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ART NOUVEAU

Art and Design at the Turn of the Century

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with articles by Greta Daniel, Alan M. Fern, Henry-Russell Hitchcock *and* Peter Selz.

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BIOGRAPHIES AND CATALOGUE OF THE EXHIBITION

Works marked with an asterisk are illustrated. In the dimensions of the objects, height precedes width. Architecture photographic enlargements are listed on page 185.

ANONYMOUS

1 Belt buckle. (c. 1900.) Abstract arabesque of silver-plated metal, decorated with multicolored enamel. 5¼" long. Collection Mrs. Sidney Janis, New York

ANONYMOUS

2 Letter opener. (c. 1900.) Ivory, with maple seed decoration in green enamel. 9⅛" long. Collection Joseph H. Heil, New York

ANONYMOUS

3 Café sign. (c. 1900.) Bronze. 16 x 25½". Collection Joseph H. Heil, New York

ANONYMOUS

4 Figurine; girl throwing ball. (c. 1900.) Bronze. 5⅛" high. Signed "Burger." Collection Joseph H. Heil, New York

ANONYMOUS (United States?)

5 Necklace. (c. 1900.) Gold, enamel, pearls, diamonds, aquamarines. 15" long x 5½" wide. Collection Dr. and Mrs. Robert Koch, South Norwalk, Connecticut

ANONYMOUS (Austria?)

6 Wall hanging. (c. 1900-10.) Appliqué embroidery of

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silk metal and silk cord on grey satin. 87½ x 49½". Österreichisches Museum für Angewandte Kunst, Vienna

ANONYMOUS (Austria)

7 Miniature chest. (1905-06.) Inlayed wood with enamel plaques showing two women seen in profile. 16⅛" high x 17¾" wide. Österreichisches Museum für Angewandte Kunst, Vienna

ANONYMOUS (Austria)

8 Table lamp. Iridescent glass. 21¼" high. Collection Easton Pribble, Utica, New York

ANONYMOUS (Birmingham, England)

9 Sconce. (c. 1900.) Gilded brass with three faïence plaques. 19¾" high x 12½" at base. Collection Louis James, New York

ANONYMOUS (England?)

10 Printed cretonne. (c. 1900.) Multicolored pattern of trees and flowers on white background. 31½" long. Landesgewerbemuseum, Stuttgart

ANONYMOUS (France?)

11 Ink stand. (c. 1900.) Bronze. 2" high x c. 8¾" long. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

ANONYMOUS (France)

12 Miniature picture frame. (c. 1895-1905.) Silver with chrysoprase. 2¾ x 2⅞". Collection Carl Weinhardt, New York

ANONYMOUS (Germany)

13 *Die Halbinsel.* 1900. Single issue of a satirical magazine published by the *Cococello* artists' club in Munich. Book size 12⅞ x 6⅞". Collection Gerd Rosen, Berlin

ANONYMOUS (Germany?)

14 Decanter. (c. 1900.) Clear crystal; silver-plated metal mounting. 15⅛" high. Collection Mrs. Sidney Janis, New York

ANONYMOUS (Germany?)

15 Rug. (c. 1900.) Knotted wool; abstract feather design on green background. 12'7" x 9'8". Museum für Kunsthandwerk, Frankfurt am Main

ASHBEE, CHARLES ROBERT (1863-1942)

English architect, designer and writer. Influenced by Morris, but advocated the use of the machine in applied art. Concentrated on all aspects of interior design, including furniture and silverware. One of the original members of the Arts and Crafts Movement. Influential in the improvement of factory workshops. In 1888 founded the Guild and School of Handicraft, of which he was chief designer, and in 1904 the School of Arts and Crafts which continued until 1914. He ran the Essex House Press, for which he designed a type face. From 1919-23 he was Civic Advisor to the Palestine Administration.

*16 Bowl. (c. 1893.) Silver, embossed and chased with a leaf design, and with cast legs. 8" high. Made by the Guild of Handicraft. Victoria and Albert Museum, London. *Ill. p. 90*

17 Mustard spoon. (c. 1900.) Silver, decorated with semi-precious stone. 4" long. Made by the Guild of Handicraft. Kunstgewerbe Museum, Zurich

AUDIGER & MEYER, KREFELD

18 Pillow case. 1908. Woven silk; Japanese abstract wave pattern in shades of brown and olive. 23½ x 17". Made by Audiger & Meyer, Krefeld. Landesgewerbemuseum, Stuttgart

BARLACH, ERNST (1870-1938)

German sculptor, printmaker and playwright. Received his education in Hamburg, Dresden and Paris. Contributor to *Jugend* from 1897 to 1902, Barlach worked at first in the German Art Nouveau style. Developed his own style after a trip to Russia in 1906. Lived mainly in North Germany and became one of the great Expressionist sculptors.

*19 *Cleopatra.* (1904.) Ceramic. 9" x 26⅛". Collection Kurt Reutti, Berlin. *Ill. p. 82*

BAZEL, KAREL PETRUS CORNELIS DE (1869-1923)

Dutch architect, designer and graphic artist. Studied with P. J. H. Cuypers. With Nieuwenhuis, Lauweriks and Cachet he created the Dutch version of Art Nouveau. His book illustrations show some influence of Egyptian design and the impact of Symbolism in Holland is evident in his woodcuts done around 1894.

20 Prospectus for *Tydschrift voor Ercieringskunst.* 1896. Woodcut. 6¼ x 4". Gemeentemuseum, The Hague

BEARDSLEY, AUBREY VINCENT (1872-1898)

English graphic artist and illustrator. Self-taught; as a young boy made caricatures and illustrations. At the age of nineteen, after a visit to Burne-Jones' studio, decided to dedicate himself completely to his art. Illustrations for Malory's *Morte d'Arthur* (1892), show the influence of the Pre-Raphaelites and William Morris. Fully developed his own style in the illustrations for Oscar Wilde's *Salomé.* 1894 art editor of the *Yellow Book,* and, following his dismissal after the Wilde case, of the *Savoy* in 1895. Prolific production until his early death at the age of 26. One of the most important and influential graphic artists of Art Nouveau.

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*21 "*J'ai baisé ta bouche Jokanaan.*" Preliminary drawing for *Salome* by Oscar Wilde. (1893.) Ink and watercolor. 10⅞ x 5¾". Princeton University Library. *Ill. p. 67*

22 *The Black Cape.* Illustration from *Salome* by Oscar Wilde. (1893.) Ink. Princeton University Library

*23 *Ave Atque Vale* from *The Savoy,* No. 7. (1896.) Ink. 6⅜ x 4⅛". The Hon. and Mrs. John Hay Whitney, London. *Ill. p. 18*

24 *Publisher. Children's Books.* Poster. 30 x 11⅜". The Museum of Modern Art, New York. Purchase

*25 *Morte d'Arthur* by Thomas Malory. 1893. Book size, 9¾ x 8". Klingspor Museum, Offenbach. *Ill. p. 22*

*26 Binding for *Salome* by Oscar Wilde. 1907. Book size, 8½ x 7". Klingspor Museum, Offenbach. *Ill. p. 21*

27 Binding for *Under the Hill.* Book size, 10¼ x 7¾". Newberry Library, Chicago

BEHMER, MARCUS (1879-)

German graphic artist. Noted as master of German book design. In 1903 designed a luxury edition of Wilde's *Salome* for the Insel Verlag in Leipzig. Developed a very rich and delicate style full of fantasy in his designs for book plates, greeting cards and books. Contributed to *Simplicissimus, Insel, Ver Sacrum.* Also painter, designer, and watercolorist. Still active in 1950.

28 Title page for *Rubaijat des Omar Chajjam.* 1907. Book size, 8¼ x 6½". Klingspor Museum, Offenbach

BEHRENS, PETER (1868-1940)

German architect and designer. 1893 one of the founders of the Munich Secession. First active as a painter, later as a graphic artist and designer. 1896-97 made a series of color woodcuts and book jackets in the Art Nouveau style of curving lines on a flat-patterned surface. 1898 first work in applied art—glassware, porcelain, jewelry and furniture. Represented in the exhibition of the Munich Vereinigte Werkstätten für Kunst im Handwerk at the Glaspalast in 1899. Member of the artist's colony of Mathildenhöhe in Darmstadt from 1899-1903. The original group "Die Sieben" also included Olbrich, Habich, Bosselt, Bürck, Christiansen, and Huber. His first building was his own house in Darmstadt for which he also did the interior design and furniture. Here his style begins to turn away from the curvilinear to the more simple and geometrical. This is evident in the type face he designed in 1902. Represented at the Turin Exposition of 1902 where he came in contact with the work of Mackintosh. Through Muthesius was appointed head of the Düsseldorf Kunstgewerbeschule, where he remained from 1903-07. Active in all aspects of architecture, interior and landscape design, and represented in important expositions in Europe and at the St. Louis World's Fair in 1904. 1907 appointed director of design for A.E.G., the German electrical combine in Berlin. He was in charge of all advertising and typography, as well as designer of street lamps, appliances such as electric fans, heaters and kitchen utensils. 1909 built the A.E.G. turbine factory which was the first monumental building of glass and steel in Germany, a pioneer work in modern construction, using exposed steel beams, and also designed many other buildings for A.E.G. 1922 he became head of the School of Architecture at the Vienna Academy and in 1936 taught advanced architecture at the Prussian Academy of Art in Berlin. Among his pupils were Le Corbusier, Walter Gropius and Mies van der Rohe.

*29 *The Kiss.* 1896-97. Color woodcut. 10⅝ x 8½". The Museum of Modern Art, New York. *Frontispiece*

30 Vignettes for *Pan.* Published in Vols. IV and V, 1899. Ink. Museum für Kunst und Gewerbe, Hamburg

*31 Title page for *Der Bunte Vogel.* 1899. Book size, 8¼ x 7⅜". Klingspor Museum, Offenbach. *Ill. p. 36*

32 Title page for *Schrift und Zierat.* 1902. Published by Rudhard 'sche Giesserei, Offenbach. Book size, 11 x 8¾". Klingspor Museum, Offenbach

33 *Darmstadt Mai-Okt. 1901. Ein Dokument Deutscher Kunst: Die Ausstellung der Künstler Kolonie.* Poster. 49¾ x 17". Deutscher Kunstrat, Cologne

34 Two banners. Painted oilcloth. 25′ x 3′, each. Made for the Behrens house at the opening of the Mathildenhöhe artists' colony, Darmstadt, 1901. Collection Ludwig Prince von Hessen u.b. Rhein, Wolfsgarten-Langen

35 Bench. 1901. Pine, Painted white, with embroidered seat. 45¾" high x 48½" wide. Replica of bench in Behrens house dining room. Museum für Kunsthandwerk, Frankfurt am Main

36 Two wine glasses. 1898. Clear crystal. 8¼" high, each. Made by B. v. Poschinger. Collection Dr. Siegfried Wichmann, Starnberg

BERNARD, EMILE (1868-1941)

French painter. 1884 pupil at the Académie Cormon, where together with van Gogh and Toulouse-Lautrec, he formed the "Ecole du Petit Boulevard" in 1887. Joined the Pont-Aven group in 1888; close collaboration with Gauguin. One of the originators of Synthetism and Symbolism; also close friend of Cézanne. After 1893 long trips through the Mediterranean countries. Later turned to conventional naturalistic painting.

*37 *Bathers.* (1889.) Oil on canvas. 36 x 28". Wildenstein & Co., New York. *Ill. p. 53*

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*38 *Bretonnerie.* Corner cabinet. (1888.) Carved polychromed wood. 9′ high. Collection Mr. and Mrs. Samuel Josefowitz, New York. *Ill. p. 52*

LINDESBØLL, THORVALD (1846-1908)

Danish architect, graphic artist and designer. He was distinguished in the development of modern Danish arts and crafts. Working in ceramics, bookbinding, furniture design, metalwork, embroidery. Principal architectural work: Society for Post Office and Telegraphic Employees in Copenhagen, 1901.

39 Plate. 1893. Glazed pottery with incised abstract decoration. c. 17⅛″ diameter. Signed and dated "Th.B. 1893." Made at Lervarefabrik, Valby. Det Danske Kunstindustrimuseet, Copenhagen

LOCCIONI, UMBERTO (1882-1916)

Italian painter. 1898 came to Rome where he met Balla, who introduced him to Neo-Impressionism. Friendship with Severini. 1902-04 in Paris and Berlin. From 1907 in Milan. 1909 met Marinetti and joined the Futurist movement. 1910 signed the "Manifesto of Futurist Painting." Chief theoretician and leading painter of Futurism.

40 *The Recital.* (c. 1903.) Ink. 7 x 7¼″. Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan

41 *Swans and Lovers.* (c. 1905.) Color etching. 8¼ x 12⅛″. Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan

BONNARD, PIERRE (1867-1947)

French painter. After earlier law studies he enrolled at the Académie Julian in 1888 where he met Denis, Vuillard, Ranson and Sérusier and became a member of the *Nabi* group. 1890 shared a studio with Vuillard and Denis, later joined by Lugné-Poë. Besides painting, he did some sculpture, worked on decorative panels and theater decorations together with the other *Nabis.* Designed posters as early as 1891 and in 1893 contributed lithographs to the *Revue Blanche.* First large one-man show of paintings at Durand-Ruel's in 1896. In the following years participated in all major group exhibitions at Vollard's and Bernheim-Jeune's. Dividing his time between the Seine valley and the south of France, he developed an original style, somewhat apart from the avant-garde currents of the Paris School, in a prolific production of paintings, illustrations and graphic works.

*42 *Le Peignoir.* (c. 1892.) Oil on velvet. ~~60⅝ x 21¼″~~. Musée National d'Art Moderne, Paris. *Ill. p. 55*

43 Table centerpiece. (c. 1904-05.) Bronze. 5⅞″ high x 32″ diameter. Musée National d'Art Moderne, Paris

*44 Screen. (Published in 1899.) Color lithograph. Four panels. 54 x 18¾″ each. The Museum of Modern Art, New York. Mrs. John D. Rockefeller, Jr. Fund. *Ill. p. 56-57*

45 *Horse Cabs.* (1897.) Color lithograph. 7¾ x 17¾″. The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

*46 *La Revue Blanche.* 1894. Poster. 29⅞ x 23″. The Museum of Modern Art, New York. Purchase. *Ill. p. 37*

BONVALLET

Designer for the Silversmiths Cardeilhac in Paris.

47 Bottle-vase. (c. 1900.) Dark brown porcelain. 8⅝″ high. Silver mounting by Bonvallet for Silversmiths Cardeilhac. Musée des Arts Décoratifs, Paris

BOSSELT, RUDOLF (1871-1938)

German sculptor. 1891-97 studied at the Städelsche Kunstinstitut in Frankfurt am Main and at the Académie Julian in Paris. 1899 called by Grand Duke Ernst Ludwig of Hesse-Darmstadt to join the artists' colony at Mathildenhöhe ("Die Sieben") in Darmstadt. From 1904 professor at the academies of decorative arts in Düsseldorf (1904-1911), Magdeburg (1911-1925), and Braunschweig (1928-1931); then settled in Berlin. Mainly worked in small sculpture, bronzes, medallions, plaques and jewelry, but later also in large sculpture.

48 *Girl Disrobing.* (c. 1900.) Bronze. 13″ high. Hessisches Landesmuseum, Darmstadt

BRADLEY, WILL (1868-)

American graphic designer and typographer. Born in Boston, the son of a cartoonist, he began work as a printer's devil in 1879 and worked in printing plants in northern Michigan and Chicago. In 1893 opened a studio in Chicago from which his posters and designs won him international acclaim; exhibited at the World Columbian Exposition in Chicago. Following early influence of Beardsley, he attained great originality. He contributed to the *Chapbook,* edited in Chicago by Stone & Kimball, along with Beardsley, Beerbohm and Toulouse-Lautrec. In 1895 founded his own printing press, the *Wayside Press,* in Springfield, Mass., which published seven issues of his magazine *Bradley: His Book* and which, three years later, moved to Cambridge and was made part of the University Press, John Wilson & Sons. He then worked for the American Type Founders Company, setting styles in typography for decades, and was active as art director of the *Century Magazine.* In 1904 he wrote and designed twelve *American Chapbooks* for the American Type Founders Company and in 1906 he wrote, illustrated and designed the type for *Peter Poodle, Toy-*

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maker to the King for Dodd, Mead. He became art editor of *Collier's* in 1907 and in 1910 organized a service to restyle and handle art direction for many magazines. In 1915 was appointed supervising art director of the Hearst publications and motion pictures, after which he worked in the motion picture industry, and continued to write books. He retired in 1930, but has remained active in his field. 1954 awarded gold medal by the American Institute of Graphic Arts. Lives in California.

49 *Three Dancing Girls.* 1894. Ink. 9½ x 6". Collection Herbert Stuart Stone, Jr., Wallingford, Connecticut

50 *The Chap-Book.* 1894. Poster. 19 x 13". Collection Herbert Stuart Stone, Jr., Wallingford, Connecticut

51 *The Chap-Book.* Thanksgiving number. 1895. Poster. 20¾ x 14". The Museum of Modern Art, New York

52 Charles Scribner's Sons, New York. *The Modern Poster.* 1895. Poster, 20 x 12½". The Art Institute of Chicago

BROUWER, WILLIAM COENRAAD (1877-1933)

Dutch potter and sculptor. Studied in Leiden and after working for an interior decorator and learning pottery in a pipe manufactory, specialized in that craft and founded his own pottery works in 1901 in Leiderdorp, which developed into a flourishing business and produced innumerable decorative terracotta sculptures for buildings all over Holland, among them the Peace Palace in the Hague.

53 Milk pitcher. (1901-03.) Pottery, glazed dark brown with raised geometric design in green. Pouring lip in form of owl face. 5⅞" high. Made by earthenware factory Vredelust, Leiderdorp. Gemeentemuseum, The Hague

BURNE-JONES, EDWARD (1833-1898)

English painter. Belonged to the second generation of Pre-Raphaelites; close friend of William Morris and Dante Gabriel Rossetti with whom he shared an admiration for William Blake. Influenced the French Symbolist movement between 1884 and 1893, during which time he exhibited major works in Paris. Greatly admired by Aubrey Beardsley.

*54 *The Pelican.* Design for stained glass at Brampton Church, Cumberland. (1881.) Pastel. 67½" x 22". The William Morris Gallery, Walthamstow, England. *Ill. p. 67*

CACHET, C. A. LION (1864-1945)

Dutch graphic artist. Learned the batik technique from Dijsselhof about 1890. Designed advertisements, book covers, woodcuts, posters, bank notes.

55 Binding for Oranje Nassau catalogue. 1898. Book size, 8¾ x 7¼". Stedelijk Museum, Amsterdam

CARRIÈRE, EUGÈNE (1849-1906)

French painter. 1870-76 studied in Paris at the Ecole Nationale des Beaux Arts with Cabanel. Founding member of the Société Nationale des Beaux Arts in 1890. 1896 exhibited at S. Bing's gallery L'Art Nouveau. Very close to the Symbolist movement in painting, as well as in literature and music, he developed a style in which a fog-like transparency seems to envelop his figures, eliminating all lines and restricting his palette to dark colors, highlighted by sharp contrasts.

56 *Woman's Head.* Lithograph. 13¼ x 16¾". The Museum of Modern Art, New York. Gift of Peter H. Deitsch

CHARPENTIER, ALEXANDRE (1856-1909)

French sculptor, graphic artist and furniture designer. Famous for his bronze plaques and active in the early 1890s in the applied art field. Exhibited decorative objects with *Les XX* in Brussels in 1893. In 1895, with Jean Dempt, Félix Aubert, Tony Selmersheim and Moureau-Nélaton, formed the group in Paris called *Les Cinq,* which the following year was joined by Charles Plumet and the name was changed to *Les Six.* Charpentier's furniture, at first simple and rectilinear, influenced by the Arts and Crafts Movement, took on Art Nouveau decorative elements and he often added carved reliefs of nude figures.

*57 Revolving music stand. (c. 1900.) Carved hornbeam. 48" high. Musée des Arts Décoratifs, Paris. *Ill. p. 99*

58 *Sonatines Sentimentales.* Poëms de Maeterlinck. C. Mauclair. 1894. Poster. 19½ x 12⅞". Museum für Kunst und Gewerbe, Hamburg

CHÉRET, JULES (1836-1932)

Born in Paris. French graphic artist and scenery painter. First worked in a lithographic printing plant, and established his own printing press in 1866. Known as the originator of the modern poster. From 1893 under the influence of Toulouse-Lautrec he turned toward decorative flat patterns. After 1900, however, he reverted to a mid-impressionist style.

59 *Loie Fuller.* Poster. 47¼ x 32⅜". Victoria and Albert Museum, London

CISSARZ, JOHANN VINCENZ (1873-1942)

German painter, graphic artist and designer. 1903 joined the artists' colony at Darmstadt. 1906 to Stuttgart where he served as professor of book design at the Lehr-und Versuchswerkstätte. 1916 head of advanced painting class at the School of Applied Art in Frankfurt am Main. Cissarz did mural decorations and stained glass for churches and public buildings in many German cities. His graphic work

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includes designs for posters, bookbinding and illustrations. He also designed furniture and household utensils.

60 *Unterstrom,* the story of Helene Voight-Diedericks. 1901. Book size, 8 x 6". Klingspor Museum, Offenbach

61 Type specimen sheet. (1896-1900.) Klingspor Museum, Offenbach

COBDEN-SANDERSON, T. J.

English bookbinder, illustrator and printer. Friend of Morris and Crane. Active in development of modern English book design. 1900, with Emery Walker, founded the Doves Press, which advocated the use of the plain unadorned type face. Designed and executed parchment book covers, ornamented in gold. Illustrated for *Dekorative Kunst* and *Deutsche Kunst und Dekoration.*

*62 Binding for *Areopagitica* by John Milton. (1907-08.) Book size, 9⅜ x 5⅝". Museum für Kunsthandwerk, Frankfurt am Main. *Ill. p. 21*

COLENBRANDER, THEODORUS A. C. (1841-1930)

Dutch pottery and textile designer. One of the leaders of the modern applied-art movement in Holland. Early work in architecture, but by mid-1880s had created a new style derived from Javanese batik for the Rozenburg porcelain works in The Hague. His highly refined style combined exotic elements with bold linear patterns and colors. 1895 became head of the Amersfoorter wall-paper factory.

*63 Plate. 1886. Pottery decorated with abstract plant design in brilliant colors on white. 10⅞" diameter. Made by earthenware factory Rozenburg, The Hague. Gemeentemuseum, The Hague. *Ill. p. 108*

64 Saucer. 1886. Pottery decorated with abstract design in brilliant colors on white. 6" diameter. Made by earthenware factory Rozenburg, The Hague. Gemeentemuseum, The Hague

COLONNA, EUGENE

French interior and furniture designer and decorative artist. Lived in Paris and worked for S. Bing. In 1900 together with Eugène Gaillard and Georges de Feure designed S. Bing's *L'Art Nouveau* pavilion at the Paris Universal Exposition. Participated in the Secession exhibition in Munich in 1899 and in the Turin International exhibition in 1902.

65 Pendant. (c. 1900.) Gilded metal, green agate, pearl. 2¾" high. Made for L'Art Nouveau shop in the S. Bing work rooms. Musée des Arts Décoratifs, Paris

ROYAL PORCELAIN FACTORY, Copenhagen

Founded in the eighteenth century, it gained world recognition in the last decades of the nineteenth century.

66 Vase. (c. 1899.) Porcelain; decorated with green-black crystal glaze. 6¾" high. Österreichisches Museum für Angewandte Kunst, Vienna

CORINTH, LOVIS (1858-1925)

German painter and printmaker. Studied at the academies of Königsberg, 1876-80, and Munich, 1880-84. After spending a few years first in Paris, then in Königsberg and Munich, he finally settled in Berlin in 1902. One of the outstanding representatives of German Impressionism, he later turned to Expressionism. It was at this time, from 1918 on, that he painted, during the summers, his famous Walchensee landscapes.

67 *Dancers.* 1895. Soft-ground etching. 5¾ x 7¾". Städtische Galerie und Lenbachgalerie, Munich

DALPAYRAT, ADRIEN-PIERRE (1844- ?)

French ceramist. Born in Limoges. The firm, Dalpayrat et Lesbros in Bourg-la-Reine specialized in pottery with sculptured shapes and highly developed glazes. He was awarded a gold medal at the World Columbian Exposition in Chicago in 1893.

68 Plate. (c. 1900.) Pottery with multicolor glaze. 13" diameter. Musée des Arts Décoratifs, Paris

69 Vase. (c. 1900.) Pottery; sculptured shape, grey-red speckled glaze, c. 6" high. Made in Bourg-La-Reine, probably by Dalpayrat. Österreichisches Museum für Angewandte Kunst, Vienna.

70 Vase in the shape of a squash. (1908.) Stoneware with rough-textured glaze (grès flammé). 8" high. Musée des Arts Décoratifs, Paris. Gift of S. Bing

DAUM FRÈRES

August Daum (1854-1909) and his brother Antonin, French glass manufacturers of the Nancy group, which was founded by Emile Gallé. The Daum glass was less extravagant than Gallé's and the technique less refined. Typical floral motifs were poppies and snowdrops.

71 Group of vases. (c. 1900.) Sculptured glass, hand painted. Designed and made by Daum Frères, Nancy. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

DEBSCHITZ, WILHELM VON (1871-1948)

German painter,illustrator and designer. Mainly self-taught, but knew the work of Morris and Crane. 1902 with Obrist in Munich founded the Lehr-und Versuchsateliers für freie und angewandte Kunst, which became widely known as the Debschitz School with workshops for metalware, textiles and ceramics. The work of this school was shown at the Jubilee Exhibition in Nuremberg in 1906 and won a gold medal. c. 1908 Debschitz established, with

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H. Loehner, the Ateliers und Werkstätten für Angewandte Kunst in Munich. He later became director of the Stadt Handwerkers u. Kunstgewerbeschule in Hanover.

*72 Ink stand. (1906.) Bronze, triangular shape. 2" high x 8⅝" wide. Landesgewerbemuseum, Stuttgart. *Ill. p. 114*

DEMACHY, ROBERT (? -1938)

French photographer. One of the greatest influences in pictorial photography in the 1890s and the early twentieth century. With C. Puyo led the French section of the Linked Ring Brotherhood, one of the secession groups which concentrated on photography. Specialized in landscapes and figure studies. 1894-95, with A. Rouillé Ladêveze brought gum bichromate process to high perfection; exhibited at the Paris Photo Club in 1895. Introduced modern transfer method in oil printing, 1911.

73 *In Brittany.* (c. 1900.) Gum print photograph. 5½ x 8⅜". The Metropolitan Museum of Art, New York. Gift of Alfred Stieglitz, 1933

DENIS, MAURICE (1870-1943)

French painter, graphic artist and theoretician. 1888 pupil at the Acadêmie Julian. Leader and theoretician of the *Nabi* group. Joined the Pont-Aven painters in whose Symbolist style he participated. Contributed to the *Revue Blanche.* Developed a neo-Catholic style in connection with the painting school of Kloster Beuren. Close friend of Claudel and Gide.

74 *Portrait of Mme Paul Ranson.* (c. 1890.) Oil on canvas. 35 x 17¼". Collection Dominique Denis, St. Germain-en-Laye, France

*75 *April.* (1892.) Oil on canvas. 14¾ x 24". Rijksmuseum Kröller-Müller, Otterlo, The Netherlands. *Ill. p. 54*

76 *Women in a Landscape.* (c. 1894.) Lithograph. 6⅜ x 3½". Collection Robert Pincus-Witten, New York

77 Design for wallpaper. (c. 1900.) Color lithograph. 35⅝ x 19⅝". The Museum of Modern Art, New York. Purchase

*78 *Sagesse* by Verlaine. Colored wood engravings by Denis. (1889-1910.) Vollard edition, 1911, copy no. 76. Book size, 11¼ x 8⅞". Collection Dominique Denis, St. Germaine-en-Laye, France. *Ill. p. 30*

DUMONT, HENRI (1859- ?)

French painter and printmaker. Active in Paris as painter, poster designer and etcher (signing his work at times *Henry*). From 1893 on almost exclusively dedicated to paintings of flower still life. Exhibited at the Exposition Universelle in Paris in 1900.

*79 *Tous les Soirs aux Ambassadeurs. Yvette Guilbert.* Poster. 80½ x 31¾". The Museum of Modern Art, New York. *Ill p. 35*

FRAU DUNSKY

80 Tablecloth. (1901.) Woven linen with stylized peacock feather pattern in yellow and white. 50 x 45¾". Made by Carl Faber, Stuttgart. Museum für Kunsthandwerk, Frankfurt-am-Main

ECKMANN, OTTO (1865-1902)

German graphic artist and designer. Began as a landscape painter. Studied in Hamburg, Nuremberg and at the Munich Academy. After 1894 abandoned painting and concentrated on applied art. Belonged to the Munich school of Art Nouveau. The influence of Japanese prints is evident in graphic work he did for the magazines *Pan* and *Jugend.* He was the leader of the German "floral style"; his illustrations of stylized plant motifs in his own publication *Dekorative Entwürfe* of 1897 exerted a great influence on German graphic artists. He was the designer of the best known Art Nouveau typeface and he also designed tapestries, furniture and metalwork. 1897 he became a teacher at the Kunstgewerbeschule, Berlin.

81 Sketch for book cover. (c. 1896-98.) Crayon and ink. 9 x 6". Museum für Kunst und Gewerbe, Hamburg

82 Initials designed for *Pan.* 1895. Museum für Kunst und Gewerbe, Hamburg

83 AEG Prospectus for the Paris 1900 Exhibition. 1899-1900. 9¾ x 12⅝". Museum für Kunst und Gewerbe, Hamburg

84 Group of marbleized endpapers. (c. 1898-1902.) 21⅛ x 14½" each. Museum für Kunst und Gewerbe, Hamburg

85 Book jacket for *Johannes* by Sudermann. (c. 1896.) 7⅜ x 4⅝". Klingspor Museum, Offenbach

86 Title page for *Schriften und Zier-Material,* published by Rudhard'sche Giesserei. (c. 1903.) Book size, 11¼ x 8¾". Klingspor Museum, Offenbach

87 Page from type-specimen book *Schriften und Zier-Material,* published by Rudhard'sche Giesserei. (c. 1903.) 11¼ x 8¾". Klingspor Museum, Offenbach

88 Plant forms. Design from portfolio *Neue Formen.* (c. 1900.) 17½ x 13⅜". Klingspor Museum, Offenbach

89 Announcement of Eckmann tapestry exhibition. (c. 1898-1903.) Klingspor Museum, Offenbach

90 Announcement for *Die Woche.* (c. 1898-1903.) Klingspor Museum, Offenbach

91 Woven silk fabric; grey-blue wave pattern on grey-blue background. (c. 1900.) 27⅛ x 21⅝". Det Danske Kunstindustrimuseet, Copenhagen

92 Woven silk fabric; black flower pattern on black background. (c. 1900.) 27⅛ x 21⅝". Det Danske Kunstindustrimuseet, Copenhagen. Both fabrics were part of a series called "Künstlerseide," commissioned from artists by the manufacturer, Deuss & Oetker, Krefeld

ENDELL, AUGUST (1871-1925)

German architect and designer. Self-taught as an artist. Strongly influenced by Obrist in Munich where he belonged to the group of architects and interior designers in the Vereinigte Werkstätten. Principal buildings in Art Nouveau style: Elvira Studio, 1897-98, designed for a Munich photographer; Sanatorium in Föhr, 1901; Buntes Theater, Berlin, 1901. Also designed textiles, jewelry, furniture, and was a writer. 1918, Director of Akademie für Kunst und Kunstgewerbe in Breslau.

*93 Armchair. (1899.) Carved elmwood with upholstered seat. 33½" high. Collection Dr. Siegfried Wichmann, Starnberg, Germany. (Exhibited in New York only). *Ill. p. 112*

94 Wrought-iron ornaments from a desk designed for H. Heiseler, Munich. (c. 1899.) Mounted on board. Executed by R. Kirsch. 28¾ x 37". Collection Dr. Siegfried Wichmann, Starnberg

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ENSOR, JAMES SYDNEY (1860-1949)

Belgian painter and graphic artist. 1877-1880 studied at the Brussels Academy, under Portaels and others. 1880 returned to his native town, Ostend, where he lived all his life. 1884 founding member of *Les XX* in Brussels, but in 1889, a major work of his, *The Entry of Christ into Brussels,* was refused exhibition by *Les XX*. 1898 exhibited in Paris under the auspices of *La Plume*. Edgar Allan Poe was his favorite author. Developing out of sixteenth-century Flemish painting, but influenced by Impressionism and Symbolism, he painted a haunted world of make-believe in which the ironic use of masks played a major role. Although acknowledged as a master in his own country, being named baron by the Belgian King in 1929, it is only recently that he has gained full world-wide acclaim as a true originator.

95 *Self Portrait with Demons. Salon des Cent.* Poster. 20⅞ x 15⅝" (without lettering). The Museum of Modern Art, New York. Gift of Ludwig Charell

EVENEPOEL, HENRI (1872-1899)

Belgian painter. Early studies in Brussels; 1892 pupil of Gustave Moreau in Paris; friendship with Matisse; frequented the studios of many painters; under the influence of Manet, Toulouse-Lautrec, Forain and Steinlen. 1897 important long trip to North Africa. Died at the age of 27 before reaching a mature style.

96 *In the Square.* (c. 1895.) Color lithograph. 13 x 9". Private collection, New York

GAILLARD, EUGÈNE

French interior and furniture designer and decorative artist. Designed, in 1900, together with Eugéne Colonna and Georges de Feure, S. Bing's *L'Art Nouveau* pavilion at the Paris Universal Exposition. Wrote *A propos du Mobilier,* Paris, 1906. One of the foremost furniture designers of Art Nouveau.

97 Velour with printed flower pattern in four colors. (c. 1899.) 60¼ x 34¼". Purchased from Universal Exposition, Paris 1900. Museum für Kunst und Gewerbe, Hamburg

GAILLARD, LUCIEN

French jeweler. Contemporary of René Lalique; used insect and flower forms in his silver work. Participated in the Glasgow International Exhibition of 1901.

98 Decorative comb. (c. 1900.) Horn, carved in the shape of blossoms with pearl centers. 6⅜" long. Marked: "L. Gaillard." Museum für Kunsthandwerk, Frankfurt am Main

99 Decorative comb. (c. 1900.) Carved horn with gold mounting in the form of maple seeds. 6¼" long. Exhibited at Salon des Artistes Français, 1906. Musée des Arts Décoratifs, Paris

100 Magnifying glass. (c. 1900.) Silver frame in the shape of a beetle. 5" long. Musée des Arts Décoratifs, Paris

GALLÉ, EMILE (1846-1904)

French designer-craftsman and pioneer in glass-making. Early studies in philosophy and botany. Trained in his father's pottery works in Saint Clément and at glass works in Meisenthal. 1874 added faïence workshop to the family plant, which by 1900 employed approximately 300 workers in glass production and furniture, ending operations in 1913. Founder of Nancy School, a center for decorative art influenced by the Symbolist movement and based on a deep belief in nature as the source of inspiration. Gallé's glass work is unconventional in form, with original techniques such as relief decoration, etching with acid, and overlaying of colors. His furniture was noted for inlay work. In both glass and furniture he incorporated inscriptions of Symbolist poetry. He was an important and prolific contributor to Bing's Paris shop L'Art Nouveau. With Gallé's death in 1904 the vitality of the Nancy School diminished.

*101 Screen (1900.) Ashwood with carved plant decoration and marquetry in various woods. 42⅝ high. Shown at Universal Exposition, Paris, 1900. Signature in marquetry, lower left. Victoria and Albert Museum, London. *Ill. p. 98*

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102 Side table. 1898. Carved supports, triangular top decorated with marquetry in various woods. 34⅝" high. Signed. Musée de l'Ecole de Nancy

103 Vase. (c. 1900.) Glass, colored violet, yellow, white and brown. Decorated with engraved sheaf of oats. 11⅜" high. Signed. Musée de l'Ecole de Nancy

104 Hand, covered with sea plants. (c. 1900.) Colored glass paste (pâte de verre). c. 10" high. Signed. Musée de l'Ecole de Nancy

*105 Shallow bowl in the shape of a shell, engraved with seaweed and small shells. (1899.) Clear crystal. 11½" long. Signed. Musée de l'Ecole de Nancy. *Ill. p. 97*

106 Vase in the shape of a fish head, decorated with seaweed in relief. 1900. Colored glass. 5½" high. Inscription on back: "Et nul vent ne détruit son fragile univers. Rodenbach." Signed underside: "Gallé Expos 1900." Nordenfjeldske Kunstindustrimuseum, Trondheim

107 Vase, in shape of flat-sided oil jug. 1900. Grey-green glass decorated with carved sea fauna, shells and spots of artificial erosion. 9⅞" high. Inscription: "Descendre au fond de son propre destin, savoir ce se qui se passe en cette mer sans fin." (Rodenbach.) Signed and marked: "Expos.n. 1900." Det Danske Kunstindustrimuseet, Copenhagen

108 Vase. (c. 1900.) Translucent glass shaded white, blue and amber; decorated with dragonfly and water lillies. 8" high. Signed. Collection Joseph H. Heil, New York

GAUGUIN, PAUL (1848-1903)

French painter and printmaker. Began his painting career around the age of thirty-five, after having been a sailor in his youth and then a business man. Friendship with Pissarro; from 1880, he participated in the exhibitions of the Impressionists. Friendship with van Gogh. 1886 first sojourn in Pont-Aven. 1887 trip to Martinique. 1888 again in Pont-Aven, close relationship to Bernard and a group of artists including Denis and Sérusier. Visited van Gogh in Arles in 1888. 1889-90 sojourns in Pont-Aven and Pouldu. Back to Paris in 1891, departed for Tahiti. Came back once more to France in 1893, but then returned to Tahiti in 1895 and settled finally in the Marchesas Islands where he died in 1903.

*109 *Still Life with Three Puppies.* 1888. Oil on wood. 36⅛ x 24⅝". The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. *Ill. p. 48*

*110 *Manao Tupapau (Watched by the Spirits of the Dead).* (c. 1893-95.) Woodcut, printed in black and colored by hand, partly with stencils. 9 x 20⅜". The Art Institute of Chicago. *Ill. p. 51*

111 *Human Misery.* (1895.) Woodcut. 9 x 11⅞". The Metropolitan Museum of Art, New York. Whittelsey Fund, 1952

*112 *Leda.* Design for a plate. Cover for Dessins lithographiques. 1889. 11⅞ x 10⅛". The Metropolitan Museum of Art, New York. Rogers Fund, 1922. *Ill. p. 50*

*113 Vase. Glazed stoneware. 11⅜" high. Made by Ernest Chaplet. Musées Royaux d'Art et d'Histoire, Brussels. (Exhibited in New York only). *Ill. p. 50*

*114 Gauguin or School of Pont-Aven: *Decorative Landscape.* (1889.) Oil on wood. 33⅝ x 22½". Nationalmuseum, Stockholm. *Ill. p. 50*

STUDIO GLATIGNY, Versailles. Artists' colony in Glatigny near Versailles.

115 Coffee service. (c. 1900.) Coffee pot; creamer; sugar bowl; cup and saucer. Porcelain, shaped like sea fauna, glazed blue. Signed "Glatigny." Det Dansk Kunstindustrimuseet, Copenhagen

GRASSET, EUGÈNE (1841-1917)

French graphic artist. Born in Lausanne, Switzerland where he was trained as an architect. To Egypt in 1869 and Paris in 1871. Studied with Viollet-le-Duc, and also a student Japanese art. Worked in various fields of applied art. Published articles and books on typography and ornament and as a theorist, advocated respect for materials and utility of objects, but in his decorations he used motifs derived from nature. In 1883 he designed the illustrations for the medieval poem by de Montauban, *Histoire des Quatre Fils Aymon.* Grasset was one of the originators of poster design.

116 *Exposition E. Grasset. Salon des Cent.* (c. 1898.) Poster, 23¼ x 14¾". The Museum of Modern Art, New York. Gift of Ludwig Charell. *Ill. p. 39*

*117 *Histoire des Quatre Fils Aymon, très nobles et très vaillans chevaliers* by de Montauban. 1883. Paris, H. Launette edition. Color lithographic illustrations by Charles Gillot after designs in color by Grasset. Book size, 10⅞ x 9". Rijksmuseum Library, Amsterdam. *Ill. p. 39*

GUIMARD, HECTOR (1867-1942)

French architect and furniture designer. Studied at École des Arts Décoratifs and Ecole des Beaux-Arts, Paris, where he also taught. Though influenced by Horta, he was one of the most original and interesting Art Nouveau architects. His style is based on nature with decorations that are functional parts of the construction. His furniture and jewelry display a similar harmony of design and sophistication of detail. Guimard's three principal architectural works are the Castel Béranger, a group of apartment houses at 16 rue de la Fontaine, Paris, 1894-98, the cast-iron en-

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trances to the Paris *Métro* stations, 1900, and the Humbert de Romans Building, rue St. Didier, Paris, 1902. He came to the United States in 1938 and died in New York in 1942.

118 Corner cupboard from a bedroom suite. (1900.) Carved pearwood. 67″ high. Musée des Arts Décoratifs, Paris

*119 Desk from the architect's own house. (c. 1903.) Carved African and olive ash. 28¾″ high x 101″ wide. The Museum of Modern Art, New York. Gift of Mme Hector Guimard. *Ill. p. 104*

120 Desk chair from the architect's own house. (c. 1905.) Carved walnut, with leather upholstery. 32¼″ high. The Museum of Modern Art, New York. Gift of Mme Hector Guimard

*121 Side table from the architect's own house. (c. 1908.) Carved pearwood. 43½″ high. The Museum of Modern Art, New York. Gift of Mme Hector Guimard. *Ill. p. 104*

122 Vase. (c. 1908.) Glazed porcelain. 10⅝″ x 5¼″. Made by Manufacture Nationale de Sèvres. Cooper Union Museum for the Arts of Decoration, New York

123 Umbrella stand from the architect's own house. (c. 1902.) Bronze. 32¾″ high. The Museum of Modern Art, New York. Gift of Mme Hector Guimard

124 Balcony railing. (1907.) Cast iron. 39⅜″ high x 63″ long. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

125 Oval frame from the architect's own house. (c. 1909.) Gilded bronze. 21 x 10⅝″. The Museum of Modern Art, New York. Gift of Mme Hector Guimard

126 Standing cabinet frame with photograph of the artist. 1907. Bronze. 10½″ high x 6⅝″ wide. Signed and dated. Cooper Union Museum for the Arts of Decoration, New York

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HABICH, LUDWIG (1872-1949)

German sculptor and medalist. Studied at Städelsche Kunstinstitut in Frankfurt am Main, and at the academies of Karlsruhe and Munich. 1900-06 member of the Darmstadt artists' colony. From 1910 professor at the Academy of Fine Arts in Stuttgart.

127 *Bathing Woman.* (1900.) Bronze. c. 6″ high. Collection H. R. H. Ludwig, Prince von Hessen, u.b. Rhein, Wolfsgarten-Langen

HEINE, THOMAS THEODOR (1867-1948)

German draftsman, illustrator, painter and writer. Studied at Düsseldorf Academy. After 1889 in Munich as contributor to *Fliegende Blätter* and *Jugend*. 1896 founder and co-editor of *Simplicissimus* with Albert Langen and Ludwig Thoma. Remained with this publication until its ban by the Nazis in 1933. Master of satirical illustration, he was noted for his cartoons. 1898 imprisoned for political offence. 1933 emigrated to Prague, and worked for a newspaper. Later connected with journals in Oslo and Stockholm, where he died.

128 *Feuerbestattung.* (1908.) Ink. 11¾ x 8½″. Städtische Galerie und Lenbachgalerie, Munich

129 *Frühlingsgedichte, eine Redaktionsidylle.* 1897. ink. 9½ x 15¾″. Städtische Galerie und Lenbachgalerie, Munich

130 *Die Lebensmueden.* (1895.) Four ink and crayon drawings. Städtische Galerie und Lenbachgalerie, Munich

131 *Die Einzige Möglichkeit.* 1900. Published in *Simplicissimus* 1910. Ink. 10½ x 9″. Städtische Galerie und Lenbachgalerie, Munich

132 Advertising design for *Simplicissimus.* (c. 1900.) Watercolor, 6⅝ x 13⅝″. Städtische Galerie und Lenbachgalerie, Munich

HODLER, FERDINAND (1853-1918)

Swiss painter. Studied with Swiss landscape painters in Thun and Geneva. Participated in the World's Fair exhibition of 1889 in Paris. Sojourns in Paris and Belgium. Member of the Rosicrucian esthetic movement in whose exhibition at Durand-Ruel's he participated in 1892. Exhibited in Munich and Vienna and became Switzerland's most important artist. Painted landscapes, portraits and major Symbolist compositions of simplified form and bold outline. Major muralist of his generation.

*133 *The Chosen One.* (c. 1903, replica by the artist of painting of c. 1896.) Oil on canvas 7′2½″ x 9′10″. Karl-Ernst-Osthaus-Museum, Hagen, Germany. *Ill. p. 76*

134 Secession. XIX Ausstellung der Vereinigung Bildender Künstler Österreichs. 1904. Poster. 37¾ x 25¼″ Österreichisches Museum für Angewandte Kunst, Vienna

HOFFMANN, JOSEF (1870-1955)

Austrian architect, graphic artist and designer. Studied painting at Munich Academy and architecture with Otto Wagner in Vienna. Took prominent part in the founding of the Vienna Secession in 1897, and became leader of the new art movement. His illustrations for *Ver Sacrum* first showed his characteristic ornamentation, stressing geometric forms. This was also evident in his designs for architecture, furniture and decorative objects, paralleling the work of Mackintosh in Glasgow but retaining his own Viennese style. 1899 appointed Professor of Architecture at the Wiener Kunstgewerbeschule; he was a brilliant teacher of great influence throughout Central Europe. With Olbrich he designed the Austrian pavilion at the 1900 Paris Universal Exposition. In 1903, with Moser and Wärendorfer

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founded the Wiener Werkstätte. Two important early works in architecture are the Sanatorium at Purkersdorf, 1903-04 and the Palais Stoclet, Brussels, 1904-11, for which he also did the interior decoration, furnishings, and gardens. In 1912 he founded the Österreichische Werkbund which he left in 1920 to take the lead of the "Gruppe Wien" of the Deutsche Werkbund. He continued to practice and teach until 1950 and died at the age of 85 in 1955.

135 Table flatware. (c. 1903.) Handwrought silver. Spit; serving fork; fish fork; dinner knife; dinner fork; dessert spoon; sherbet spoon. Made by Wiener Werkstätte. Collection Mrs. F. Beer-Monti, New York

136 Ring. Gold, with flat round opal. Made by Wiener Werkstätte. Collection Mrs. F. Beer-Monti, New York

*137 Brooch. (c. 1908.) Gold, with moonstones, milk opals, baroque pearls and handwrought gold leaves. 2⅜" wide. Made by Wiener Werkstätte. Collection Mrs. F. Beer-Monti, New York. *Ill. p. 121*

138 Flower container. (1903-04.) Perforated pewter, painted white. 8½" high. Made by Wiener Werkstätte. Kunstgewerbemuseum, Zurich

139 Flower container. (1903-04.) Perforated pewter, painted white. 9¾" high. Made by Wiener Werstätte. Kunstgewerbemuseum, Zurich

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HORTA, VICTOR (1861-1947)

Belgian architect. Early studies in Ghent and Paris, and at Académie des Beaux-Arts, Brussels. Worked in office of the classicist architect Alphonse Balat. The constructive principles of Viollet-le-Duc, neo-baroque elements of form, and plant-motifs were his chief sources of inspiration. 1892-93 designed a house for Professor Tassel at 12, rue de Turin (now 6, rue Paul Emile Janson), Brussels. With this first example of Art Nouveau architecture Horta's style was established and much imitated for its refinement of ornamentation. His use of iron enabled great freedom of form, especially notable in the staircase of the Tassel house. Other buildings in Brussels in the mature Art Nouveau style include the Hotel van Eetvelde, Avenue Palmerston, 1898, the Hôtel Solvay, 224 Avenue Louise, 1895-1900, two houses for himself, 22-23, rue Américaine, 1898; and the Maison du Peuple, 1895-1900, a building for a group of cooperatives for working-class organizations, important architectually for its façade of iron and glass. 1902 represented at the Turin Exposition. About 1905 Horta abandoned the Art Nouveau style. 1913 became director of the Brussels Academy, which he reorganized. 1914 plans approved for the Palais des Beaux-Arts, Brussels, built after World War I, between 1923-28.

140 Foot rocker from Hôtel Solvay. (c. 1895-1900.) Carved cherry, with wool tapestry. 16½" high x 22½" long. Collection L. Wittamer-de-Camps, Brussels

141 Photograph display stand from Hôtel Solvay. (c. 1895-1900.) Gilded bronze. 60⅝" high. Collection L. Wittamer-de-Camps, Brussels

142 Wall light fixture in the shape of two flowers from Hôtel Solvay. (c. 1895-1900.) Gilded bronze and glass. 18½" high. Collection L. Wittamer-de-Camps, Brussels

143 Door handles from Hôtel Solvay. (c. 1895-1900.) Gilded bronze. 17¾", 11", 7" high respectively. Collection L. Wittamer-de-Camps, Brussels

*144 Ink stand. (c. 1900.) Gilded bronze. 4¼" high x 18⅛" long. With initials "A.S." (Armand Solvay). Collection Mme La Baronne Horta, Brussels. *Ill. p. 93*

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KANDINSKY, WASSILY (1866-1944)

Russian painter, and printmaker. Worked in Germany and France. After early law studies in Russia, he settled in Munich in 1896 where he studied under Azbé and Stuck. 1900-1903 teacher at and president of the private art school Phalanx. Member of the Berlin Secession since 1902. 1903-1908 traveled in France, Tunisia and Italy. Settled in Munich and Murnau in 1908; 1909 founded the Neue Künstlervereinigung and in 1911 was co-founder (with Franz Marc) of *Der Blaue Reiter*. First non-objective painter (1910). Returned to Moscow in 1917. Professor at the Moscow Academy 1918. Emigrated to Berlin in 1921. Teacher at the Bauhaus 1922-33. Emigrated to France in 1933 and settled in Neuilly-sur-Seine, where he died in 1944.

*145 *The Mirror.* (1903.) Woodcut. 12¼ x 6⅛". Städtische Galerie und Lenbachgalerie, Munich. *Ill. p. 85*

146 *Phalanx: First Exhibition.* 1901. Poster. 18 x 23¼". The Museum of Modern Art, New York. Gift of Mme Wassily Kandinsky

KINDEREN, ANTOON JOHANNES DER (1859-1925)

Dutch painter, muralist and illustrator. 1880-82 studied at the academies of Amsterdam, and (together with Toorop) of Brussels. 1887 trip to Italy and Paris, where he was strongly impressed by Puvis de Chavannes. Mainly active in monumental mural painting and stained glass window designs, but also as book illustrator, especially during the nineties.

147 Two-page fly-leaf for *Gedenbock, Keuztentoonstelling von Hollandsche Schilderkunst.* 1893. Lithograph page one: 13½ x 8¾"; lithograph page two: 12¾ x 8½". Gemeentemuseum, The Hague

KING, JESSIE MARION (Mrs. E. A. Taylor) (1876-1949)

Scottish illustrator and decorative artist. 1894-1900 studied at the Glasgow School of Art. Won a traveling scholarship to Germany and Italy. Taught bookbinding at the Glasgow School of Art. Designed mural decorations for schools in Lanarkshire and specialized in book illustrations, among them for works by Kipling, Morris, Milton, Spenser and Wilde. Also designer of jewelry, pottery, and batik work.

148 Binding for *Le Rêve* by Zola. (c. 1900.) Book size, 11½ x 8". (This edition contains an original ink drawing frontispiece by Jessie King and illustrations by Carloz Schwabe.) Collection Thomas Howarth, Toronto

KIRCHNER, ERNST LUDWIG (1880-1938)

German painter and printmaker. After early studies in architecture in Dresden (1901-03), he turned to painting. Mainly self-taught but studied also with Hermann Obrist in Munich (1903-04). Greatly impressed by seeing Dürer's woodcuts in Nuremberg, he began making woodcuts around 1900 and became one of the most important printmakers of the century. Co-founder with Ernst Heckel and Karl Schmidt-Rottluff of *Die Brücke* in 1905. Wrote the chronicle of *Die Brücke* in 1913. Settled in Berlin in 1911 and moved to Frauenkirch near Davos, Switzerland after World War II. Died by his own hand in 1938. One of the outstanding painters of German Expressionism.

*149 *Before the People,* from *Man and Wife* cycle. 1900. Woodcut. 7⅞ x 7⅞". Allen Art Museum, Oberlin College, Oberlin, Ohio. *Ill. p. 82*

KLIMT, GUSTAV (1862-1918)

Austrian painter and muralist. Studied oil and glass painting, mosaics and ceramics at the Kunstgewerbeschule in Vienna. After important mural commissions for the Burgtheater he was in 1897 co-founder of the Vienna Secession and its first president. Collaborated also with the Wiener Werkstätte. Chief exponent of Art Nouveau painting in Vienna, he created the wall decorations for Josef Hoffmann's Palais Stoclet in Brussels. His three huge murals for the auditorium of the University of Vienna caused public and official furor. Klimt resigned from the Secession which he had dominated and formed a new group "Kunstschau" in 1908 in which he showed together with Egon Schiele and Oskar Kokoschka. Internationally famous as portrait and landscape painter at the turn of the century, his influence extended beyond Central Europe.

*150 *Portrait of a Woman.* (1897.) Pastel. 20⅛ x 10⅞". Allen Art Museum, Oberlin College, Oberlin, Ohio

*151 *Salome.* 1909. Oil on canvas. 70⅛ x 18⅛". Galerie Internazionale d'Arte Moderna, Venice. *Ill. p. 77*

152 *1. Kunstausstellung der Vereinigung bildender Künstler Österreichs. 1. Fassung.* 1898. Poster. 25⅝ x 18½" (first state). Österreichisches Museum für Angewandte Kunst, Vienna

KNOX, CHARLES

153 Jewel box. (c. 1900.) Silver, decorated with mother-of-pearl, turquoise and enamel. Made by Liberty & Co., London. 11¼ x 6 x 3¼". The Museum of Modern Art, New York. Gift of the family of Mrs. John D. Rockefeller, Jr.

KOEPPING, KARL (1848-1914)

German painter, etcher and designer craftsman. After early chemistry studies enrolled at the Akademie der Bildenden Künste in Munich where he studied painting and etching, he evolved a superb technique in making etchings after old masters. From 1896 one of the editors of *Pan.* He also developed a very delicate style of glass design, transferring the Japanese technique of fusing different color glazes from earthenware to glass.

*154 Group of glasses in the shape of flowers. (1895-96.) Tinted blown glass. c. 12" high. Det Danske Kunstindustrimuseet, Copenhagen. Acquired from the artist. *Ill. p. 120*

LACOMBE, GEORGES (1868-1916)

French painter and sculptor. Pupil at the Académie Julian, member of the *Nabi* group. Participated in all their activities; made marionette heads for theatrical performances; painted, sculpted and made decorative objects; faithfully adhered to *Nabi* dogma not to sell their work.

*155 Headboard of bed *(Le Rêve).* (1892.) Carved wood. 27¼" high x 55" long. Musée National d'Art Moderne, Paris. *Ill. p. 60*

LALIQUE, RENÉ (1860-1945)

French jewelry designer. Studied at the Ecole des Beaux-Arts. By 1885 he had established his own jewelry workshop in Paris. Lalique was the outstanding French Art Nouveau artist working in jewelry, gold and silver. The asymmetrical settings for his jewelry were primarily derived from floral motifs. He also designed glassware and decorative objects. He was represented anonymously at the Paris World's Fair of 1889 and awarded a prize. He first became known and his work attracted attention, at the *Salon des Champ de Mars* in 1895. He was represented at the opening of S. Bing's shop L'Art Nouveau and he became one of Bing's regular contributors. His work was acclaimed with

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enthusiasm at the Paris University Exposition of 1900, and he exhibited at the Turin exhibition in 1902.

*156 Shallow bowl. (1900.) Semi-translucent opal glass decorated with silver mounting depicting the heads of three cocks in low relief; four opals. 9⅞" diameter. Signed: "Lalique." Österreichisches Museum für Angewandte Kunst, Vienna. Acquired from the artist, 1900. *Ill. p. 101*

157 Hand mirror in silver frame; enameled handle in the shape of a beetle; back, carved glass with wisteria blossom. (1900.) 9" long. Signed: "Lalique." Museum für Kunsthandwerk, Frankfurt/Main. Acquired at Universal Exposition, Paris, 1900

158 Necklace (choker). (c. 1900.) Twelve rows of opal beads with five rectangular inserts of enameled gold and opals. 13" long x 2⅜" wide. Museum für Kunsthandwerk, Frankfurt am Main

159 Necklace (choker. (1900.) Gold, enamel and opaque glass in the shape of flowering bean vine; white velvet ribbon. 3¼" long x 2⅜" wide. Museum für Kunsthandwerk, Frankfurt am Main. Acquired at Universal Exposition, Paris, 1900

160 Brooch. (c. 1900.) Carved horn in the shape of a woman's face, with hair and wings of gold and enamel; pearl drop. c. 4" wide. Musée des Arts Décoratifs, Paris

161 Brooch. (c. 1900.) Flower spray surmounted by bees. Rock crystal and gold. 7½" wide. Musée des Arts Décoratifs, Paris

162 Brooch. (c. 1900.) Four dragon flies of enameled gold, translucent enamel and diamonds; large opal in center. 2⅜" wide. Collection Mrs. Alfred H. Barr, Jr., New York

*163 Decorative comb. (c. 1900.) Carved horn in the shape of a branch surmounted by a bird with enameled gold body. 6⅛" long. Det Danske Kunstindustrimuseet, Copenhagen. Acquired from the artist at Universal Exposition, Paris, 1900. *Ill. p. 102*

LANGFIER (?)

164 *Loie Fuller.* (c. 1900.) Photograph. 6½ x 4¼". Museum of the City of New York

LARCHE, RAOUL FRANCOIS (1860-1912)

French sculptor. Pupil of Fr. Jouffroy, Falguière and Delaplanche. Active in Paris. Participated in the exhibition of the *Salon* from 1884 on.

165 Table lamp; dancer with veils. (c. 1900.) Gilded bronze. 13" high. Signed. Collection Mrs. Sidney Janis, New York

LAUGER, MAX (1864-1952)

German architect. Studied and taught at Kunstgewerbeschule, Karlsruhe. Specialized in ceramics. Simplified traditional Oriental vase forms, heightening their effect by the placing and the color of his plant motifs. 1908 in Munich first comprehensive exhibition in Germany at the Deutsche Werkstätten.

166 Vase. (Before 1903.) Brown glazed pottery, decorated with black and green plants in relief. 8¼" high. Marked: "MLK." Museum für Kunsthandwerk, Frankfurt am Main

LEBEAU, JORIS JOHANNES CRISTIAAN (Chris) (1878-1946)

Dutch decorative and graphic artist. Besides woodcuts and lithographs, specialized in designs for industrial art, textiles, glassware, posters, etc.

167 Silk scarf. (c. 1904.) Batik design of animals and scrolls; white on rose. 31½ x 29½". Made by t'Binnenhuis, Amsterdam. Det Danske Kunstindustrimuseet, Copenhagen

LECHTER, MELCHIOR (1865-1936)

German painter and book designer. 1884 studied at the Hochschule für Bildende Kunst in Berlin. 1886 in Bayreuth. 1900 represented at the *Exposition Universelle* in Paris. Influenced in his painting by the Pre-Raphaelites and in his book designs by Morris. Friend of the German poet Stefan George, all of whose books he designed from 1897-1907.

168 Title page for *Der Teppich des Lebens und die Lieder von Traum und Tod mit einem Vorspiel* by Stefan George. 1899. Book size, 15 x 14½". Klingspor Museum, Offenbach

169 Type specimen sheet. (1896-1900.) Klingspor Museum, Offenbach

LEMMEN, GEORGES (1865-1916)

Belgian painter, graphic-artist and designer. In painting influenced by Seurat. 1889-92 exhibited at *Salon des Indépendents,* Paris. 1893 contributed to *Van Nu en Straks.* 1894-97 associated with van de Velde in Brussels and member of the group *La Libre Esthétique.* 1899 designs for magazine *Die Insel.* Also designed jewelry, metal fittings, bookbindings and tapestries.

*170 Title page for catalogue *Les XX.* 1891. 5¾ x 5⅝". Bibliothèque Royale de Belgique, Brussels. *Ill. p. 31*

LIVEMONT, PRIVAT (1861-)

Belgian painter and decorative artist. Studied painting in Brussels with A. Bourson and L. H. Hendrick. Active in Scherrebek near Brussels. Made posters and lithographs.

171 Poster. 1897. 42⅛ x 31½". Stedelijk Museum, Amsterdam

LÖTZ WITWE, JOH.

Glass factory in Klostermühle, Bohemia, following the example of Tiffany.

172 Vase. (c. 1900.) Silver iridescent glass, with onion-shaped

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(*) COMPLETE LOSSES: ART NOUVEAU EXH. ACCIDENT IN LOS ANGELES 2-26-61; SEE CLAIM CORRESPONDENCE.

base and green onion leaf decoration. 8½" high. Landesgewerbemuseum, Stuttgart

173 Vase. (c. 1900.) Dark purple iridescent glass with light blue abstract decoration. 8¼" high. Österreichisches Museum für Angewandte Kunst, Vienna

*174 Bottle-vase. (c. 1902.) Sculptured shape; gold iridescent glass. 14⅛" high. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of Max Ritter von Spaun. *Ill. p. 120*

175 Bowl. (1899.) Green iridescent glass with scalloped edge; leaf rosette in center. c. 4½" high. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of Max Ritter von Spaun NOT EXH

MACDONALD, FRANCES (1874-1921) and MARGARET MACDONALD

Scottish decorative designer and metalworker. Younger sister of Margaret Macdonald. Educated at the Glasgow School of Art. Worked both alone and with her sister. Married the architect J. Herbert McNair in 1899 and afterwards collaborated with him in the design of furniture and stained glass. Taught enameling, gold, silver, and metalwork at Glasgow School of Art from 1907.

176 *The Iliad.* 1899. Two plaques, metal repoussé. 20½ x 6½", each. Collection Thomas Howarth, Toronto. (N.Y.)

MACKINTOSH, CHARLES RENNIE (1868-1928)

Scottish architect, designer and watercolorist. 1884 apprenticed to the architect John Hutchison and attended, from 1885 evening classes at the Glasgow School of Art. 1889 joined as draftsman the architectural firm of John Honeyman & Keepie of which he became a partner in 1904. Developed an individual style in architecture, interior design and furniture during the nineties and became the leader of the internationally-known group called The Four: Herbert McNair, Margaret and Frances Macdonald, and himself. Together they explored the decorative arts, evolving in the Glasgow style, a very important element of Art Nouveau. His short architectural career included Windy Hill (1899-1901) and Hill House (1902-03) and culminated in the building of the Glasgow School of Art (1897-1909), a number of tearooms for Miss Cranston (1897-1910) and the Scottish Pavilion at the Turin Exhibition 1902. Later he dedicated himself mainly to furniture design and decoration. Gave up architecture and moved to Port Vendres, France, and painted watercolors.

*177 Preliminary design for the mural decoration in the first-floor room of Miss Cranston's Buchanan Street Tea Rooms, Glasgow. 1897. Watercolor on tracing paper. 14 x 29¼". The University of Glasgow, Department of Fine Arts. *Ill. p. 68-69*

180a Handlettering from "Beispiele Künstlerischer Schrift" by Rudolf von Larisch 1902 (MOMA) (Dept Arch. Des)

178 New Year's Card. Pencil. 9⅞ x 2". The Metropolitan Museum of Art, New York. Whittelsey Fund, 1956

179 *Conversazione* program. 1894. Watercolor. 5¼ x 7¾". Collection Thomas Howarth, Toronto

*180 *The Scottish Musical Review.* 1896. Poster. 7'8" x 3'2". The Museum of Modern Art, New York. *Ill. p. 19*

*181 Cabinet. (c. 1903.) Wood, painted white, decorated with carvings and inlayed figures of enamel and leaded glass. 5' high. The University of Glasgow Art Collections. *Ill. p. 91* (60⅞" h)

182 Chair. 1900. Wood, carved and painted white; linen upholstery with stenciled decoration. 5' high. The University of Glasgow Art Collections (59⅞" h.)

183 Fish knife and fork. (c. 1900.) Silver-plated nickel. 9" long. The Museum of Modern Art, New York. Gift of The University of Glasgow

184 Wall mirror. (c. 1903.) Surface overlayed with leaded stained glass design. 31¼ x 9¾". The University of Glasgow Art Collections

See also list of architecture photographic enlargements on page 185.

MACKINTOSH, MARGARET MACDONALD (1865-1933)

Scottish decorative designer, metalworker and watercolorist. Educated at the Glasgow School of Art. Designed and executed decorative metalwork with her sister Frances. Married C. R. Mackintosh 1900, and afterwards collaborated in all his work and considerably influenced his decoration. Her later work includes gesso panels and stained glass.

185 *Motherhood.* (1902.) Painted gesso relief. 42 x 42". The Glasgow School of Art

186 Menu for Miss Cranston's White Cockade Tea Room at The International Exhibition, Glasgow, 1901. 9⅛ x 12⅜" (opened). University of Glasgow Art Collections

MACKMURDO, ARTHUR HEYGATE (1851-1942)

English architect, graphic artist, craftsman and economist. About 1870 induced by Ruskin to train as architect. In 1882 (or a little earlier), together with Herert Horne, Selwyn Image and Bernard Creswick, founded the Century Guild, a loose cooperative association of artist-craftsmen. The style of the products of the Century Guild formed the esthetic foundation of Voysey's and Mackintosh's art. 1883 produced book *Wren's City Churches* with woodcut title page. From 1884 edited the magazine of the Century Guild *The Hobby Horse* which in its printing style is the forerunner of the Kelmscott and the Doves Press work. Around 1900 gave up architecture and retired to Essex devoting himself to research in economics in which field he published several books.

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*187 Title page for *Wren's City Churches* by A. H. Mackmurdo, A.R.I.B.A. 1883. Book size, 12 x 9". Victoria and Albert Museum, London. *Ill. p. 27*

*188 Two-sectioned screen. 1884. Embroidered silk panels with satinwood frame. 47 x 42¾". Made by The Century Guild. William Morris Gallery, Walthamstow. *Ill. p. 88*

*189 *Cromer Bird.* (c. 1884.) Printed cotton. 36 x 32". Made by The Century Guild. William Morris Gallery, Walthamstow. *Ill. p. 89*

MAILLOL, ARISTIDE (1861-1944)

French sculptor. Started out as painter and tapestry designer. 1882-1886 pupil at the Ecole des Beaux Arts in Paris. Strongly influenced by Gauguin and the Pont-Aven group and also member of the *Nabi* group. 1893-95 workshop for tapestries in Banyuls-sur-Mer. From 1898 on devoted himself to sculpture, becoming one of the most important sculptors of the early twentieth century.

*190 *The Washerwomen.* (1893.) Oil on canvas. 25¼ x 31½". Collection Mr. and Mrs. Samuel Josefowitz, New York. *Ill. p. 61*

*191 *Washerwoman.* (1893.) Bronze. 8" high. Collection The Hon. and Mrs. John Hay Whitney, London. *Ill. p. 60*

MAJORELLE, LOUIS (1859-1926)

French furniture designer. After attending the Académie des Beaux-Arts in Paris, he returned to Nancy to take over his father's business, which specialized in making period furniture. His own first designs were in the rococo manner, before he adopted the Art Nouveau style in 1897-98 under the influence of Gallé. Majorelle made use of Gallé's plant shapes but instead of a flat surface treatment of floral elements, his design was more plastic. This is true also of his free handling of iron in the stair rail for the Galerie La Fayette in Paris. The essential characteristic of his work is the dynamic line. His work was represented at S. Bing's Paris shop L'Art Nouveau, which opened in 1895, and the Turin Exposition of 1902. He is considered the leading furniture producer of the Nancy School, but with its decline, he returned to classicism.

192 Table lamp in the shape of a cluster of water lilies. (c. 1902.) Gilded brass base; sculptured glass shades by Daum Frères. 31⅜" high. Made by Majorelle Frères & Cie., Nancy. Collection Theodoros Stamos, New York

MARTIN, CAMILLE (1861-1898)

French painter and decorative artist. Pupil of Devilly and Lechevallier-Chevignard. Active in Nancy.

193 Desk folder. 1893. Leather repoussé design of maple leaves and thistles; inscribed: "Feuilles d'Automne" and "Il reste la melancolie quand le bonheur s'en est allé." 20 x 13". Musée de l'Ecole de Nancy

MINNE, GEORGE (1866-1941)

Belgian sculptor and draftsman. Studied at the academies of Ghent and Brussels. Member of the *Les XX* in Brussels. Close contact with Symbolist poets and friend of Materlinck whose work he illustrated. Major sculptural work the Folkwang Museum fountain formerly in Hagen, now in Essen 1898. Returned later to classical style.

*194 *Kneeling Boy at the Fountain.* (1898.) Bronze. 30¾" high. Musée des Beaux-Arts, Ghent, Belgium. *Ill. p. 72*

MODERSOHN-BECKER, PAULA (1876-1907)

German painter. Early studies in Bremen and Berlin, then at the artists's colony of Worpswede near Bremen where she settled and married the painter Otto Modersohn, friend of Rainer Maria Rilke. Four study trips to Paris between 1900 and 1907, including a trip to Brittany; experienced the impact of French painting: Sérusier, Gauguin; discovered Cézanne in 1901. Developed a strong proto-Expressionist style of her own, cut short by her early death.

*195 *Still Life.* (c. 1900.) Oil on cardboard. 14⅞ x 11½". Collection Stephen Radich, New York. *Ill. p. 84*

MOSER, KOLOMAN (1868-1918)

Austrian painter, designer, and graphic artist. Founding member of Vienna Secession, 1897. Began teaching at Wiener Kunstgewerbeschule in 1899 and became an influential force in Austrian applied-art movement, working in illustration, textile design, posters, frescoes, stained glass, bookbinding, glassware and jewelry. In 1903, with Hoffmann and Wärndorfer established the Wiener Werkstätte.

196 14 vignettes for *Ver Sacrum.* (1898-1903.) Ink. Österreichisches Museum für Angewandte Kunst, Vienna

197 7 initials for *Ver Sacrum;* one head in profile. (1898-1903.) Ink. Osterreichisches Museum für Angewandte Kunst, Vienna

198 Marbleized end paper. (c. 1900.) 13⅝ x 9¼". Österreichisches Museum für Angewandte Kunst, Vienna

199 *Woman.* (1901.) Embossing, 5⅞ x 5". Österreichisches Museum für Angewandte Kunst, Vienna

200 Type specimen sheet. 1896-1900. Klingspor Museum, Offenbach

201 *Ver Sacrum. V. Jahr. XIII Ausstellung. D. Vereinigung Bildender Künstler Österreichs Secession.* 1901. Poster 37⅜ x 12⅜". Österreichisches Museum für Angewandte Kunst, Vienna

202 *Fabrik von Wiener Moebeln, A. G. Jacob, Josef Kohn* (text in Russian). Poster. 37⅜ x 24¾". Österreichisches Museum für Angewandte Kunst, Vienna

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*203 Liqueur glass. (c. 1900.) Clear glass bowl, red stem and base. 6¼" high. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of R. Steindl. *Ill. p. 120*

204 Textile. 1899. Silk and wool double weave; abstract mushroom pattern. 48" x 48". Made by Backhausen & Söhne, Vienna. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of R. Steindl

*205 Textile. 1899. Silk and wool double weave; abstract flower pattern. 48½ x 37¾". Made by Backhausen & Söhne, Vienna. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of the manufacturer. *Ill. p. 117*

206 Textile. (c. 1899.) Silk and wool double weave; leaf and peacock feather pattern. 50 x 48¾". Made by Backhausen & Söhne, Vienna. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of R. Steindl

MUCHA, ALFONS MARIA (1860-1939)

Czech painter, graphic and decorative artist. Studied in Munich, Vienna and in Paris at the Académie Julian 1890-1894. Became famous through his posters for Sarah Bernhardt (the first in 1894), and for others. Also active as book designer and illustrator. Contributed to *La Plume* among other magazines. Also did wall paintings for the South-Slavic pavilion at the Universal Exposition in Paris, 1900, and later for theaters and public buildings in Berlin and Prague.

207 *XXme Exposition du Salon des Cent.* 1896. Poster. 24½ x 16⅜". The Museum of Modern Art, New York. Gift of Ludwig Charell

MUNCH, EDVARD (1863-1944)

Norwegian painter and printmaker. Closely related to Art Nouveau, he used the style with great psychological insight and formal power. One of the chief pioneers of the modern print movement. 1881-1884 studied in Oslo. 1889 first exhibition in Oslo. From 1885 extensive travels to Paris, Germany and Italy. Saw work of Toulouse-Lautrec, Gauguin and van Gogh in Paris. Exhibited in S. Bing's L'Art Nouveau in 1896 and also made decorations for the Théatre de l'Oeuvre. First woodcuts in 1896. Shown in Berlin since 1892, his work had the greatest single influence on German Expressionist painting.

*208 *The Cry.* 1893. Oil on cardboard. 33 x 26½". Nasjonalgalleriet, Oslo. *Ill. p. 80*

209 *Woman.* (1895.) Drypoint and aquatint. 11¾ x 13½". Private Collection. New York

*210 *Madonna.* (1895.) Color lithograph. 23¾ x 17½". The Museum of Modern Art, New York. Purchase. *Ill. p. 81*

NERÉE TOT BABBERICH, KAREL DE (1880-1909)

Dutch draftsman. Self-taught, influenced by Toorop, Beardsley and the Japanese, excellent draftsman of nudes.

211 *Two Women.* 1901-1909. Watercolor and ink. 14¼ x 8⅝". Gemeentemuseum, The Hague

NIEUWENHUIS, TH. (1866-1951)

Dutch graphic artist, designer and ceramist. Pupil of the architect P. J. H. Cuypers, he was active in the Dutch Art Nouveau movement with Lion Cachet and G. W. Dijsselhof. Among the influences on Dutch artists in the 1890s were Japanese art, the English Arts and Crafts Movement and the batik technique from the East Indies. Nieuwenhuis' work reflects these trends in emphasizing the linear with designs of coiled snakes, peacock feathers and other elements taken from nature. He designed pottery for the De Distel earthenware factory which operated in Amsterdam from 1895-1923.

212 Bottle-vase. 1916-17. Glazed pottery with plant and butterfly design in relief on white background. 12¼" high. Made by De Distel factory, Amsterdam. Gemeentemuseum, The Hague

OBRIST, HERMANN (1863-1927)

Swiss sculptor and designer. First studied geology and chemistry, but after attending the Karlsruhe Kunstgewerbeschule, he devoted himself to applied art, although he worked independently in sculpture for a time in Paris. 1892 with Berta Ruchet founded an embroidery workshop in Florence, which he moved to Munich in 1894. 1897 founding member and regular collaborator in the Munich Vereinigte Werkstätten für Kunst im Handwerk. Represented by embroideries in "Salle Riemerschmid" at Paris Exhibition of 1900. His motifs are derived from nature with stylized but highly inventive shapes. A series of his embroideries was published in *Pan.* 1902, with Wilhelm von Debschitz, founded the Lehr-und Versuchateliers für freie und Angewandte Kunst in Munich.

*213 Wall hanging. *Peitschenhieb (Whiplash).* 1895. Embroidered in gold colored silk on grey wool, 46⅞ x 72¼". Initialed "HO." (The original title is *Cyclamen.* The name *Whiplash* derives from an article by Fuchs in *Pan,* 1896. Münchner Stadtmuseum. (Exhibited in New York only). *Ill. p. 113*

214 Ornamental plant composition. Pencil, 16⅛ x 10". Collection Dr. Siegfried Wichmann, Starnberg, Germany

OLBRICH, JOSEPH MARIA (1867-1908)

Austrian architect, draftsman and designer. Studied with Otto Wagner at Vienna Academy. Began career as illus-

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trator, contributing to *Ver Sacrum*. With Josef Hoffmann, leader of Vienna Secession which he helped found in 1897. Designed Secession building 1898-99. Summoned by the Grand-Duke of Hesse to the artists' colony at Mathildenhöhe, Darmstadt in 1899 for which he designed almost all the buildings. Designed an entire room for the 1900 Paris Exhibition and was represented in the Turin Exhibition of 1902. Designed the fountain court of the German pavilion at the St. Louis World's Fair of 1904. His death at the age of 41 ended a promising career at a vital point in development.

215 Type specimen sheet. (1896-1900.) Klingspor Museum, Offenbach

216 Sculpture stand. (1900.) Mahogany. 56" high. Made by Julius Glückert, Darmstadt. Designed for reception room of Darmstadt Artists' colony, Universal Exposition, Paris, 1900. Museum für Kunsthandwerk, Frankfurt/Main

*217 Two-armed candlestick. (c. 1900.) Pewter, with abstract incised decoration. 14⅛" high. On bottom: Artist's mark and manufacturer's identification "Edelzinn E. Hueck. 1819." Museum für Kunst und Gewerbe, Hamburg. *Ill. p. 118*

ORLEY

218 Textile. (1902.) Woven silk; abstract swirl pattern. 49 x 36½". Made by Backhausen & Söhne. Österreichisches Museum für Angewandte Kunst, Vienna. Gift of the manufacturer

PANKOK, BERNHARD (1872-1943)

German designer and graphic artist. Active in Munich 1892-1902. Contributed to *Jugend*. His style transposed organic forms to furniture and ornaments. Rooms he designed were shown at the VII International Art Exhibition at the Glaspalast in Munich. A founder of the Münchner Vereinigte Werstätte für Kunst in Handwerk. 1899 furnished a room at the Munich Secession exhibition. Designed and decorated the catalogue for the German section of the Paris Universal Exposition of 1900, for which he also furnished a room. After 1902 active in Stuttgart. 1904 represented at St. Louis World's Fair with a music room. 1913-37 Director of the Staatliche Kunstgewerbeschule in Stuttgart.

*219 Armchair. 1899. Mahogany, with woven tapestry seat, 29¾" high. Landesgewerbemuseum, Stuttgart. *Ill. p. 112*

220 End papers for *Weltausstellung in Paris 1900. Amtlicher Katalog der Ausstellung des Deutchen Reichs*. Book size, 9½ x 7½". Klingspor Museum, Offenbach

PAUL, BRUNO (1874-)

German printmaker and decorative artist. 1886-94 studied at the Kunstgewerbeschule in Dresden and, from 1894 on, at the Academy in Munich. Contributed to *Jugend*. 1897 co-founder of the Vereinigte Werkstätten für Kunst in Handwerk. 1907 head of the Unterrichtsanstalt of the Kunstgewerbemuseum in Berlin, and 1924-32 director of the Vereinigte Staatsschule für freie und angewandte Kunst in Berlin. Lives in Berlin.

221 Cover for *Jugend*, Vol. 1, No. 35, August 1896. Book size 11¾ x 9⅛". New York Public Library

PICASSO, PABLO (1881-)

Spanish painter, lives in France. Early studies in Barcelona; first visit to France in 1900. Traveled back and forth between Barcelona and Paris up to 1904 when he settled in Paris. Early work strongly related to the "Modernismo" in Barcelona and the Symbolist and Art Nouveau style in Paris.

*222 *The End of the Road*. (c. 1898.) Watercolor. 17¾ x 11½". Mr. and Mrs. Justin K. Thannhauser Collection, lent through Thannhauser Foundation. *Ill. p. 65*

*223 *Courtesan with Jeweled Collar*. (1901.) Oil on canvas. 25¾ x 21½". Los Angeles County Museum. Mr. and Mrs. George Gard de Sylva Collection. *Ill. p. 65*

PRENDERGAST, MAURICE (1859-1924)

American painter. 1884-89 studied at the Académie Julian in Paris, together with his brother Charles. Both settled in Winchester, Mass., in 1889, to practice wood carving and gilding. Maurice returning to Europe in 1897, was strongly influenced by Cézanne and Seurat and, on frequent trips to Italy, by Italian masters, particularly Carpaccio, and the decorative arts of Italy. 1905 first New York exhibition. 1913 exhibited in the Armory Show from which time his reputation began to grow.

224 *The Red Cape*. (c. 1900.) Monotype. 14¾ x 10". Collection Mr. and Mrs. Harold Uris, New York

PROUVÉ, EMILE VICTOR (1858- ?)

French sculptor, medalist, graphic and decorative artist. Pupil and later close friend and collaborator of Gallé. At the age of nineteen decorated a Gallé vase with inscription from de Musset. Asked in 1889 by Gallé to design inlay work for a table with quotations from Tacitus.

225 Ring. 1910. Gold with baroque pearl, small diamonds and emeralds. Signed and dated. Musée de l'Ecole de Nancy

226 Triangular box. (c. 1900.) Leather repoussé design of leaves; butterfly in colored enamel inlaid in leather. c. 10½ x 12". Signed. Musée de l'Ecole de Nancy

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RANSON, PAUL (1864-1909)

French painter and decorative artist. Enrolled as a student at the Académie Julian in 1880. 1889 co-founder of the *Nabi* group. 1892 worked together with Bonnard, Vuillard and Sérusier on the decorations for the Théatre d'Art. Contributed to the *Revue Blanche;* designed tapestries. Close friend of Georges Lacombe. Académie Ranson founded by his wife in 1908 with the help of the *Nabis* who all taught there in the following years (Bonnard, Denis, Maillol, Sérusier, Vallotton, etc.).

*227 *Women Combing Their Hair.* 1892. Distemper. 63 x 51⅛". Collection Mme Sylvie Mora-Lacombe, Paris. *Ill. p. 58*

228 *Girl Sewing (La Mansarde).* 1893. Distemper on canvas. 21¼ x 17½". Collection Mr. and Mrs. Samuel Josefowitz, New York

229 *Tiger in the Jungle.* 1893. Color lithograph, 14⅜ x 11". Peter Deitsch Gallery, New York

230 Cover for *L'Exposition de 1900 et l'Impressionisme* by André Mellerio. (published 1900). 8 x 5½". Collection John Rewald, New York

REDON, ODILON (1840-1916)

French painter and graphic artist. 1862-69 studied art in Bordeaux and in Paris at the Ecole des Beaux Arts. Friendship with Rodolphe Bresdin whom he later acknowledged as his teacher; met Corot, Delacroix and Fromentin. 1871-1878 painted in the forest of Fontainebleau and in Brittainy. 1879 published his first volume of lithographs *Dans le Rêve.* 1886 participated in the *Salon des* XX, Brussels. 1888 friendship with Mallarmé, interested in the Belgian and French Symbolist movement. 1890 lithographs for Baudelaire's *Les Fleurs du Mal.* 1891 *L'Oeuvre lithographique d'Odilon Redon* published in Brussels by Jules Destrées. 1904 retrospective exhibition of Redon's work at the Salon d'Automne. The visionary "dream world" of Odilon Redon and its symbolist and anti-realistic implications were of prime importance in the formation of Art Nouveau, although Redon himself in his highly personal and intimate style stayed aloof from the movement proper.

231 *Le Buddha.* (1895.) Lithograph. 12⅜ x 9¾". The Museum of Modern Art, New York. Gift of Mrs. John D. Rockefeller, Jr.

*232 *La Mort: Mon ironie dépasse toutes les autres!"* (after 1905.) Oil on canvas. 21½ x 18½". Collection Mrs. Louise R. Smith, New York. *Ill. p. 46*

RICKETTS, CHARLES (1866-1931)

English painter, sculptor, printmaker and decorative artist. Born in Geneva, he grew up in France. 1889-97 editor of the magazine *The Dial,* together with his pupil and friend Charles Shannon, with whom he also illustrated several books with woodcuts in the early nineties, among them Oscar Wilde's *A House of Pomegranates* (1891) and *Daphnis and Chloe* (1893). 1896 founded the *Vale Press,* illustrating most of its publications in the following years. In his graphic work he was close to William Morris and the Pre-Raphaelites. As a painter he was a follower of Delacroix, as a sculptor of Rodin. He also made jewelry and small bronzes and was one of the reformers of English stage and costume design. 1922 member of the Royal Academy.

233 Ricketts, Charles and Shannon: *Hero and Leander* by Christopher Marlowe 1894. Book size, 8 x 5½". Collection Mr. and Mrs. Leonard Baskin, Northampton, Massachusetts

234 Binding for *Sphinx* by Oscar Wilde. 1894. Book size, 8¾ x 7". Morgan Library, New York

RIEMERSCHMID, RICHARD (1868-1957)

German architect and designer. Studied painting at Munich Academy. 1897 founding member of the Munich Vereinigte Werkstätten für Kunst in Handwerk, with Pankok, Obrist and Bruno Paul, and collaborated with these artists in designing the *Salle Riemerschmid* at the Paris Exposition of 1900. 1901 interior design for the Munich Schauspielhaus. Designs for furniture and silver flatware are typical of his distinctively simple and functional style. 1902-05 taught at the Nuremberg Art School. 1912-24 Director of the School of Applied Arts in Munich. 1926 Director of the Cologne Werkschule.

236 Type specimen sheet. (1896-1900.) Klingspor Museum, Offenbach

*236 Side Chair. 1899. Oak, with brown leather upholstery. 30¾" high. Designed for Riemerschmid's music room, Dresden Exhibition of Decorative Arts, 1899. The Museum of Modern Art, New York. Gift of Liberty & Co., Ltd., London. *Ill. p. 114*

*237 Table flatware. (1900.) Silver (oyster fork, dessert spoon, dessert fork, dessert knife, cheese knife). Landesgewerbemuseum, Stuttgart. *Ill. p. 115*

ROCHE, PIERRE (1855-1922)

French sculptor, medallist and ceramist. Pupil of Roll, Dalou and Rodin. Participated in the *Salon des Artistes Français;* received a silver medal at the Exposition Universelle in 1900.

*238 *Loie Fuller.* (c. 1900.) Bronze. 21⅝" high. Musée des Arts Décoratifs, Paris. *Ill. p. 64*

RODIN, AUGUSTE (1840-1917)

French sculptor. 1855-64 studied at the Ecole d'Art Décoratif. 1864-71 active in the porcelain manufactory of

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Sèvres. 1871-77 in Belgium; friendship with Meunier. 1875 trips to Florence and Rome and 1877 through France for the study of cathedrals. Moved to Bellevue near Sèvres in 1890. Settled in Meudon in 1894. Initiator of the revival of modern sculpture. His sculpture related more closely to Impressionism and Symbolism than to Art Nouveau, nevertheless exerted an important influence on the New Style.

*239 *The Sirens.* (1889.) Bronze. 17" high. Cleveland Museum of Art. *Ill. p. 72*

ROLAND HOLST, RICHARD NICHOLAÜS (1868-1938)

Dutch painter, graphic artist and essayist. Studied at the Academy of Fine Arts in Amsterdam. Influenced by van Gogh, the Pre-Raphaelites and Beardsley, he developed a predominantly decorative style in his graphic art. Contributed woodcuts to *Van Nu en Straks* in 1893. After 1894 fell under the influence of Charles Ricketts and Charles Shannon's illustrations. From 1896 on turned more and more to nature and became the propagandist of the Socialist movement.

240 Title page for van Gogh exhibition catalogue, Amsterdam, 1892. Lithograph, 6¼ x 7⅛". Book size, 7 x 8¼". Museum Boymans van Beuningen, Rotterdam (illus. p. 32)

ROSSETTI, DANTE GABRIEL (1828-1882)

English painter and poet. 1846-48 studied in the Royal Academy schools where he took instruction from Ford Madox Brown and, later, shared a studio with Holman Hunt. Rossetti and Hunt, together with John Everett Millais, formed a secret association which developed into the Pre-Raphaelite Brotherhood of artists combining poetic and religious fervor with truthfulness to reality in their paintings. Rossetti was instrumental in re-awakening interest in William Blake and was a close friend of John Ruskin. He became the outstanding painter of this group which was to influence profoundly the younger generation, among them Edward Burne-Jones, and through him, the formation of Art Nouveau.

*241 Binding for *Atalanta in Calydon.* 1865. Book size, 8⅞ x 6¾". New York Public Library, Berg Collection. *Ill. p. 26*

ROZENBURG, HAAGSCHE PLATEELBAKKERY, The Hague

Porcelain and earthenware factory, founded 1883.

*242 Bottle-vase with four handles. (c. 1900.) Semi-porcelain, decorated with birds and flowers on white background. 15¾" high. Landesgewerbemuseum, Stuttgart

243 Bottle-vase with two handles. (c. 1900.) Semi-porcelain, decorated with green and yellow flower design on white background. 15⅜" high. Österreichisches Museum für Angewandte Kunst, Vienna. *Ill. p. 108*

This type of Rozenburg porcelain was primarily designed by J. Juriaen Kok and decorated by J. Schelling and R. Sterken.

RYSSELBERGHE, THEO VAN (1862-1926)

Belgian painter and graphic artist. Studied at the academies of Ghent and Brussels. Member of *Les XX.* From 1898 on spent much time in Paris. Introduced Neo-impressionism into Belgium, but was also closely related to the Belgian Art Nouveau.

244 *Lady before a Mirror.* (1900.) Wood engraving. 15¾ x 6¾". Collection Mr. and Mrs. Hugo Perls, New York

SCHARVOGEL, JULIUS JOHANN (1854-1938)

German ceramist. Operated a prosperous workshop in Munich. First experiments in underglaze painting. Strongly influenced by Far Eastern ceramics.

245 Vase. (c. 1900.) Earthenware, with four wing-like projections. Incised plant ornament under brown and black glaze. 6⅛" high. Det Dansk Kunstindustrimuseet, Copenhagen

SCHMITHALS, HANS (1878-)

German architect, painter and decorative artist. 1902 joined the Obrist-Debschitz school in Munich, first as a student and then as teacher. Trips to Paris in 1909 and 1911. Designed interior decorations. Lives near Munich.

246 *The Glacier.* (1903-04.) Oil on paper. 45¼ x 29½". The Museum of Modern Art, New York. Purchase

SCHNECKENDORF, JOSEF EMIL (1865-)

Sculptor and designer-craftsman. Born in Romania. Studied at Munich Academy. After 1898 devoted himself to the manufacture of fine glassware. 1907 became director of the glassworks in Darmstadt founded by the Grand Duke of Hesse.

247 Vase. (c. 1908.) Iridescent gold glass, with bluish spatter design, 12⅝" high. Made by the Grossherzoglich Hessische Edelglasmanufaktur, Darmstadt. Österreichisches Museum für Angewandte Kunst, Vienna

SCHNELLENBÜHEL, GERTRAUD VON (1878-)

German painter and designer. First studied painting in Munich. Turned to applied art in 1902 and attended classes in metalware at the Debschitz school. 1911 joined the workshop of the silversmith Adalbert Kinzinger. Represented at the Deutsche Werkbund exhibition in Cologne in 1914.

*248 Candelabrum for 24 candles. (After 1911.) Silver-plated brass. c. 19" high. Münchner Stadtmuseum. (Exhibited in New York only). *Ill. p. 119*

SÉGUIN, ARMAND (1869-1904)

French painter and printmaker. Friend and pupil of Gau-

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guin, belonged to the Pont-Aven group. 1895 exhibition of his work at the Barc de Boutteville in Paris for which Gauguin wrote an introduction.

*249 *The Pleasures of Life,* 4 panels. (1890-91.) Oil on canvas. 60 x 22½" each. Hirschl and Adler Galleries, Inc., New York. *Ill. p. 59*

249a *Farm in Brittany.* 1894. Etching and aquatint. 9 x 9 1/16". The Museum of Modern Art, New York

SÉRUSIER, PAUL (1863-1927)

French painter. After early philosophy studies joined the Académie Julian in 1886. Met Bernard and Gauguin in Pont-Aven in 1888. Co-founder of the *Nabi* group and its most outspoken theoretitian. Wrote *A.B.C. de la Peinture.* Between 1895 and 1907 frequent trips to Italy and Germany. Strongly influenced by the ecclesiastical art school of Kloster Beuren. 1903 settled in Brittany where he retired in 1914, after teaching at the Académie Ranson.

250 *Le Bois Sacré.* (c. 1895.) Oil on canvas. 36¼ x 28¼". Collection Mlle H. Boutaric, Paris

SLOAN, JOHN (1871-1951)

American painter, illustrator and printmaker. 1891 attended night drawing class at the Spring Garden Institute in Philadelphia and in 1892 entered the Pennsylvania Academy of Fine Arts where he worked under Thomas P. Anschutz, (a pupil of Thomas Eakins). Worked for twelve years on newspapers as illustrator for the *Philadelphia Inquirer* and the *Philadelphia Press.* Under the brilliant guidance of Robert Henri, who had spent several years in Paris, Sloan became familiar with the contemporary art of Europe. In his early posters and prints he was strongly influenced by Walter Crane, William Morris and Japanese art. From 1900 on he exhibited paintings regularly in the major American annual art exhibitions. 1902 he started on a series of etched illustrations and drawings for a de luxe edition of the novels of Paul de Kock. In 1904 he moved to New York and, although his chief source of income was illustrating for magazines such as *Collier's* and *The Century,* he dedicated himself more and more to painting and etching. In 1908 he formed the group known as *The Eight,* whose members—Sloan, Glackens, Luks, Shinn, Lawson, Henri, Davies and Prendergast—were pioneers in the movement for freedom in art. He was prominent in organizing the Society of Independent Artists in 1917 and was its president in 1918. From 1916-24 he taught at the Art Students' League in New York and became its president in 1931.

251 *The Echo.* 1895. Poster. 18¾ x 8". The Museum of Modern Art, New York

STAMP, PERCY

*252 Hatpin. (1908.) Silver. Made by Charles Horner, Ltd., Halifax, England. Private collection, New York. *Ill. p. 103*

STEICHEN, EDWARD (1879-)

American photographer, born Luxembourg. First exhibited photographs at Philadelphia Photographic Salon, 1899. First one-man show of paintings and photographs at the Maison des Artistes, Paris. 1905 collaborated with Alfred Stieglitz in establishing the Gallery of Photo-Secession, later called "291," which showed works of Rodin, Matisse, Brancusi, Cézanne, John Marin and Gordon Craig. During World War I commanded Photograph Division, Air Service, U.S. Army, A.E.F. 1923-38 chief photographer for Condé Nast publications. One-man retrospective exhibition at Baltimore Museum of Art, 1938. 1941 commissioned to do photo-murals for new Radio City Center Theater. 1941 commissioned as Lieutenant Commander, U.S.N.R., organized and directed Naval aviation photographic unit; attained rank of Captain. 1947 to the present, Director of Department of Department of Photography at Museum of Modern Art. Organized *Family of Man* exhibition which opened in 1955 at Museum of Modern Art. Lives in Ridgefield, Connecticut.

253 *Figure with Iris.* (1902.) Photograph. Original pigment print, 8 x 3¼". The Museum of Modern Art, New York. Gift of the photographer.

254 *Rodin—Le Penseur.* Photograph. 11 x 14". Copy of photogravure in *Camera Work,* No. 11, July, 1905. Original print (1902), 16¼ x 20⅜", owned by Mr. and Mrs. Hans Hammarskiold, Stockhold, Sweden

STEINLEN, THÉOPHILE ALEXANDRE (1859-1923)

Swiss-French designer and graphic artist. Studied art in Lausanne, then active as textile designer in Mulhause (Alsace). 1882 moved to Paris, where he became an illustrator, with biting social criticism, for many magazines and newspapers (partly under the pseudonyme Petit Pierre and Jean Caillou). 1901 naturalized French citizen.

255 *Winter.* (c. 1896.) Color lithograph. 19¼ x 23¼". The Museum of Modern Art, New York. Ludwig Charell Bequest

THORN PRIKKER, JOHAN (1868-1932)

Dutch painter and decorative artist. Studied at the academy of The Hague. Influenced by Maurice Denis and Gauguin. Impressed by meeting Paul Verlaine in 1892, he turned to Symbolism. Exhibited with *Les XX* in 1893 and contributed ornamental designs to *Van Nu en Straks.* Friendship with

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(*) COMPLETE LOSS: Accident in Los Angeles 2-26-61; see claim corresp.

Verhaeren and van de Velde through whose influence he applied himself to industrial art. From 1904 on in Germany: taught in Krefeld, from 1910 at the Folkwangschule in Hagen and Essen and later in Munich, Düsseldorf and Cologne. Influential in the development of frescoes, mosaics and stained glass windows for Catholic churches.

*256 *The Bride.* (1892-93.) Oil on canvas. 57½ x 34¾". Rijksmuseum Kröller-Müller, Otterlo. *Ill. p. 74*

TIFFANY, LOUIS COMFORT (1848-1933)

American glass designer and jeweler. Born in New York, the son of Charles Tiffany, goldsmith and jeweler. Instead of joining the family business decided to become a painter. 1866 apprenticed to George Innes. Studied in Paris and active in painting, up to 1878, specializing in genre scenes and landscapes. Turned to decorative arts. First experimented with glass and learned chemistry, working in the Heidt glass works in Brooklyn. First ornamental windows of opalescent glass in 1876 and by 1880 he had applied for the patents on the metallic iridescent glass for which he became noted. 1879 formation of Louis C. Tiffany Company, Associated Artists, which decorated interiors for many private homes and public buildings, including the White House in Washington, D. C. in 1882-83. Tiffany Glass Co. was incorporated in 1885, specializing in stained glass windows and related interiors. 1893 Tiffany designed and built a chapel for the World Columbian Exposition in Chicago, later installed in the Cathedral of St. John the Divine in New York. In this, his first architectural work, the influence of Richardson, Sullivan and the Romanesque are evident. However, Tiffany's ornamentation incorporating Art Nouveau motifs in glass and mosaics had developed into an original and wholly contemporary style. Because of the superb quality of his glass he received commissions to execute a series of windows designed by French artists, including Bonnard, Vuillard and Toulouse-Lautrec which were shown in the Salon of 1895 in Paris. With the building of a new glass factory in 1892 Tiffany concentrated on blown glass vases and bowls. Each piece produced was personally approved by him before it was sold. He gave the trade-mark "Favrile," meaning handmade to this glass which was distinctive for its shapes and its iridescent, brilliant or deeply toned colors. The influence of Near and Far Eastern art was also apparent. S. Bing in Paris had exclusive European distribution rights to Tiffany glass but it was soon widely imitated in Europe, notably by Bohemian glassmakers. One of his "lily-cluster" lamps won a grand prize at the Turin Exposition in 1902. After his father's death that same year, Tiffany concentrated on designing jewelry and building his own residence, Laurelton Hall in Oyster Bay, Long Island. Tiffany Studios and Tiffany & Company continued to produce and sell objects in various media, including glass, pottery, enamels, metalware, as well as memorial windows. In 1911 he designed a mosaic glass curtain for the National Theatre in Mexico City. The Louis Comfort Tiffany Foundation at Laurelton Hall was established in 1918, providing fellowships for young arstit,s to live and work on the estate. In 1932 the Tiffany Studios went bankrupt. Tiffany died in 1933. The collection of Laurelton Hall were sold at auction in 1946.

(*) 257 Vase. (c. 1900.) Flower form. Favrile glass, iridescent gold. 16⅛" high. Made by Tiffany Studios, New York. Signed and marked. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

258 Vase. (c. 1900.) Favrile glass, opaque with abstract raised decoration. 10½" high. Made by Tiffany Studios, New York. Signed and marked. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

*259 Vase. (c. 1900.) Glass flower in a metal stand. Favrile glass, translucent white and green; silver-plated bronze. 15⅞" high. Made by Tiffany Studios, New York. Marked and stamped. The Museum of Modern Art, New York. Phyllis B. Lambert Fund. *Ill. p. 106, left*

(*) *260 Vase. (c. 1900.) Favrile glass with irregular textured surface. 4⅝" high. Made by Tiffany Studios, New York. Signed and marked. The Museum of Modern Art, New York. Edgar Kaufmann, Jr. Fund. *Ill. p. 106, center*

261 Vase. (c. 1990.) Favrile glass, calla lily decoration encased in clear glass. 16⅜" high. Made by Tiffany Studios, New York. Collection Joseph H. Heil, New York

262 Candlestick. (c. 1900.) Bronze, lined with opaque green glass. 6" high. Made by Tiffany Studios, New York. Marked. The Museum of Modern Art, New York. Phyllis B. Lambert Fund

263 Candlestick. (c. 1900.) Bronze. Tripod base with root motif; Favrile glass jewel decoration. 12¼" high. Made by Tiffany Studios, New York. Marked. Collection Joseph H. Heil, New York

264 Hand mirror with peacock motif. (c. 1900.) Silver, enamel, sapphires. 10¼" long. Collection Joseph H. Heil, New York

*265 Table lamp. (c. 1900.) Base and shade forming wisteria vine. Bronze and Favrile glass. 27" high; shade 18" diameter. Lillian Nassau Antiques, New York. *Ill. p. 107*

266 Leaded picture window depicting wisteria vine on trellis against blue and purple sky from William Skinner House, 36 East 39 Street, New York. (c. 1905.) 73 x 67". Collection R. Stewart Kilborne, New York

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TOOROP, JAN (1858-1928)

Dutch painter and graphic artist. Born in Java. Studied in Amsterdam and Brussels where he joined the group *Les XX* in 1887. Influenced by Ensor and Redon, he associated in 1890 with the Dutch literary group of the "Tachtigers," with Maeterlinck and Verhaeren, and for some time with the Rosicrucian movement and turned to Symbolism, restricting his artistic production mainly to drawings. 1905 converted to Catholicsm.

*267 *The Three Brides.* (1893.) Drawing. 37⅝ x 38½". Rijksmuseum Kröller-Müller, Otterlo. *Ill. p. 75*

*268 *Delftsche Slaolie.* (1895.) Poster. 36¼ x 24⅜". Stedelijk Museum, Amsterdam. *Ill. p. 18*

269 Binding for *Babel* by L. Couperus. (1901.) Stedelijk Museum, Amsterdam. Book size, 8¾ x 6¾".

270 Binding for *Psyche* by L. Couperus. (1898.) Stedelijk Museum, Amsterdam. Book size, 8½ x 6¼".

TOULOUSE-LAUTREC, HENRI DE (1864-1901)

French painter and printmaker. 1878 accident which crippled him for life. 1881 settled in Paris. Studied at the studios of Bonnat and Cormon. Formed the "Ecole du Petit Boulevard" together with Anquetin, Bernard and van Gogh. 1891 first posters, 1892 first color lithographs. 1893 contributed to the *Revue Blanche;* visited van de Velde in Brussels in 1894. 1895 trips to London where he met Wilde and Beardsley. One of the most important figures in the development of French Art Nouveau.

*271 *At the Nouveau Cirque: The Dancer and the Five Stiff Shirts.* (1891.) Oil on paper on canvas, 45¾ x 33½". Philadelphia Museum of Art. *Exhibited in New York only. Ill. p. 63*

*272 *Loie Fuller.* 1893. Color lithograph, 14⅜ x 10½". The Ludwig and Erik Charell Collection. *Ill. p. 64*

273 *Loie Fuller.* 1893. Color lithograph, 14 x 9⅛". The Ludwig and Erik Charell Collection

274 *Jane Avril.* 1895. Lithograph, 10½ x 8⅜". The Museum of Modern Art, New York. Purchase

*275 *Jane Avril.* 1899. Poster. 22 x 14". The Museum of Modern Art, New York. Mrs. John D. Rockefeller, Jr. Fund. *Ill. p. 37*

VALLOTTON, FÉLIX (1865-1935)

Swiss-French painter and graphic artist. 1882 settled in Paris. Studied at the Académie Julian. Contact with the *Nabi* group. 1890 first woodcuts. Contributed to the *Revue Blanche.* 1908 taught at the Académie Ranson. Trips to Russia, Italy and Germany.

*276 *The Waltz.* (1893.) Oil on canvas. 24 x 19¾". Private collection, Paris. *Ill. p. 63*

277 *The Flute.* (1896.) Plate II from the series *Six Instruments de Musique.* Woodcut. 8¾ x 7". The Museum of Modern Art, New York. Gift of Victor S. Riesenfeld

VELDE, HENRY VAN DE (1863-1957)

Belgian painter, architect and designer. Studied painting in Antwerp and in Paris with Carolus-Duran. In contact with impressionist painters and the symbolists Mallarmé, Verlaine, Debussy. 1885 returned to Belgium, and by 1889 active with the group *Les XX* in Brussels; under the influence of van Rysselberghe turned to neo-impressionism; Through Willy Finch came to know the English Arts and Crafts, and Morris movements. After a period of indecision, followed by a nervous breakdown, he gave up painting and turned to the decorative arts. 1893 showed embroidery *Angels' Guard* at the *Les XX* exhibition; illustrations for *Van Nu en Straks;* first furniture designs. 1894 gave lecture *Déblaiement d'Art* at *Les XX* which was published as a brochure. Van de Velde, as a theoretitian, writer and lecturer, became the most articulate advocate of the new ornamental style and an ardent partisan for applied art. His abstract design was distinctive for its tense energy. In his interiors and furniture he emphasized functional unity. 1895 built and furnished his own house at Uccle, near Brussels, which served as a model to demonstrate his theories of design. Visit by J. Meier-Graefe and S. Bing brought van de Velde to the attention of world outside of Belgium; in 1896 he was asked by Bing to create four rooms for his new Paris shop, *L'Art Nouveau,* that met with a mixed reception in France. These, with an additional room were sent to the Applied Art Exhibition in Dresden in 1897, leading to many commissions in Germany. 1898 took charge of graphic design and advertising for Tropon works, Mulheim; contributed to *Pan.* 1899 commissioned by Meier-Graefe to design interior for new Paris showroom *La Maison Moderne.* 1900 commissioned by Karl Ernst Osthaus to design the interior of the Folkwang Museum at Hagen, completed in 1902. 1901 publication of *Die Renaissance in Modernen Kunstgewerbe.* Invited to Weimar School of Applied Art, introducing his own methods of art instruction. 1907 took part in the founding of the Deutsche Werkbund. 1914 built theater for the Deutsche Werkbund exhibition in Cologne. With outbreak of World War I, as a Belgian dismissed from all positions. His post in Weimar was taken over by Walter Gropius and the school reorganized at the Bauhaus. 1917 allowed to leave Germany and settled in Switzerland where he came in contact with Romain Rolland and E. L. Kirchner. 1921 moved to Holland on invitation of the art collector Kröller-Müller to design the Kröller-Müller Museum in Otterlo, which opened officially in 1938. 1926-35 head of the Institut Supérieur

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des Arts Décoratifs, Brussels and Professor of Architecture at University of Ghent from 1926-1936. 1938 collaborated on the Belgian pavilion for New York World's Fair. 1947 settled in Oberägeri, Switzerland.

278 Abstract composition. 1890. Pastel. 18⅝ x 20". Rijksmuseum Kröller-Müller, Otterlo

*279 *Angels' Guard.* 1893. Wall hanging; wool and silk embroidered appliqué. 55 x 91¾". Kunstgewerbemuseum, Zurich. *Ill. p. 94*

280 Illustration from *Van Nu en Straks.* 1893. Book size 11½ x 19⅝". Bibliothèque Royale de Belgique, Brussels

281 Illustration from *Van Nu en Straks.* 1893. Book size, 11½ x 19⅝". Butler Library, Columbia University, New York.

*282 *Tropon.* (c. 1899.) Poster. 18¾ x 12⅜". Museum für Kunst und Gewerbe, Hamburg. *Ill. p. 23*

283 Title page for *Dominical* by Max Elskamp. 1892. Book size, 8⅞ x 5½". Bibliothèque Royale de Belgique, Brussels

284 Binding for *Ecce Homo* by Friedrich Nietzsche. 1908. Book size, 9⅞ x 7¾". Klingspor Museum, Offenbach

285 Title page for *Ecce Homo* by Friedrich Nietzsche. 1908. Book size, 9⅞ x 7¾". The Museum of Modern Art, N.Y.

*286 Side Chair from the artist's house in Uccle. 1895. Paduk with rush seat, 37" high. The Museum of Modern Art, New York. Purchased from van de Velde estate. *Ill. p. 94*

287 Armchair. (c. 1899.) Polished paduk. 34¼" high. Woven upholstery, decorated with abstract batik pattern (executed by Thorn Prikker, Amsterdam). Chair executed in van de Velde's own workshops in Ixelles. Nordenfjeldsk Kunstindustrimuseum, Trondheim

*288 Candelabrum for 6 candles. (c. 1902.) Silver-plated bronze. 21¾" high. Nordenfjeldske Kunstindustrimuseum, Trondheim. *Ill. p. 96*

289 Inkstand. 1898. Polished brass, 8¼" long. Acquired from *La Maison Moderne* at the Universal Exposition, Paris, 1900. Nordenfjeldske Kunstindustrimuseum, Trondheim

*290 Table flatware. 1902-03. Silver (dinner knife and fork, soup spoon, serving spoon, carving fork, grapefruit spoon). Signed. Made by Theodor Müller, Weimar. Karl-Ernst-Osthaus-Museum, Hagen. *Ill. p. 115*

291 Belt buckle. 1898-1900. Silver, with plant ornament in relief; moonstones and rose diamonds. c. 1⅝" x 2¾". Executed in the artist's workshops in Ixelles. Nordenfjeldske Kunstindustrimuseum, Trondheim

292 Coffee service. (c. 1903.) (Demi-tasse pot, sugar bowl, cups and saucer, plate). White porcelain, grey and grey-blue decoration. Made by Royal Meissen Porcelain Works. Collection Stephen L. Bruce, New York

293 Woven silk fabric; black abstract scrolls on purple background. (c. 1900.) 23¼ x 26". Det Danske Kunstindustrimuseet, Copenhagen

294 Woven silk fabric; abstract rose design on rose background. 27⅛ x 21¾". Det Danske Kunstindustrimuseet, Copenhagen. Both fabrics were part of a series called "Künstlerseide," commissioned from artists by the manufacturer Deuss & Oetker, Krefeld

MAISON VEVER

French jewelry manufacturers. Next in importance to Renè Lalique in producing Art Nouveau jewelry. Firm begun by Ernest Vever who withdrew in 1880. It was carried on by Paul Vever (1851-1915), and Henri Vever (1854-1942).

295 Decorative comb. (1900.) Carved horn, decorated with mistletoe in enameled gold and pearls. 6¾". Musée des Arts Décoratifs, Paris

VILLON, JACQUES (Gaston Duchamp) (1875-)

French painter and printmaker. Oldest brother of Duchamp- Villon and Marcel Duchamp. After early law studies, joined the Atelier Cormon in 1895. At this time mainly occupied as illustrator, cartoonist and lithographer; close to Toulouse-Lautrec. In 1911 turned to Cubism. Lives in Puteaux near Paris.

296 *The Game of Solitaire.* 1903. Color aquatint and etching. 13⅝ x 17⅝". The Museum of Modern Art, New York. Mrs. John D. Rockefeller, Jr. Fund

297 *Le Grillon: American Bar.* 1899. Poster. 51 x 37". The Museum of Modern Art New York. Purchase

VOYSEY, CHARLES FRANCIS ANNESLEY (1857-1941)

English architect and designer. Pupil of J. P. Seddon, strongly influenced by Mackmurdo. Specialized in building small country houses which were partly based on the tradition of the English house, and in designing furniture, tapestries, wallpapers and useful objects. His style is characterized by its clean line and graceful simplicity. One of the leading English designers contemporary with Art Nouveau.

*298 Textile. (1897.) Silk and wool double cloth; bird and leaf pattern in green and white. 55 x 49". Made by Alexander Morton & Co., Carlisle, England. Victoria and Albert Museum, London. *Ill. p. 89*

VUILLARD, EDOUARD (1868-1940)

French painter. 1886 began art studies at the Ecole des Beaux Arts in Paris; changed to the Académie Julian where he met as fellow students the painters with whom he joined in the *Nabi* group in 1889. 1890 shared a studio with Bonnard, Denis and Lugné-Pöe. 1893 together with Roussel, Bonnard and Ranson worked on the scenery of Ibsen's *Rosmersholm* at the Théatre de l'Oeuvre. 1894 decorations for the house of the Natanson brothers. 1896

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exhibited with Lautrec and Bonnard with *La Libre Esthétique* in Brussels. 1908 teacher at the Académie Ranson. Developed an intimate style in his paintings and also produced several series of decorative panels for private houses and theaters. 1938 elected to the Institute.

299 *The Dressmakers.* (1891.) Oil on canvas. 19¾ x 51⅝". Collection Mrs. Charles Vidor, Beverly Hills Worked for Rörstrand, porcelain factory in Stockholm around 1890.

WALLANDER, ALF

300 Vase. (c. 1900.) Porcelain, representing a starfish in relief, partly submerged in the sea. c. 8⅞" high. Made by Rörstrand, Stockholm. Österreichisches Museum für Angewandte Kunst, Vienna

WEISS, EMIL RUDOLF (1875-)

German painter, graphic artist, designer. Studied in Karlsruhe, Stuttgart and Paris. Husband of sculptor Renée Sintenis. Contributed to *Pan.* After 1897 active in all forms of book design (for publishers Eugen Diederichs, die Insel and S. Fischer). 1907-33 taught applied art in Berlin.

301 End papers for *Gugeline* by E. R. Weiss. 1899. Book size 8 x 5¾". Klingspor Museum, Offenbach

302 Binding for *Die Fischer und andere Gedichte* by A. W. Heymel. 1899. Collection Gerd Rosen, Berlin

WILKE, RUDOLF (1873-1909)

German caricaturist. Born in Braunschweig, he studied in Munich and, 1894-95, at the Académie Julian in Paris. Active in Munich where he contributed continuously to *Jugend* after its inception in 1896, and to *Simplicissimus.* Outstanding caricaturist of the period.

*303 *"Ueberbrettl."* Drawing for *Simplicissimus.* 1903. Ink, tempera and watercolor. 18½ x 11½". Staatliche Graphische Sammlung, Munich. *Ill. p. 82*

WOLFERS, PHILIPPE (1858-1929)

Foremost Belgian goldsmith and jeweler, whose family firm had been prominent for two generations. Philippe Wolfers studied under Isidore de Rudder and first worked in the neo-rococo style, but by 1895 had turned completely to Art Nouveau floral and insect motifs. He introduced the use of ivory from the Belgian Congo in creating brooches, combs and decorative objects of extreme refinement. By 1900 his style had become more symmetrical and abstract. He was represented at the Turin Exposition of 1902.

304 *Medusa.* 1898-99. Pendant on chain. Carved ivory, enameled gold and opal, c. 4" high. Signed. Collection L. Wittamer-de Camps, Brussels. *Ill. p. 100*

ARCHITECTURE

Photographic Enlargements

VICTOR HORTA

Tassel House, 6 rue Paul-Émile Janson, Brussels; stair hall; 1892-93. *Ill. p. 129*

Van Eetvelde House, 4, avenue Palmerston, Brussels; stair hall; 1895. *Ill. p. 132*

Grand Bazar, Anspach, Brussels, 1895. *Ill. p. 126*

Maison du Peuple, place van de Velde, Brussels; auditorium and façade; 1897-99. *Ill. p. 131*

A l'Innovation, rue Neuve, Brussels, 1901. *Ill. p. 127*

HECTOR GUIMARD

Métropolitain Station, Place de l'Etoile, Paris, 1900 (demolished). *Ill. p. 136*

Métropolitain Station, entrance gate (c. 1900). The Museum of Modern Art. *Ill. p. 135*

Humbert de Romans Building, rue St. Didier, Paris, 1902; auditorium (demolished). *Ill. p. 134*

AUGUST ENDELL

Atelier Elvira, Munich; façade and stair hall; 1897-98 (destroyed). *Ill. pp. 138, 139*

JOSEF HOFFMANN

Palais Stoclet, Brussels; exterior and interior; 1905-11. *Ill. pp. 142, 143*

CHARLES RENNIE MACKINTOSH

School of Art, Glasgow; façade and library; 1897-99. *Ill. p. 145*

ANTONI GAUDÍ

Casa Milá, Barcelona; façade, balcony detail, plaster ceiling decoration; 1905-07. *Ill. pp. 124, 125*

ALFRED MESSEL

Wertheim Store, Leipzigerstrasse, Berlin; 1896. *Ill. p. 128*

C.R.-F.M. JOURDAIN

Samaritaine Store, rue de la Monnaie, Paris; 1905. *Ill. p. 127*