de Feure</td>
<td>French</td>
<td>1868-1943</td>
<td>Journal des Vents, 1898</td>
<td>color lithograph</td>
<td>64 x 49.5 cm (25 3/16 x 19 1/2)</td>
<td>Private collection</td>
<td></td>
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<tr>
<td>Georges de Feure</td>
<td>French</td>
<td>1868-1943</td>
<td>Furniture fittings, c. 1900</td>
<td>electroplated silver on cast copper</td>
<td>10.5 x 53 x 32 cm (4 1/8 x 20 7/8 x 12 5/8); 34 cm (13 3/8)</td>
<td>Victoria and Albert Museum, London</td>
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<tr>
<td>Paul Follot</td>
<td>French</td>
<td>1877-1941</td>
<td>Tea set, c. 1904</td>
<td>silver plate</td>
<td>18.7 x 30.5 x 12.1 cm (7 3/8 x 12 x 4 3/4); Tray: 42.6 x 61.6 x 4.4 cm (16 3/4 x 24 1/4 x 1 3/4)</td>
<td>Private collection</td>
<td>(DEX 541)</td>
</tr>
</tbody>
</table>
Georges Fouquet
French, 1862-1957
- *Winged serpent corsage ornament*, 1902
  - gold, enamel, diamonds, and pearls
  - 18.8 x 12.4 cm (7 3/8 x 4 7/8)
  - Private collection, New York
  - (DEX 352)

Eugène Samuel Grasset
French, 1841 – 1917
- *La Vitrioleuse (The Acid Thrower)*, 1894
  - color lithograph
  - 59 x 42 cm (23 1/4 x 16 9/16)
  - Collection of Victor and Gretha Arwas, London

- *La Morphinomane (The Morphine Addict)*, 1897
  - color lithograph
  - 56.7 x 42 cm (22 5/16 x 16 9/16)
  - Victoria and Albert Museum, London

Eugène Samuel Grasset and Maison Vever
French, 1841 - 1917; French, firm active 1880-1942
- "Apparitions" brooch, 1900
  - gold, enamel, ivory, and topaz
  - 6.2 x 3.9 x 1.3 cm (2 7/16 x 1 9/16 x 1/2)
  - Musée d'Orsay, Paris
  - (DEX 44)

Hector Guimard
French, 1867 - 1942
- *Entrance to the Métropolitain*, c. 1898
  - cast iron and bronze
  - 421 x 370 x 584 cm (165 3/4 x 145 11/16 x 229 15/16)
  - National Gallery of Art, Washington, Gift of Robert P. and Arlene R. Kogod
  - (DEX 98)

- *Window grille from Castel Henriette*, 1899
  - wrought iron
  - 225 x 153.2 x 7 cm (88 9/16 x 60 5/16 x 2 3/4); 263.8 x 170.7 x 9 cm (103 7/8 x 67 3/16 x 3 9/16)
  - The Birkenhead Collection, on loan to the Victoria & Albert Museum, London
  - (DEX 300)

Hector Guimard
French, 1867 – 1942
- *Drawing for the buffet from the dining room of the Castel Henriette*, c. 1900
  - lead pencil, watercolor, and charcoal
  - 282.5 x 189.6 cm (111 1/14 x 74 5/8)
  - Musée d'Orsay, Paris
Hector Guimard
French, 1867 – 1942

*Drawing for the buffet from the dining room of the Castel Henriette*, c. 1900
lead pencil and charcoal
160 x 125 cm (63 x 49 3/16)
Musée d’Orsay, Paris

Hector Guimard
French, 1867 – 1942

*Drawing for the sign support of the entrance to the Métropolitain*, 1901
pencil, charcoal, and white crayon
112 x 145 cm (44 1/8 x 57 1/16)
Musée d’Orsay, Paris

Hector Guimard
French, 1867 - 1942

*Fireplace from the Castel Val*, c. 1903
pezwood and bronze
93.4 x 114.5 x 35.4 cm (36 3/4 x 45 1/16 x 13 15/16)
The Toledo Museum of Art, Purchased with funds from the Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott

Hector Guimard
French, 1867 - 1942

*Jardinière*, c. 1905
cast iron
142.2 x 53.3 cm (56 x 21)
The Birkenhead Collection

Hector Guimard
French, 1867 - 1942

*Buffet from Castel Henriette*, c. 1906
pearwood, marble, and glass
270.5 x 228.6 x 48.9 cm (106 1/2 x 90 x 19 1/4)
Private collection
(DEX 545)

Hector Guimard
French, 1867 - 1942

*Crass*, c. 1910
cast iron with marble
142.2 x 53.3 cm (56 x 21)
The Birkenhead Collection

Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present

*Numbers 0-9*, 1900
cast iron
14 x 10.5 cm (5 1/2 x 4 1/8)
Private collection
(DEX 303)
Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present
_Balustrade ornaments_, 1909-1911
cast iron
85.1 x 58.4 x 2.5 cm (33 1/2 x 23 x 1)
The Menil Collection, Houston

Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present
_Balustrade_, 1913-1926
cast iron
35 x 93.5 cm (13 3/4 x 36 13/16)
Musée d'Orsay, Paris, Gift of Mrs. de Menil, 1981

Hector Guimard and Maison Mardelé
French, 1867 - 1942; French, firm established 1820
_Wallpaper from the Castel Béranger_, 1896-1898
printed paper
102 x 50 cm (40 3/16 x 19 11/16)
Bibliothèque Forney, Ville de Paris

René Lalique
French, 1860-1945

- _Princesse Lointaine pendant_, 1898-1899
  - gold, enamel, diamonds, and amethyst
  - 11.7 x 5.7 cm (4 5/8 x 2 1/4); 62 cm (24 7/16)
  - Private collection, London
    (DEX 369)

Raoul-François Larche
French, 1860 - 1912
_Lamp of Loïe Fuller_
gilt bronze
43 cm (16 15/16)
Collection of Victor and Gretha Arwas, London

Raoul-François Larche
French, 1860 - 1912
_Loïe Fuller table lamp_, c. 1900
gilt bronze
45.7 cm (18)
Private collection

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
_La Dame aux Camélias_, 1896
color lithograph
206 x 77 cm (81 1/8 x 30 5/16); 217.5 x 88.5 x 5 cm (85 5/8 x 34 13/16 x 1 15/16)
Victoria and Albert Museum, London

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
_Job_, 1897
color lithograph
61.9 x 45 cm (24 3/8 x 17 11/16); 71.1 x 55 cm (28 x 21 5/8)
Victoria and Albert Museum, London
Alphonse Marie Mucha  
Czechoslovakian, 1860 – 1939  
*Bodice ornament*, c. 1900  
gold, ivory, enamel, opals, pearls, and colored gemstones  
20 x 20 cm (7 7/8 x 7 7/8)  
Private collection

Manuel Orazi  
Italian, 1860-1934  
*La Maison Moderne*, 1900-1907  
color lithograph  
78.7 x 113 cm (31 x 44 1/2)  
Collection of Jack Rennert, New York

Paul Ranson  
French, 1862 - 1909  
*Textile*, 1898  
printed cotton  
180 x 80 cm (70 7/8 x 31 1/2)  
Museum of Applied Arts, Budapest

Reissner, Stellmacher, & Kessler  
Austrian, firm active c. 1900  
*Lol'e Fuller*, c. 1900  
earthenware  
49.5 x 44 x 16 cm (19 1/2 x 17 5/16 x 6 5/16)  
University of East Anglia, Anderson Collection

Carlos Schwabe  
French, 1866 - 1926  
*Rose + Cross Salon*, 1892  
color lithograph  
191.3 x 81.2 cm (75 5/16 x 31 15/16); 196 x 86.4 cm (77 3/16 x 34)  
Victoria and Albert Museum, London

Pierre Selmerschiem  
French, born 1879  
*Inkwell*, 1900  
gilded bronze  
33 x 44 cm (13 x 17 5/16)  
Danish Museum of Decorative Arts, Copenhagen

Théophile Alexandre Steinlen  
French, 1859 - 1923  
*Le Chat Noir*, 1896  
color lithograph  
134.7 x 94.4 cm (53 1/16 x 37 3/16); 141 x 100.2 cm (55 1/2 x 39 7/16)  
Victoria and Albert Museum, London  
(DEX 348)
Henri de Toulouse-Lautrec
French, 1864 - 1901

- *Divan Japonais*, 1892
  - color lithograph
  - 61.9 x 60.9 cm (24 3/8 x 24); 90.1 x 70.9 cm (35 1/2 x 27 15/16)
  - Victoria and Albert Museum, London
  - (DEX 345)

Henri de Toulouse-Lautrec
French, 1864 – 1901

- *Miss Loïe Fuller*, 1893
  - color lithograph
  - sheet: 38.4 x 28.1 cm (15 1/8 x 11 1/16)
  - National Gallery of Art, Washington, Rosenwald Collection, 1947

Henri de Toulouse-Lautrec
French, 1864 - 1901

- *Jane Avril*, 1893
  - color lithograph
  - 126.1 x 91.8 cm (49 5/8 x 36 1/8)
  - The Museum of Modern Art, New York, Gift of A. Conger Goodyear

Brussels

Gisbert Combaz
Belgian, 1869-1941

- *1er Congrès International des Avocats (First International Congress of Lawyers)*, 1897
  - color lithograph
  - 157 x 76 cm (61 13/16 x 29 15/16)
  - Collection of Jack Rennert, New York

Adolphe Crespin
Belgian, 1859-1944

- *Gebrande Koffies De Gulden Bie (Golden Bee roasted coffee)*, 1893
  - color lithograph
  - 106 x 83.4 cm (41 3/4 x 32 13/16); 110 x 87.4 cm (43 5/16 x 34 7/16)
  - Victoria and Albert Museum, London
  - (DEX 273)

Fernand Dubois
Belgian, 1861-1939

- *Candelabrum*, c.1899
  - electro-plated bronze
  - 53.5 x 20.5 x 16 cm (21 1/16 x 8 1/16 x 6 5/16)
  - Musée Horta, Brussels
  - (DEX 20)

Fernand Dubois
Belgian, 1861-1939

- *Inkwell with stylized orchid motif*, c. 1900
  - bronze
  - 10 x 15 x 11 cm (3 15/16 x 5 7/8 x 4 5/16)
  - Private collection
Victor Horta
Belgian, 1861-1947
Chair
mahogany, re-upholstered with silk after a design by Eugène Grasset of 1898
79.5 x 45.5 x 44 cm (31 5/16 x 17 15/16 x 17 5/16)
Musée Horta, Brussels

Victor Horta
Belgian, 1861-1947
Balconies from Deprez Van de Velde Hotel, 1896
laminated wrought iron
100 x 225 cm (39 3/8 x 88 9/16) and 65 x 232 cm (25 9/16 x 91 5/16)
Musée Horta, Brussels

Victor Horta
Belgian, 1861-1947
Standing lamp, c.1897
brass
174 x 40 cm (68 1/2 x 15 3/4)
Musée Horta, Brussels

Victor Horta
Belgian, 1861-1947
Stained glass window, c.1897
glass and oak
89 x 13.5 x 2 cm (35 1/16 x 5 5/16 x 13/16)
Private collection

Victor Horta
Belgian, 1861-1947
Table, c. 1900
ash and marble
74.5 x 134 x 82 cm (29 5/16 x 52 3/4 x 32 5/16)
Musée Horta, Brussels

Victor Horta
Belgian, 1861-1947
Armchair, 1902
sycamore and velvet
95 x 73 x 70.5 cm (37 3/8 x 28 3/4 x 27 3/4)
Musée Horta, Brussels

Ferdinand Khnopff
Belgian, 1858-1921
Des Caresses, 1896
oil on canvas
50.5 x 151 cm (19 7/8 x 59 7/16)
Musées Royaux des Beaux-Arts de Belgique, Brussels

Henri Meunier
Belgian, 1831-1905
Rajah, 1897
color lithograph
64 x 80.5 cm (25 3/16 x 31 11/16); 69.2 x 85.3 cm (27 1/4 x 33 9/16)
Victoria and Albert Museum, London
(DEX 272)
Henri Ottevaere
Belgian, 1870-1944
Book Binding for Edgar Allan Poe's "Histoires Extraordinaires" (Fantastic Tales), 1899
leather
23.6 x 15.2 cm (9 5/16 x 6)
Museum für Kunst und Gewerbe, Hamburg
(DEX 355)

Henri Ottevaere
Belgian, 1870-1944
Book Binding for Edgar Allan Poe's "Nouvelles Histoires Extraordinaires" (New Fantastic Tales), 1899
leather
23.6 x 15.2 cm (9 5/16 x 6)
Museum für Kunst und Gewerbe, Hamburg

T. Privat-Livemont
Belgian, 1861 - 1936
Bec Auer, 1896
color lithograph
110.5 x 81.4 cm (43 1/2 x 32 1/16); 114.5 x 85.4 cm (45 1/16 x 33 5/8)
Victoria and Albert Museum, London

T. Privat-Livemont
Belgian, 1861 - 1936
Bitter Oriental, 1897
color lithograph
110.4 x 83.4 cm (43 7/16 x 32 13/16); 114.4 x 87.4 cm (45 1/16 x 34 7/16)
Victoria and Albert Museum, London

Théodore van Rysselberghe
Belgian, 1862 - 1926
La Libre Esthétique, 1897
color lithograph
95 x 71 cm (37 3/8 x 27 15/16); 99 x 75 cm (39 x 29 1/2)
Victoria and Albert Museum, London

Gustave Serrurier-Bovy
Belgian, 1858-1910
Pedestal, 1897
congolese palissandre
159.4 x 98.4 x 78.7 cm (62 3/4 x 38 3/4 x 31)
The Minneapolis Institute of Arts, Gift of the Norwest Corporation, Minneapolis

Gustave Serrurier-Bovy
Belgian, 1858-1910
Armchair, c. 1899
wood and original leather
106.7 x 60.3 x 53.3 cm (42 x 23 3/4 x 21)
Private collection

- more -
Gustave Serrurier-Bovy
Belgian, 1858-1910
• *Cabinet-vitrine*, 1899
  red narra and ash with copper and enamel mounts
  248.9 x 213.4 x 63.5 cm (98 x 84 x 25)
The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Lloyd Macklowe
  (DEX 275)

Gustave Serrurier-Bovy
Belgian, 1858-1910
*Clock*, 1900-1910
  oak, brass, iron, and other materials
  70 x 37.5 x 26.5 cm (27 9/16 x 14 3/4 x 10 7/16)
Private collection

Fernand Toussaint
Belgian, 1873-1955
*Le Sillon*, 1895
  color lithograph
  89.5 x 110.5 cm (35 1/4 x 43 1/2)
Mr. and Mrs. Jean-Louis Lamot

Fernand Toussaint
Belgian, 1873-1955
*Café Jacqmotte*, 1896
  78.7 x 110.8 cm (31 x 43 5/8)
Museum für Kunst und Gewerbe, Hamburg

Henry van de Velde
Belgian, 1863-1957
*Bookbinding for W.Y. Fletcher's English Bookbindings in the British Museum*, 1895
  leather
  30 x 31 cm (11 13/16 x 12 3/16)
Museum für Kunst und Gewerbe, Hamburg

Henry van de Velde
Belgian, 1863-1957
*Trépon: L'Aliment Le Plus Concentré (The Most Nourishing Food)*, 1898
  lithograph, printed in color
  111.8 x 77.2 cm (44 x 30 3/8)
The Museum of Modern Art, New York, Arthur Drexler Fund

Henry van de Velde
Belgian, 1863-1957
*Candelabrum*, 1898-1899
  electroplated bronze
  58.5 x 50.8 cm (23 1/16 x 20)
Musées Royaux d'Art et d'Histoire, Brussels

Henry van de Velde
Belgian, 1863-1957
*Writing desk and chair*, 1898-1899
  oak, bronze, copper, lamps of red copper
  desk: 128 x 267 x 122 cm (50 3/8 x 105 1/8 x 48 1/16); chair: 72 cm (28 3/8)
Musée d'Orsay, Paris

- more -
Charles Van der Stappen  
Belgian, 1843-1910  
• *Sphinx mystérieux*, 1897  
• ivory and silver gilt  
57 x 46 x 41.5 cm (22 7/16 x 18 1/8 x 16 5/16)  
Musées Royaux d'Art et d'Histoire, Brussels  
(DEX 22)

Philippe Wolfers  
Belgian, 1858-1929  
*Civilization and Barbary*, 1897  
• ivory, silver, and onyx  
46 x 55 cm (18 1/8 x 21 5/8); 67 x 26.5 cm (26 3/8 x 10 7/16)  
Private collection

Philippe Wolfers  
Belgian, 1858-1929  
*Centerpiece*, 1900  
• Silver  
26.7 x 31.8 cm (10 1/2 x 12 1/2)  
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach, Florida

Philippe Wolfers  
Belgian, 1858-1929  
• *Orchid hair ornament*, 1902  
• gold, enamel, diamonds, and rubies  
7.6 x 7.6 cm (3 x 3)  
Victoria and Albert Museum, London  
(DEX 240)

Philippe Wolfers and Val-St-Lambert glassworks  
Belgian, 1858-1929; Belgian, factory active 1825-present  
• *Vase*, c. 1900  
• chased and wheel cut with silver-gilt mount  
40 x 20 cm (15 3/4 x 7 7/8)  
Private collection  
(DEX 269)

Margaret Macdonald  
Scottish, 1865-1933  
*The White Rose and the Red Rose*, 1902  
• painted gesso on hessian, set with glass beads  
101 x 103.5 cm (39 3/4 x 40 3/4)  
Donald and Eleanor Taffner

Margaret Macdonald and Francis Macdonald  
Scottish, 1865-1933; Scottish, 1874-1921  
*The Glasgow Institute of the Fine Arts*, c. 1895  
• color lithograph  
238.1 x 100.3 cm (93 3/4 x 39 1/2)  
Prints and Photographs Division, Library of Congress, Washington, D.C.
Art Nouveau checklist...page 34

Charles Rennie Mackintosh
Scottish, 1868-1928
• *Lady's Luncheon Room, Miss Cranston's Ingram Street Tearooms*, Glasgow, reconstructed 1992-1995
Glasgow Museums: Art Gallery and Museum Kelvingrove (DEX 425)

Charles Rennie Mackintosh
Scottish, 1868-1928
*The Scottish Musical Review*, 1896
color lithograph
247.8 x 101.5 cm (97 9/16 x 39 15/16)
Glasgow Museums: Art Gallery and Museum Kelvingrove

Charles Rennie Mackintosh
Scottish, 1868-1928
• *High-back chair*, 1897-1900
oak
136.5 x 56 x 46 cm (53 3/4 x 22 1/16 x 18 1/8)
Victoria and Albert Museum, London (DEX 420)

Charles Rennie Mackintosh
Scottish, 1868-1928
• *Order desk chair, from Miss Cranston's Willow Tearooms*, 1904
ebonized oak
118.2 x 94 x 42 cm (46 9/16 x 37 x 16 9/16)
Glasgow School of Art Collection (DEX 421)

Talwyn Morris
Scottish, 1865-1911
*Window*, 1893
stained and leaded glass panel
120 x 54 cm (47 1/4 x 21 1/4)
Geoffrey Diner Gallery

Vienna

Carl Otto Czeschka
Austrian, 1878-1960
*Vitrine*, c. 1907-1908
silver and beveled glass with moonstone, enamel, mother-of-pearl, ivory, baroque pearl, opal, and lapis lazuli decoration; base veneered in walnut and Macassar ebony
162.6 x 61 x 31.8 cm (64 x 24 x 12 1/2)
Private collection

Josef Hoffmann
Austrian, 1870 - 1956
• *Bureau for Koloman Moser*, c.1898
alder, originally stained green, polished copper
213 x 130 x 66 cm (83 7/8 x 51 3/16 x 26)
MAK - The Austrian Museum of Applied Arts, Vienna (DEX 199)

- more -
Josef Hoffmann
Austrian, 1870-1956

- Three-panel screen, 1899-1900
ebonised wood frame, gilt incised leather panels
156 x 123 cm (61 7/16 x 48 7/16)
Royal Pavilion, Libraries and Museums, Brighton and Hove
(DEX 339)

Josef Hoffmann
Austrian, 1870 - 1956

- Chest for photographs, c. 1902
palisander and maple veneers, inlaid white metal, nickel-plated metal fitting
55.9 x 52.9 x 37.2 cm (22 x 20 13/16 x 14 5/8)
The Art Institute of Chicago, Restricted gifts through The Antiquarian Society in Honor of Lynn Springer Roberts
(DEX 67)

Josef Hoffmann
Austrian, 1870 - 1956

- Warndorfer cutlery, 1904-1908
silver and steel
21.8 cm (8 9/16)
MAK - The Austrian Museum of Applied Arts, Vienna

Josef Hoffmann
Austrian, 1870 - 1956

- 'Grid' basket, 1905
electroplated silver and red glass
6.8 x 8 x 1.8 cm (2 11/16 x 3 1/8 x 11/16)
Victoria and Albert Museum, London

Josef Hoffmann
Austrian, 1870 - 1956

- Skyscraper basket, c. 1905
silver
24.1 x 3.8 cm (9 1/2 x 1 1/2)
Private collection
(DEX 221)

Josef Hoffmann
Austrian, 1870 - 1956

- Tablecloth, c. 1905
woven cloth
136 x 137 cm (53 9/16 x 53 15/16); 144 x 145 cm (56 11/16 x 57 1/16)
Victoria and Albert Museum, London

Josef Hoffmann
Austrian, 1870 - 1956

- Adjustable armchair, c. 1908
steam-bent beechwood and plywood
110 x 62 x 83 cm (43 5/16 x 24 7/16 x 32 11/16)
Victoria and Albert Museum, London
(DEX 196)
Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
*Tea service*, 1903
silver, coral, wood, and leather
25.5 cm (10 1/16); 11 cm (4 5/16); 85 cm (33 7/16)
MAK - The Austrian Museum of Applied Arts, Vienna

Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
*Fruit basket*, 1904
silver
27 x 23 x 23 cm (10 5/8 x 9 1/16 x 9 1/16)
Victoria and Albert Museum, London

Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
*Centerpiece*, 1905
silver
10.2 x 22.9 cm (4 x 9)
Private collection

Adolf Jettmar
Austrian, 1869-1939
*Secession. XXVII. Ausstellung (27th Vienna Secession)*, 1903
color lithograph
59.5 x 44.5 cm (23 7/16 x 17 1/2)
Victoria and Albert Museum, London

Gustav Klimt
Austrian, 1862 - 1918
*I Kunstausstellung Secession (1st Secession Art Exhibition)*, 1898
color lithograph
63.4 x 52.9 cm (24 15/16 x 20 13/16)
MAK - The Austrian Museum of Applied Arts, Vienna

Gustav Klimt
Austrian, 1862 - 1918
*Pallas Athene*, 1898
oil on canvas
75 x 75 cm (29 1/2 x 29 1/2)
Historisches Museum der Stadt Wien

Gustav Klimt
Austrian, 1862 - 1918
*Hope I*, 1903
oil on canvas
181 x 67 cm (71 1/4 x 26 3/8)
National Gallery of Canada

Gustav Klimt
Austrian, 1862 - 1918
*Baby (Cradle)*, 1917/1918
oil on canvas
110.9 x 110.4 cm (43 5/8 x 43 1/2)
National Gallery of Art, Washington, Gift of Otto and Franciska Kallir with the help of the Carol and Edwin Games Fullinwider Fund

- more -
Koloman Moser
Austrian, 1868 - 1918
*Frommes Kalender (Religious caldendar)*, 1898
color lithograph
95.3 x 61.6 cm (37 1/2 x 24 1/4)
The Museum of Modern Art, New York, Given anonymously

Koloman Moser
Austrian, 1868 - 1918
*Secession. V. Kunstausstellung (5th Secession Art Exhibition)*, 1899
color lithograph
Museum für Kunst und Gewerbe, Hamburg

Koloman Moser
Austrian, 1868 - 1918
*Vers Sacrum. V. Jahr. XIII Ausstellung (Vers Sacrum 5th Year, 13th Exhibition)*, 1902
color lithograph
177.2 x 59.7 cm (69 3/4 x 23 1/2)
Museum für Kunst und Gewerbe, Hamburg

Koloman Moser
Austrian, 1868 - 1918
*Basket bud vase*, c. 1904
silver
20.3 x 7.6 cm (8 x 3)
Private collection

Koloman Moser and Caspar Hrazdil
Austrian, 1868 - 1918; Austrian
*Lady's writing desk and armchair*, 1903
thuya wood, inlaid with satinwood and brass, engraved and inked, gilt-metal feet
145.5 x 119.4 x 60 cm (57 5/16 x 47 x 23 5/8)
Victoria and Albert Museum, London

Otto Prütscher
Austrian, 1880-1949
- *Wine glasses*, 1907
cased and wheel-cut glass
16.2 x 8 cm (6 3/8 x 3 1/8) and 21 x 8.6 cm (8 1/4 x 3 3/8)
Victoria and Albert Museum, London
(DEX 194/195)

Alfred Roller
Austrian, 1864-1935
- *XVI. Ausstellung, 1902 (16th Exhibition)*, 1902
color lithograph
189.2 x 63.9 cm (74 1/2 x 25 3/16); 195 x 69.4 cm (76 3/4 x 27 5/16)
Victoria and Albert Museum, London
(DEX 200)

Alfred Roller
Austrian, 1864-1935
*XIV Secession (14th Secession Exhibition)*, 1902
color lithograph
90.2 x 35.6 cm (35 1/2 x 14)
Private collection
Munich

Peter Behrens
German, 1868-1940
The Kiss, 1899
color woodcut
57 x 44 cm (22 7/16 x 17 5/16)
Private collection
(DEX 229)

Otto Eckmann
German, 1865-1902
Armchair, 1900
carved beech and leather
95 x 71 x 56 cm (37 3/8 x 27 15/16 x 22 1/16)
Victoria and Albert Museum, London

Otto Eckmann and Scherrebek Weaving School
German, 1865-1902, German, founded 1896
Five Swans, 1897
woven wool
24.6 x 76 cm (9 11/16 x 29 15/16)
Danish Museum of Decorative Art, Copenhagen
(DEX 112)

August Endell
German, 1871-1925
Clock, c. 1902-1905
stained oak, aluminum leaf, clock works
203.2 x 94.6 x 48.9 cm (80 x 37 1/4 x 19 1/4)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

Thomas Theodor Heine
German, 1867-1948
Tinte und Feder (Pen and Ink), 1896
color lithograph
Museum für Kunst und Gewerbe, Hamburg

Thomas Theodor Heine
German, 1867-1948
Simplicissimus, c. 1900
color lithograph
35 x 34.9 cm (13 3/4 x 13 3/4)
Victoria and Albert Museum, London

Thomas Theodor Heine
German, 1867-1948
Devil, c. 1902
patinated bronze
41 x 22.3 x 14.2 cm (16 1/8 x 8 3/4 x 5 9/16)
Private collection
Thomas Theodor Heine  
German, 1867 - 1948  
*Die 11 Scharfricther (The Eleven Executioners)*, 1903  
color lithograph  
110.5 x 66 cm (43 1/2 x 26)  
Museum für Kunst und Gewerbe, Hamburg

Bruno Paul  
German, 1874 - 1968  
*Kunst im Handwerk (Art in Handicraft)*, 1901  
color lithograph  
88.5 x 59.5 cm (34 13/16 x 23 7/16)  
Stadtmuseum, Munich

Bruno Paul and Vereinigte Werkstätten für Kunst im Handwerk  
German, 1874 - 1968; German, firm established 1897  
*Candelabrum*, 1901  
brass  
40.3 x 68 x 22 cm (15 7/8 x 26 3/4 x 8 11/16)  
Stadtmuseum, Munich

Ernst Riegel  
German, 1871 - 1939  
*Goblet*, 1903  
silver, silver gilt, and uncut opals  
23.4 x 9.5 x 9.5 cm (9 3/16 x 3 3/4 x 3 3/4)  
Stadtmuseum, Munich

Richard Riemerschmid  
German, 1868-1957  
*Garden of Eden*, 1900  
oil on canvas with gessoed and painted wood frame  
160 x 164 cm (63 x 64 9/16)  
Collection Barlow Widmann

Richard Riemerschmid  
German, 1868-1957  
*Carpet for Thieme House*, 1903  
handknotted wool  
220 x 230 cm (86 5/8 x 90 9/16)  
Collection Barlow Widmann

Richard Riemerschmid  
German, 1868-1957  
*Cupboard for Thieme House*, 1903  
stained maple and mother of pearl  
138 x 95 x 50 cm (54 5/16 x 37 3/8 x 19 11/16)  
Stadtmuseum, Munich

Richard Riemerschmid  
German, 1868-1957  
*Side chair for Thieme House*, 1903  
maple, mother of pearl, and upholstery  
112 x 46 x 59 cm (44 1/8 x 18 1/8 x 23 1/4)  
Stadtmuseum, Munich  
(DEX 222)

- more -
Richard Riemerschmid  
German, 1868-1957  
*Four jugs*, 1903-1904  
stoneware  
22 x 20 cm (8 11/16 x 7 7/8)  
Private collection

Richard Riemerschmid and Liberty & Co.  
German, 1868-1957; British, firm active 1875-present  
*Chair*, 1898-1899  
walnut and leather  
78 x 58 x 48 cm (30 11/16 x 22 13/16 x 18 7/8)  
Victoria and Albert Museum, London

Richard Riemerschmid and Vereinigte Werkstätten fur Kunst im Handwerk  
German, 1868-1957; German, firm established 1897  
*Candlestick*, 1898  
brass  
20 x 27 x 7.8 cm (7 7/8 x 10 5/8 x 3 1/16)  
Private collection

Richard Riemerschmid and Vereinigte Werkstätten fur Kunst im Handwerk  
German, 1868-1957; German, firm established 1897  
*Table*, 1898-1899  
wood  
77 x 65 x 57 cm (30 5/16 x 25 9/16 x 22 7/16)  
Victoria and Albert Museum, London  
(DEX 87)

Richard Riemerschmid and Vereinigte Werkstätten fur Kunst im Handwerk  
German, 1868-1957; German, firm established 1897  
*Cutlery (knife)*, 1899-1900  
silver  
largest: 23.5 cm (9 1/4)  
Stadtmuseum, Munich

Joseph Sattler  
German, 1867 - 1931  
*Pan*, 1895  
color lithograph  
39.9 x 28.7 cm (15 11/16 x 11 5/16)  
Victoria and Albert Museum, London

Franz von Stuck  
German, 1863 - 1928  
*VII. Internationale Kunstausstellung (7th International Art Exhibition)*, 1897  
color lithograph  
70 x 90 cm (27 9/16 x 35 7/16)  
Museum Villa Stuck, Munich

Franz von Stuck  
German, 1863 - 1928  
*Die Suende (The Sin)*, c. 1906  
oil on canvas  
88.6 x 53.5 cm (34 7/8 x 21 1/16)  
Frye Art Museum, Seattle

- more -
Ludwig Vierthaler  
German, 1875-1967  
*Mirror*, c. 1906  
copper, enamel, glass, and wood  
88 x 41.9 x 7.6 cm (34 5/8 x 16 1/2 x 3)  
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

Josef Rudolf Witzel  
German, 1867-1925  
*Jugend (Youth)*, 1896  
color lithograph  
70.2 x 114.9 cm (27 5/8 x 45 1/4)  
The Museum of Modern Art, New York, Acquired by exchange

**Turin**

Leonardo Bistolfi  
Italian, 1859-1933  
*Prima Esposizione internazionale d'arte decorativa moderna—Torino aprile-novembre (First international exhibition of modern decorative art, Turin—April-November)*, c. 1902  
color lithograph  
110 x 144.5 cm (43 5/16 x 56 7/8)  
Museo Civico L. Bailo, Treviso

Carlo Bugatti  
Italian, 1856-1940  
*Frame*, c. 1895-1902  
vellum, hammered copper, pewter, brass, walnut, beech, and ebonized beech  
104.9 x 91 x 4 cm (41 5/16 x 35 13/16 x 1 9/16)  
The Art Institute of Chicago, Gift of the Antiquarian Society Annual Tour 1974 and the Jessie Spalding London Fund

Carlo Bugatti  
Italian, 1856-1940  
*Table*, c. 1895-1902  
vellum, copper, pewter, walnut, and ebonized beech  
74.6 x 71.1 x 54 cm (29 3/8 x 28 x 21 1/4)  
The Art Institute of Chicago, Gift of the Antiquarian Society Annual Tour 1974 and the Jessie Spalding Landon Fund

Carlo Bugatti  
Italian, 1856-1940  
*Cobra chair*, c. 1902  
vellum, wood, copper, pencil, and paint  
97.8 x 53.3 x 37.2 cm (38 1/2 x 21 x 14 5/8)  
The Carnegie Museum of Art, Pittsburgh, Berdan Memorial Trust Fund, Helen Johnston Acquisition Fund and Decorative Arts Purchase Fund, 1995  
(DEX 504)

Carlo Bugatti  
Italian, 1856-1940  
*Tea set*, c. 1908-1910  
silver and ivory  
19.1 x 14.9 x 10.5 cm (7 1/2 x 5 7/8 x 4 1/8); tray: 12.4 x 75.6 x 19.1 cm (4 7/8 x 29 3/4 x 7 1/2)  
Private collection
Guisepp De Col and Société Aemilia Ars  
Bolognese, 1863 – 1912; Bolognese, founded 1898  
Grille, 1902  
wrought iron  
237 x 136 cm (93 5/16 x 53 9/16)  
Museo Civico d’Arte Antica, Bologna

Adolfo Hohenstein  
German, 1854-1928  
Fiammiferi senza Fosforo del Dottor Craveri (Dr. Craveri’s Matches without Phosphorus), c. 1900  
color lithograph  
58 x 30 cm (22 13/16 x 11 13/16)  
Museo Civico L. Bailo, Treviso

Adolfo Hohenstein  
German, 1854-1928  
Fratelli Rittatore, c. 1901  
color lithograph  
62 x 50 cm (24 7/16 x 19 11/16)  
Museo Civico L. Bailo, Treviso

Adolfo Hohenstein  
German, 1854-1928  
Vino-Vermouth, Fabricio Cinzano e Cia (Vermouth Wine), c. 1910  
color lithograph  
165 x 100 cm (64 15/16 x 39 3/8)  
Museo Civico L. Bailo, Treviso

Alberto Issel  
Italian, 1848-1926  
Desk, 1902  
oak, metal, leather, fabric, and paint  
132.5 x 82.3 x 49.3 cm (52 3/16 x 32 3/8 x 19 7/16)  
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

Agostino Lauro  
Italian, 1861 - 1924  
Double parlor from a villa in Sordevolo, 1900-1901  
carved mahogany with green silk moiré  
274.3 x 586.7 x 520.7 cm (108 x 231 x 205)  
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach  
DEX 251

John White Alexander  
American, 1856-1915  
Isabella and the Pot of Basil, 1897  
oil on canvas  
191.9 x 89.5 cm (75 9/16 x 35 1/4)  
Museum of Fine Arts, Boston, Gift of Ernest Wadsworth Longfellow

- more -
William H. Bradley
American, 1868-1962

*Drawing for "The Masqueraders" poster*, 1894
Pen, ink, and wash
The Metropolitan Museum of Art, Gift of Fern Bradley Dufner, The Will Bradley Collection, 1952

William H. Bradley
American, 1868-1962
*Narcoticure*, 1895
color lithograph
115 x 81.4 cm (45 1/4 x 32 1/16)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William H. Bradley
American, 1868-1962
*The Modern Poster*, 1895
letterpress
49.2 x 29.5 cm (19 3/8 x 11 5/8)
Virginia Museum of Fine Arts, Richmond, The Arthur and Margaret Glasgow Fund and The Sydney and Frances Lewis Endowment Fund

William H. Bradley
American, 1868-1962
*Victor Bicycles*, 1896
color lithograph
65.5 x 99.5 cm (25 13/16 x 39 3/16); 76.4 x 113.5 cm (30 1/16 x 44 11/16)
Victoria and Albert Museum, London
(DEX 390)

Gorham Manufacturing Corporation
American, firm active 1815-present
*Ewer and platter*
silver
54.6 x 43.5 cm (21 1/2 x 17 1/8)
The Metropolitan Museum of Art, New York, Gift of Hugh Grant

Gorham Manufacturing Corporation
American, firm active 1815-present
*Presentation cup*, 1914
silver
48.3 x 33 cm (19 x 13)
The Newark Museum, Gift of James Hillas, 1967

Marcus and Company
American, firm founded 1892
*Orchid pin*, 1900
gold, plique-à-jour enamel, pearls, and platinum
11.4 x 6.4 cm (4 1/2 x 2 1/2)
Private collection, New York

Edward Penfield
American, 1866 - 1925
*Poster Calendar*, 1897
color lithograph
45.6 x 30.5 cm (17 15/16 x 12)
Prints and Photographs Division, Library of Congress, Washington, D.C.
Louis J. Rhead
American, 1857-1926
*Le Journal de la Beauté*, 1897
color lithograph
84.3 x 154.3 cm (33 3/16 x 60 3/4)
The Metropolitan Museum of Art, Leonard A. Lauder Collection of American Posters

Charles Rohlfs
American, 1853-1936
*Tall-backed chair*, c. 1898
oak
137 x 44.5 x 41.3 cm (53 15/16 x 17 1/2 x 16 1/4)
The Art Museum, Princeton University, Gift of Roland Rohlfs

Charles Rohlfs
American, 1853-1936
*Hall chair*, c. 1900
oak
144.1 x 48.3 x 38.1 cm (56 3/4 x 19 x 15)
Los Angeles County Museum of Art, Gift of Max Palevsky in honor of the museum's 25th anniversary

Charles Rohlfs
American, 1853-1936
*Clock*, 1901
oak with green glass and clockworks
259.1 x 76.2 x 38.1 cm (102 x 30 x 15)
Town of Clarence, NY

Tiffany Studios
American, firm active 1892-1932
*Box*, 1895-1905
cypriote glass and bronze
12.1 x 25.1 x 17.2 cm (4 3/4 x 9 7/8 x 6 3/4)
Private collection

Tiffany Studios
American, firm active 1892-1932
*Jack-in-the-pulpit vase*, c. 1900-1910
favrile glass
50.8 x 27.3 cm (20 x 10 3/4)
Private collection
(DEX 377)

Tiffany Studios
American, firm active 1892-1932
*Wisteria table lamp*, c. 1902
leaded glass and bronze
64.8 x 46.3 cm (25 1/2 x 18 1/4)
Lillian Nassau Ltd., New York
(DEX 383)
Tiffany Studios
American, firm active 1892-1932
Cobweb table lamp, c. 1904
favrile glass, bronze, and mosaic
74.9 cm (29 1/2)
Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis

Tiffany Studios
American, firm active 1892-1932
Fern vase, 1904-1910
earthenware (semi-porcelainous)
30.5 cm (12)
Dr. Martin Eidelberg, New York

Tiffany Studios
American, firm active 1892-1932
Dragonfly table lamp, c. 1910
stained glass and bronze
68.6 cm (27)
Chrysler Museum of Art, Norfolk, Gift of Walter P. Chrysler
(DEX 512)

Louis Comfort Tiffany
American, 1848-1933
Dandelion hair ornament, 1904
platinum, enamel, black opals, pink opals, and demantoid garnets
8.3 cm (3 1/4)
Private collection

Louis Comfort Tiffany
American, 1848-1933
Vase, c. 1904-1914
semi-porcelainous clay
27.6 cm (10 7/8)
Private collection

Louis Comfort Tiffany
American, 1848-1933
Fern vase, c. 1906-1914
ceramic
27.6 cm (10 7/8)
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Gift of Marcia and William Goodman

Louis Comfort Tiffany and Tiffany Furnaces
American, 1848-1933; American, 1902-1924
Lava bowl, 1908
favrile glass
16.8 cm (6 5/8)
The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation

- more -
Louis Comfort Tiffany and Tiffany Glass and Decorating Company and Fredolin Kreischmann
American, 1848-1933; American, 1892-1932; Austrian, 1853-1898
_Vase_, 1895-1898
cased, cut, and engraved favrile glass
31.1 cm (12 1/4)
The Metropolitan Museum of Art, New York, Purchase, William Cullen Bryant Fellows Gifts

Charles Herbert Woodbury
American, 1864 - 1940
_The July Century_, 1895
letterpress and lithograph
48.3 x 30 cm (19 x 11 13/16)
Prints and Photographs Division, Library of Congress, Washington, D.C.

Chicago

Fritz Albert and Gates Pottery Company
American; American, firm active 1885-1923
_Teco Spiral vase_, 1904-1905
earthenware
36.5 cm (14 3/8)
Private collection

William H. Bradley
American, 1868-1962
_The Serpentine Dancer (from the Chap-Book of December 1, 1894)_ , 1894
lithograph
20 x 12.7 cm (7 7/8 x 5)
Chicago Historical Society

William H. Bradley
American, 1868-1962
_The Skirt Dancer (from The Chap-book of December 1, 1894)_ , 1894
lithograph
20 x 12 cm (7 7/8 x 4 3/4)
Houghton Library, Harvard University, Cambridge, Gift of W. B. O. Field

William H. Bradley
American, 1868-1962
_The Echo_ , 1894
color lithograph
54 x 36.8 cm (21 1/4 x 14 1/2)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William H. Bradley
American, 1868-1962
_The Chap Book, "The Blue Lady"_ , 1894
color lithograph
46.5 x 31.6 cm (18 5/16 x 12 7/16)
Chicago Historical Society

- more -
William H. Bradley
American, 1868-1962
_The Masquerade (for The Chicago Sunday Tribune)_ , 1895
lithograph
46.4 x 31.8 cm (18 1/4 x 12 1/2)
Chicago Historical Society

William H. Bradley
American, 1868-1962
_Thanksgiving No., The Chap Book_ , 1895
color lithograph
50.8 x 33.7 cm (20 x 13 1/4)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William James Dodd and Gates Pottery Company
American, 1862-1930; American, firm active 1885-1923
_Teco vase_ , 1906-1910
earthenware
25.4 cm (10)
Chicago Historical Society

George Grant Elmslie
American, 1871-1952
_Teller wicket_ , 1907-1908
copper-plated cast iron
104.1 x 58.4 cm (41 x 23)
The Toledo Museum of Art, Purchased with funds from the Florence Scott Libbey Bequest in Memory of her father, Maurice A. Scott
(DEX 439)

George Grant Elmslie
American, 1871-1952
_Dining room chair_ , 1910
oak with cloth seat
127.6 x 50.8 x 53.3 cm (50 1/4 x 20 x 21)
David and Patricia Gebhard

George Grant Elmslie
American, 1871-1952
_Window from the J. C. Cross House_ , 1911
clear and stained leaded glass
152.4 x 38.1 cm (60 x 15)
The Metropolitan Museum of Art, New York, Gift of Roger G. Kennedy

George Washington Maher
American, 1864-1926
_Thistle mosaic panel from the James A. Patten House, Evanston_ , 1901
glass tile mosaic, gold and silver leaf
96.5 x 47 x 5.7 cm (38 x 18 1/2 x 2 1/4)
Meredith Wise Mendes and Michael Levitin
George Washington Maher
American, 1864-1926
*Thistle textile from the James A. Patten House, Evanston, 1901*
silk velvet with applique of silk damask
200.7 cm (79)
The Saint Louis Art Museum, Purchase

George Washington Maher
American, 1864-1926
*Thistle lunette from the Patrick King House, 1901*
stained glass
87.6 x 142.2 cm (34 1/2 x 56)
Chicago Historical Society

George Washington Maher
American, 1864-1926
*Window from the Foler Stone House, Wausau, Wisconsin, c. 1903*
stained glass
60.6 x 14.6 cm (23 7/8 x 5 3/4)
Chicago Historical Society

Frederick Winthrop Ramsdell
American, 1865-1915
*American Crescent Cycles, 1899*
color lithograph
165.1 x 114.3 cm (65 x 45)
Steven Schmidt
(DEX 409)

Louis Sullivan
American, 1856-1924
*Section of stencil frieze from the Chicago Stock Exchange, 1893-1894*
oil on canvas mounted on paper
144.8 x 121.9 cm (57 x 48)
Seymour H. Persky

Louis Sullivan
American, 1856-1924
*Elevator grille from the Chicago Stock Exchange, 1893-1894*
painted cast and wrought iron
297.2 cm (117)
Seymour H. Persky

Louis Sullivan
American, 1856-1924
*Wall sconce from the Henry B. Babson House, Riverside, 1907*
brass and leaded glass
31.4 x 13.7 x 24.8 cm (12 3/8 x 5 3/8 x 9 3/4)
Los Angeles County Museum of Art, Gift of Max Palevsky in honor of the museum's 25th anniversary

Louis Sullivan
American, 1856-1924
*Multicolored block from the Henry B. Babson House, Riverside, c. 1907*
terracotta
64.8 cm (25 1/2)
University Museum, Southern Illinois University
Frank Lloyd Wright
American, 1869 - 1959
Lamp, c. 1898-1999
copper
71.1 x 30.2 cm (28 x 11 7/8)
Seymour H. Persky

Frank Lloyd Wright
American, 1869 - 1959
Urn, c. 1900
copper
47 x 47 cm (18 1/2 x 18 1/2)
Seymour H. Persky

Frank Lloyd Wright
American, 1869 - 1959
Dining table and chairs from the Frederick C. Robie House, Chicago, 1907-1910
oak, leaded colored and opaque glass, ceramic
133 x 43.2 x 48.9 cm (52 3/8 x 17 x 19 1/4); 140 x 244.5 x 135.9 cm (55 5/8 x 96 1/4 x 53 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago; University Transfer (DEX 59)

Frank Lloyd Wright and Gates Pottery Company
American, 1869 - 1959; American, firm active 1885-1923
Teco vase from Unity Temple, c. 1906
earthenware
74.9 x 35.6 x 35.6 cm (29 1/2 x 14 x 14)
Unity Temple Unitarian Universalist Congregation of Oak Park

Frank Lloyd Wright and James A. Miller
American, 1869 - 1959; American, born c. 1850
Weed holder, c. 1895
copper
71.1 x 10.8 cm (28 x 4 1/4)
Seymour H. Persky

- end -

‘A great seriousness’
Art Nouveau and the status of style
Paul Greenhalgh

Has it come to stay? Will it last? Will it attain the distinction of ‘a style?’
F.S. Blizzard 1904.

Despite the size of the literature on Art Nouveau, it was clear to the organisers of the exhibition Art Nouveau 1890–1914, currently at the Victoria and Albert Museum, that there was little in the way of intellectual consensus surrounding this extraordinary phenomenon. Famously, the style survived vituperative criticism during its lifetime, before being aggressively deconstructed and dismissed for generations after its death. It enjoyed occasional, eccentric praise after its demise, most notably from the Surrealists, before being rescued and rehabilitated by two waves of enthusiastic activity. The first came in the later 1960s, when major public and private collections developed alongside a fledgling but vitally important literature. The second, benefitting from the relativist tolerance of a postmodern generation, came during the 1980s. It was then that the literature on Art Nouveau expanded dramatically, and that the city councils of Europe restored and reinvented their fin de siècle heritage. But somewhere among the picture books and tourist itineraries, the historiography and intellectual shape of Art Nouveau had got lost. All of which makes now seem an appropriate time for a large-scale exhibition designed to revisit the original sources and sift through the uneven afterlife in order to assess the significance of the style.

The style is best viewed as having a phased development. It arrived in a mature form in the years 1893-95. It then rose rapidly to prominence and spread to many urban centres between 1895 and 1900. Finally, in the first decade of the new century, it became the ubiquitous voice of modernism, constantly on the edge of vulgarity and increasingly loved by a mass audience in inverse ratio to the loathing it attracted from design professionals. It collapsed and ceased to be a force of consequence in the years immediately before World War 1.

The first phase principally concerned individuals and groups in London, Brussels and Paris. Despite the fact that the English had failed to consolidate an Art Nouveau movement of their own, they provided vital forebears and, in the work of Aubrey Beardsley, created some of the very first mature images in the style. In Brussels, the style was developed to its fullest pitch across most media. An extraordinary generation of architects, including Victor Horta, Paul Hankar, Paul Saintenoy and Gustave Strauven built hundreds of houses, department stores and public buildings in the style. Horta was recognised as the leader of this Flemish renaissance. While he designed for most building types, it was the numerous town houses he created from 1893 which most effectively defined the visual vocabulary of the new art. Henry van de Velde and Gustave Serrurier Bovy were brilliant architect-designers and theoreticians, and Philippe Wolfers, Charles Van Der Stappen, Frans Hoosmans and others elaborated a complex symbolism within the parameters of the style.

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In Paris the style was carried to its fullest pitch by hundreds of indigenous and emigre designers. Paris was the commercial capital of high art and design, and it was through its galleries, shops, publications, salons and exhibitions that Art Nouveau arrived in front of an international audience. The great entrepreneur Sigfried Bing gave the style its most lasting name when he launched his gallery L'Art Nouveau in December 1895. The style was a powerful presence at the Paris Exposition Universelle of 1900.

In the second phase, after 1895, the style became self-consciously international, as movements appeared in cities all over Europe and North America. Centres as varied as Glasgow, Prague, Budapest, Helsinki, Munich and New York showed that while there were considerable concordances between the various schools of thought, each also developed a strong local flavour.

The style was recognised as an international phenomenon, but it was also made to adapt to myriad circumstances to serve as a weapon in regional cultural and social politics.

Art Nouveau was a modern style facilitated by the processes of modernisation. The modern outlook of designers and manufacturers was matched by the modernisation of commerce. Ever-increasing numbers of consumers in crammed urban centres were fed luxury merchandise through shops, department stores, private galleries, mail-order companies, Expositions Universelles and trade fairs, all of them animated by advertising and countless specialised and popularising publications. Art Nouveau was strikingly diverse not only because of the individuality of the best designers, but also because of the specialised markets it had to survive in.

When the myriad causes and motives surrounding Art Nouveau – the exotic sources, appropriated histories, idealist politics and mystical explorations – are peeled back, an underlying omnipresent idea can be identified, sitting under every aspect of the swirling mass of objects: Art Nouveau designers were dedicated to the re-orientation of the idea of style. This was the first self-conscious, deliberately eclectic, internationally orchestrated attempt to generate a modern style.

It was widely acknowledged at the time that style was not to do with aesthetics alone, with how things looked, nor indeed with taste in any limited sense. Style gave cohesion and meaning to groups of objects: it was simultaneously taxonomic and ideological. It also had a direct effect on the material world. It affected prices on the stock exchange, it brought companies down and it was used as propaganda by governments.

A striking feature of the copious literature produced by the designers, critics and entrepreneurs at the time is the extent to which style was perceived to be the main issue, the battleground in the struggle to assert the claims of the new art. A main strategy of those opposed to Art Nouveau – and there were many of these – was to deny it the status of being a style. In the spirit of the opening quotation, much of the criticism portrayed it as a number of isolated movements or instances of radical design reform, rather than as a generic, widely practised activity. The implication was that such isolated productions lacked permanence: ‘L'Art Nouveau’ or ‘l’Art Moderne’, as it is sometimes called, is the name of a movement, not of a style. It has come into use in the past four or five years to designate a great variety of forms and developments of decorative design, which have in common little except an underlying character of protest against the traditional and the commonplace...L'Art Nouveau is, therefore, chiefly a negative movement: a movement away from a fixed point, not toward one.

In 1902, the same year that this view was expressed in New York, the architect and designer Hector Guimard made a firm response to critics: ‘It cannot be disputed that we are witnessing at present the creation of a style’. In making this claim, he understood that achieving the status of a style was vital. Quite apart from any idealist commitment to the use of style as a weapon of social transformation he may have felt, he realised that people would not invest in objects and buildings designed in an idiom destined to disappear. This view was lightly but tellingly confirmed by populist writers on the decorative arts during the period, who flooded the international market with publications offering advice on decor.
Helen Churchill Candee, for example, in her book *Decorative Styles and Periods*, confirmed that: for a long time it [Art Nouveau] was not taken seriously, this new expression much given to swirls and curls; it was looked on as an ephemeral fancy, classed with novelties and expected to go the way of all such. But it has not gone, it has stayed, and insists that it is going to develop as great a seriousness as any of the lasting styles.

The relationship of Art Nouveau to 'the lasting styles' was understood to be a factor in its potential to dominate contemporary and future society. Before it could represent the present, it had to demonstrate parity with the past.

It was also understood, and has been largely accepted since, that a style is partly, even largely, explained by its context. Technical, demographic, political, economic and religious transformations during the last quarter of the nineteenth century had made Europe and North America into dynamic but unstable cultures, in which speed held primacy over direction and flux held sway over stability. However, while all these things undoubtedly had a bearing on Art Nouveau, it was far from clear how exactly 'the age' affected 'the style' in the direct sense, how specific artworks came to look as they did, and how exactly they formed cohesive families of like objects.

It was not lost on *fin de siècle* writers and designers that they could achieve the status of style by taking control of the thing itself and defining it in their own terms. They were not the first people to have realised this. The origin, meaning and function of style was not a new object of intellectual curiosity at the *fin de siècle*. In the face of the arbitrary historicism that had come to dominate the decorative arts during the high Victorian period, a number of rigorous models had been developed in the quest to stabilise the idea of style.

Four of these models were very much current during the Art Nouveau decades. Despite open conflicts between their various originators and apologists, all four had a direct effect on the thought of leading Art Nouveau designers. For convenience they can be labelled the ethical, individualist, materialist and spiritual models.

Welling out of Utopian Romantic thought, the ethical model was one of the most influential intellectual constructs of the nineteenth century. It posited that style was a visual manifestation of the condition of the society that created it, and a causal link between the two was established. Styles were made to reflect the social, political, economic, moral and psychological condition of communities. The model was especially strong in England and was promoted most thoroughly from the mid-century by John Ruskin and his many followers. It was subscribed to by numerous factions who disagreed about much else: by the design reformers of the South Kensington Museum, by the circle around William Morris, and by members of the Arts and Crafts Movement. The writer Alfred Haddon summed up the position: *The conclusion that forced itself upon me is that the decorative art of a people does, to a certain extent, reflect their character. A poor, miserable people have poor, miserable art.*

Richard Redgrave, painter, designer and President of the Royal Academy, outlined its further implications in his *Manual of Design: When qualities arise out of the purer and nobler of qualities in man's nature, the style they produce will be noble also, and being constantly around us, contribute in no small degree to raise the tone of the individual and national feeling. The influence of a mean style, founded on ignoble or sensual qualities, will in like degree tend to degrade not only our taste but our moral intellect also.*

The individualist model aggressively rejected the validity of statements such as these. Associated with Decadent art in France and with Aestheticism in England, it was in general currency by 1870, with supporters as cerebrally elegant as Walter Pater and Oscar Wilde.
The latter, having been a follower of Ruskin, came eventually to reject what he perceived to be his erstwhile mentor's social determinism: *It is not enough that a work of art should conform to the aesthetic demands of the age: there should be about it, if it is to have any permanent delight, the impress of a distinct personality. Whatever work we have in the nineteenth century must rest on the two poles of personality and perfection.* Style, according to this model, emerged from the general dissemination of works of individual genius.

The materialist model was brought to maturity most fully in France and Germany from the mid-century, and refers to the rationalist insistence that style emerges from the technologies and materials involved in the construction of objects and buildings. Style was the abstract product of the best technical practice in any one genre; ornament, when perceived to be of lasting value, was a reflection — a symbolic enhancement — of this material and structural logic.

Ornament effectively became, as indeed did a major part of the design process, a synthetic extrapolation of function. Eugène-Emmanuel Viollet-le-Duc famously rationalised the history of architecture into a succession of developments in engineering, the variety of building types through time and around the world being explained as variations in geographic and demographic context. His model of architectural progress through technology was enormously influential throughout the nineteenth and twentieth centuries. Gottfried Semper placed emphasis on the intrinsic integrity of materials and the constructive logic of nature. For him these ultimately determined style at any one point in time. In his philosophy of tectonics, nature is seen as the great rational model capable of providing solutions: *Tectonics is an art that takes nature as its model — not nature’s concrete phenomena but the uniformity and the rules by which she exists and creates. Because of these qualities nature seems to us who exist in her to be the quintessence of perfection and reason. Style thus explained the underlying truth that the world had a mechanical logic.*

The spiritual model was developed to its definitive pitch last, and was initially dominated by German thought. It owed a considerable amount to the development, during the period, of anthropology and archaeology as academic disciplines. In its rejection of cultural materialism and rationalism, this model presented style as a universal force generated from the intrinsic psychological make-up of human beings. At the forefront of the approach, Alois Riegl, in his *Stilfragen* (1893) argued for a 'will to form' that resisted reduction to material constraints. Riegl’s work was consciously intended as a refutation of Semper, in that the physical working of materials was rejected absolutely as a determining factor in the appearance of groups of objects. It also ran powerfully against the individualist notion of culture, in that style was imagined not as a conscious, localised construct, but as a long-term, generalised wave across the face of a society. The idea of a spiritual, evolutionist psychology was fully elucidated by Wilhelm Worringer, in his *Abstraction and Empathy* (1908). The model was committed to the idea that style had to do with cognition, not craft.

The four models provided the pool of ideas that formed the intellectual Hinterland of Art Nouveau. They held one feature in common: they were all anti-historicist, against the disinterested use of previous styles for anecdotal or commercial purposes. This tendency was transmitted directly to Art Nouveau designers, who saw themselves, in the words of the Art Nouveau supporter Alfred Melani, 'in the opposite camp from the prose of old art, which is a rehash of ancient things'. While history was not prohibited, either by the four models or by Art Nouveau, it could not simply be used as a reminder of the past, or as an aesthetic end in itself; it had to be recontextualised so as to play a symbolic role in the contemporary world.

Beyond this universally-held view there were broad concordances, but there was no single universal concept of style within the Art Nouveau camp. Instead, individuals and movements customised it to fit their own situations and local contexts. Thus the style was not eclectic simply in terms of the cultural sources it used. It was also an intellectual hybrid capable of uniting diametrically opposed forces.
The four models were appropriated unevenly into the intellectual agenda, to create a number of complex syntheses. Writers and designers – consciously and otherwise – fused the models in order to forge a vision of style that could function across all aspects of the urban environment. Two examples of such syntheses are of interest in this context. First, the ethical and individualist models were brought together by many Art Nouveau thinkers. A key motivation behind the anti-historicism in Art Nouveau was the ethical model, or the assumption that style should relate directly to the society that created it. The German writer and entrepreneur Julius Meier-Graefe confirmed that style actively had to seek out new forms to keep pace with society: 'if the uses of art change, art itself must change'. Siegfried Bing was more detailed on this point: *All around there was busy movement and constant progress, due to the quickening effect of a thousand scientific discoveries and the shake-up caused by social innovations of the most radical kind. Amidst this universal upheaval the decoration of the day continued to be copied from that in vogue in previous centuries, when different habits and different manners were current. What astonishing anachronism!* The French designer, Alexandre Charpentier, derided mainstream historicist designers as being: *the slaves of tradition, fettered by old rules; they labour painfully to express the dreams, the feelings, the ideas and the religion of the men of the century of steam and the telephone – the contemporaries of Darwin, Pasteur and Edison – according to formulae which date back a good number of centuries before the Christian era.*

However, these designers, and a great many others, were at the same time individualists who were opposed to the idea of externally-imposed constraints on the creativity of the artist. Guimard was proud that Art Nouveau was briefly known as ‘Le Style Guimard’; Charpentier was a fierce individualist with anarchist connections; and Meier-Graefe was absolutely committed to the integrity of individual artists and designers. All were comfortable with the idea of genius. In spite of the fact that Ruskin and his followers had fiercely rejected the individualism of the Aesthetes, their two positions sat together happily enough in the minds of many apologists for Art Nouveau.

The second example concerns the amalgamation of the material, ethical and spiritual models. Henry van de Velde, who – exceptionally – was an anti-individualist and stridently stood for the virtues of the collective, developed a position that fused the design process itself with the larger needs of society. He was concerned to unite the physicality of the material universe with what might be termed the psychic dimension of humankind. Much in the manner of other designer-architects, like Louis Sullivan in Chicago, and August Endell in Munich, he used nature as a practical and theoretical medium through which materials and techniques could be turned into social agents. All three had an evolutionist – and pantheist – approach to the world, simultaneously seeing nature as a progressive and mystical force. The engineering of Viollet-le-Duc and the tectonics of Semper were made into a necessary element in the advance of humanity, and this advance was endowed with a spiritual dimension.

The modernity of Art Nouveau was achieved through the combination of disparate sources, through the selections, revisions and appropriations of other histories and cultures, making it one of the most complex intellectual and aesthetic forces in the history of decorative art. However, the combination, while dynamic, always tended toward instability. The collapse of Art Nouveau as a serious force was due in no small part to the separating out of intellectual positions that had been held in proximity. Some of this instability was transmitted onto the succeeding generation of modernists. Tensions between individual, collective, rational and spiritual agendas were evident at the Bauhaus, among members of De Stijl and within the ranks of the Constructivists.

However, in struggling with the idea of style in the cause of modernity, Art Nouveau designers won a space for modernist discourse which was vital to the next generation. They sought a 'great seriousness'. Perhaps at last we can confirm that they achieved it.

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The DaimlerChrysler Corporation Fund is particularly proud to be the exclusive corporate sponsor of *Art Nouveau* at the National Gallery of Art. This exhibition represents the fourth major show sponsored by the DaimlerChrysler Corporation Fund in the past two years. Previous exhibits include: *Splendors of Ancient Egypt, The Invisible Made Visible: Treasures from the Vatican,* and *Van Gogh: Face to Face,* each of which set records at their participating venues in attendance, membership renewals and/or sales of exhibit related merchandise.

For more information about the DaimlerChrysler Corporation Fund, please visit our website at http://www.Fund.DaimlerChrysler.com
Art Nouveau exploded onto the art and design scene in the early 1890s and spread rapidly throughout the Western world. This lush volume—created to accompany a major museum exhibition that opened at the Victoria & Albert Museum, London, before moving to the National Gallery of Art, Washington, D.C., in October 2000—is the most beautiful, complete, and wide-ranging study ever published on this enormously popular and influential style.

A wealth of illustrations and rare period photographs showcase masterpieces in all mediums—from Tiffany lampshades, Mucha posters, Klimt paintings, and Lalique jewelry to architecture by Victor Horta, Antoni Gaudi, and Louis Sullivan. The text, by 20 leading scholars, is a timely reappraisal of a style that flourished at the turn of the last century, in a world grappling with new ideas and rapid social change. Decadent yet popular, both loved and hated, Art Nouveau gave rise to the concept of an all-encompassing “lifestyle environment”—a total work of art designed to appeal to the broadest possible audience.

This season’s most scintillating art book, *Art Nouveau, 1890–1914* will be unrivaled for years to come.

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**EXHIBITION SCHEDULE**

*Victoria & Albert Museum, London*
- Apr 6–July 30, 2000

*National Gallery of Art, Washington, D.C.*
Art Nouveau, 1890 - 1914
8 October 2000 - 28 January 2001
National Gallery of Art
Upper Level floor plan
Not to Scale

Exhibit continues from downstairs