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

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

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

Individually and together, the objects both enlighten our understanding and delight our senses.
HISTORY OF THE NEW ART
In the final decade of the nineteenth century, calls from cultural tastemakers for something new to reflect the era’s social and industrial progress set in motion a reevaluation of the arts across Europe and to a lesser extent in America. Its ultimate expression was known as Art Nouveau in France; the Liberty style in England; Stile Liberty in Italy; Jugendstil in Germany; Secessionstil in Austria; and Modernista in Spain. Universally regarded as Art Nouveau, the style spontaneously developed through the unique interpretations of artists. Although it reflected regional traits and ideological sources, the new modern style nonetheless had a unified look.

Siegfried Bing (1838–1905), a dealer known for his trade in Asian works, founded the gallery L’Art Nouveau in Paris in 1895 and played a central role in the spread of the style. His shop, as well as others that advanced Art Nouveau in Europe and America—La Maison Moderne in Paris, Liberty & Co. in London, and Tiffany & Co. in New York—sold works from an international list of artists. Each of the stores provided its own vision for the new art and produced in-house exhibitions that represented cutting-edge thought and artistry.

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

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

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

1) Clockwise from back:
   - **Hand screen**, early 20th century
     Peacock feathers, wood, ribbon
     Maker: Unknown (2012-024)
   - **Tray**, 1907
     Peacock feather
     Glazed clay
     Maker: Rookwood Pottery, Cincinnati, 1880–1967
     Marks: [conjoined RP surmounted by flames] / VII / 1048B / V
     Gift of Herbert O. and Susan C. Robinson (PO-007-75)
   - **Vase**, 1912
     Abstract peacock feather
     Glazed clay
     Maker: Rookwood Pottery, Cincinnati, 1880–1967
     Designer: Charles Stewart Todd, American, 1886–1950
     Marks: [conjoined RP surmounted by flames] / XII / 1865 / C.S.T. (PO-106-86)

2) Clockwise from top left:
   - **Octopus**, 1897
     Squid, coral
     Glazed earthenware, metal, tiger’s eyes, moonstones, pearls
     Maker: Rookwood Pottery, Cincinnati, 1880–1967
     Designer: Maria Longworth Nichols Storer, American, 1849–1932
     Marks: [conjoined RP surmounted by flames] / MLS / 97 (PO-052-66)
   - **Squid**, 1900
     Glazed white clay
     Maker: Rookwood Pottery, Cincinnati, 1880–1967
     Designer: Kataro Shirayamadani, Japanese-American, 1865–1948
     Marks: [Japanese characters for Kataro Shirayamadani] / [conjoined RP surmounted by flames] / S 1 5 3 7 (PO-060-66)
   - **Bowl**, 1902
     Swimming fish
     Glazed white clay
     Maker: Tiffany Studios, New York City, 1902–32
     Designer: Edith Wilhelmine Wessel Lautrup, Danish, 1875–1963
     Marks: [conjoined LCT] / P / EL (74-027)
3) Salad plate, c. 1901
Canton pattern
Glazed porcelain
Maker: Gerard, Dufraisseix & Abbot, Limoges, France, 1901–present
Designer: Édouard Colonna, German, 1862–1948
Retailer: Siegfried Bing’s L’Art Nouveau, Paris, 1895–1904
Marks: [Art / Nouveau / Paris]
Gift of Barbara Wiles (PO-100-81)

4) Left to right:
Vase, c. 1895
Fish, seaweed, coral
 Cameo glass
Maker: Daum Frères & Cie, Nancy, France, 1891–present
Decorator: Louis Antoine Damon, French, 1860–1911
Retailer: Au Vase Étrusque, Paris, 1887–1911
Marks: Damon / Paris (GL-026-84)

Vase, c. 1895
Swimming fish
Glazed earthenware
Maker: Manufacture Clément Massier, Golfe-Juan, Alpes Maritimes, France, 1883–1900
Designer: Clément Massier, French, 1845–1917
Marks: Clément Massier R / Golfe-Juan. / C.A.M. / CLÉMENT / GOLFE JUAN / (A.M.) (PO-020-70)

5) Clockwise from top:
Pitcher, c. 1900
Dragonfly
Glazed red clay
Maker: Émile Charles Martin Gallé, Nancy, France, 1846–1904
Marks: Émile [EG with cross symbol] / Gallé / A Nancy / Modèle Déposé (PO-001-84)

Vase, 1895–96
Bee
Glazed clay
Maker: Rookwood Pottery, Cincinnati, 1880–1967
Designer: Maria Longworth Nichols Storer, American, 1849–1932
Marks: [conjoined RP surmounted by flames] / M.L.S. / ’96 (PO-003-92)

Vase, c. 1900
Cobweb
Blown glass
Maker: Tiffany Studios, New York City, 1902–32
Marks: V 300 L.C.T. Favrile (54-061)

6) Table mirror, c. 1905
No. 897, oval, Peacock design
Cast bronze, glass
Maker: Tiffany Studios, New York City, 1902–32
Marks: TIFFANY STUDIOS / NEW YORK / 11433 / 897 / [conjoined TS] (85-012)

7) Clockwise from top left:
Vase, c. 1904
Model No. 5014, Iris design
Glazed earthenware
Maker: Plateelbakkerij Zuid-Holland, Gouda, Netherlands, 1898–1964
Decorator: Pieter Woerlee, Dutch, 1886–1963
Marks: MADE IN / [Lazarus’ Gate] / P.W / ZUID_HOLLAND / 5014 / g (PO-001-78)

Humidor, 1923 (designed 1917)
Model No. 1130, Damascus III design
Glazed earthenware
Maker: Plateelbakkerij Zuid-Holland, Gouda, Netherlands, 1898–1964
Designer: Martinus Vuijk, Dutch, active 1911–32
Marks: 1130 / Damascus III / [diamond pattern] [Lazarus’ Gate] [conjoined MV] / Gouda / Holland (PO-014-78)

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

8) Vase, c. 1915
Glazed stoneware
Maker: Manufactura Chini, Mugello, Italy, 1902–43
Designer: Galileo Chini, Italian, 1873–1956
Marks: [logo] / MUGELLO / O / 2070 (PO-063-87)

9) Clockwise from top:
Vase, c. 1895
Karhago line
Glazed clay
Maker: Tonwarentfabrik Robert Hanke, Ladowitz, Bohemia, Austria, 1882–1945
Marks: [crown] / [Robert Hanke trademark] / KARTHAGO / Made in Austria
Gift of John H. Proctor (PO-018-86)

Vase, c. 1905
Model No. 0565, Grès-Bijou series
Glazed earthenware
Maker: Reissner & Kessel, Turn-Teplitz, Bohemia, Austria, 1905–10
Designer: Probably Hans Reissner, Austrian, active c. 1885–c. 1945
Marks: [crown] / AMPHORA / AUSTRIA / 8185
Paper label: [A]MPHORA (PO-046-09)

10) Vase, c. 1905
Model No. 8185, Elephant Heads design
Glazed earthenware
Maker: Reissner & Kessel, Turn-Teplitz, Bohemia, Austria, 1905–10
Designer: Probably Hans Reissner, Austrian, active c. 1885–c. 1945
Marks: [crown] / AMPHORA / AUSTRIA / 8185
Paper label: [A]MPHORA (PO-046-09)

Decanter, c. 1896
Glass, silver, pearl, diamond, garnet, sapphire
Maker, glass: Tiffany Glass and Decorating Company, New York City, 1892–1900
Maker, mount: Unknown, probably German
Marks: L.C.T. D 689
Paper label: TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined TGDo] (66-010)

Vase, c. 1894
Rosewater sprinkler
Blown glass
Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: e4163
Paper label: TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined LCT] (66-013)

Vase, c. 1900
Blown glass, silver
Maker: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1947
Marks: P (GL-010-83)
## I. Nature

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

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1. **Mounted specimens of Queen Anne's lace/wild carrot**, c. 1895
   - Photographic reproduction
   - Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
   - Marks: Gallé
   - (FURN-073-68)

2. **Lady's writing desk**, c. 1903
   - Aux Ombelles
   - Fruitwood, maple
   - Designer: Emile Charles Martin Gallé, Nancy, France, 1846–1904
   - Marks: Gallé
   - (FURN-004-71)

3. **Left to right:**
   - **Bowl**, c. 1890
     - Thistle
     - Glass, enamel
     - Maker: Cristallerie d’Emile Gallé, Nancy, France, 1846–1904
     - Designer: Emile Charles Martin Gallé, French, 1846–1904
     - Marks: [thistle] / Emile Gallé / déposé
     - (GL-007-77)

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

5. **Hall stand**, c. 1900
   - Iris design
   - Fruitwood, mirror, metal
   - Maker: Unknown, possibly English or Belgian
   - (FURN-004-71)

6. **Left to right:**
   - **Vase**, c. 1900
     - Forget-me-not
     - Marquetry de Verre
     - Glass, silver
     - Maker: Cristallerie d’Emile Gallé, Nancy, France, 1874–1935
     - Designer: Emile Charles Martin Gallé, French, 1846–1904
     - Marks on glass: Gallé
     - Marks on mount: [hallmark]
   - (GL-004-73)

7. **Clockface**, c. 1904
   - Queen Anne's lace/wild carrot wood veneer marquetry
   - Photographic reproduction
   - Maker: Tiffany Studios, New York City, 1902–32
   - (PO-028-013)

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

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

10. **Clockwise from top:**
    - **Vase**, c. 1903
      - Model No. 534, Osiris series, dandelion glazed earthenware
      - Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
      - Marks: [crown] / [unknown mark] / AMPHORA / ·OSiRIS· / 534 / 5
      - (PO-042-76)
    - **Vase**, c. 1902
      - Floral design
      - Porcelain
      - Designer: J. Juriaan Kok, Dutch, 1861–1919
      - Decorator: Samuel Schellink, Dutch, 1876–1958
      - (PO-002-71)
12) Various objects with forms and themes inspired by nature:

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

B. Vase, c. 1898
Blown glass
Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: L.C.T. / M1135
(56-037)

C. Vase, c. 1900
Onion
Blown glass
Maker: Tiffany Glass and Decorating Company, New York City, 1892–1900
Marks: L.C.T. / M2068
Paper label: TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined TGDco] (U-023)

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

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

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

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

H. Vase, c. 1905
Lily
Blown glass
Maker: Tiffany Studios, New York City, 1902–32
Marks: L.C.T. Y6355
Paper label: TIFFANY FAVRILE GLASS REGISTERED TRADE MARK / [conjoined TS] (54-056)

I. Candlestick, c. 1906
No. 1203, one light, leaf or feather design
Gilt bronze
Maker: Tiffany Studios, New York City, 1902–32
Marks: [conjoined TS] / TIFFANY STUDIOS / NEW YORK / 1203 (60-009)

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

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

L. Vase, c. 1910
Pea pod
Glazed white clay
Maker: Tiffany Studios, New York City, 1902–32
Marks: LCT / P 869 (2001-061)

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

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

1) Left to right:

The Echo, New York, April 15, 1896
Magazine cover
Commercial lithograph
Marks: BRADLEY (PR-003-72)

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

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

2) Back row, left to right:

Commercial lithograph
Springfield, Massachusetts: Wayside Press, June 1896
(BO-014-71)

Vase, c. 1905
Blown glass, silver
Maker: Quezal Art Glass & Decorating Company, Maspeth, Queens, New York, 1901–25
Marks: Quezal
(GL-049–69)

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

Front row, left to right:

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

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

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

5) Clockwise from top:

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

Notepad, c. 1905
Silver, enamel, glass
Maker: Possibly Friedrich Adler, German, 1876–1942
Marks: 900 DEPOSE / 606
(MET-025–68)

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

6) Table lamp, c. 1901–2
Phänomen gre. 829 design shade
Silver over bronze, blown glass, moonstones
Maker, glass: Glasfabrik Johann Loetz-Witwe, Klostermühle, Bohemia, Austria, 1836–1939
Marks on base: AMH20 [griffin crest]
(MISC-027–69)

7) Left to right:

Belt purse, c. 1890s
Lizard skin, sterling silver
Maker: Tiffany & Co., New York City, 1837–present
Marks: TIFFANY & CO / 6965 M 898 / STERLING
(S2–009)

Coffee service, c. 1905
Sterling silver
Maker: Shreve, Crump & Low, Boston, 1869–present
Inscribed: OCT 12. / 1905 / [conjoined EM monogram]
Marks: SHREVE, CRUMP & LOW CO. / 1904 / [Eagle] TRADEMARK / STERLING
(MET-002–90:A–C)
IV. FEMALE FORM

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

1) Vase, c. 1901
Morrisian Eastern
Figures line
Glazed earthenware
Maker: Royal Doulton, English, 1815–2009
Designer: William H. Bradley, American, 1861–1933
Inscribed: L. P. / L. / FRANCE / A. Little (PO-008-68)

2) Table lamp, c. 1896
Loïe Fuller figure
Bronze
Designer: Raoul-François Larche, French, 1860–1912
Marks: RAOU L LARCHE / U / SIOT - DECAUVILLE - / FONDEUR / PARIS / I 996 (MET-002-69)

3) Young Girl Holding a Bouquet of Flowers, 1900
Color lithograph
Designer: Alphonse Marie Mucha, Czechoslovakian, 1860–1939
Marks: MUCHA / 1900 (PR-011-70)

4) Clockwise from top:
Brooch, c. 1900
Winged figure
Gold, enamel
Maker: Eugène Feuillâtre, French, 1870–1916
Marks: [French hallmark] / E. F. (MET-055-71)

Brooch/watch pin, c. 1900
Lorelei figure
Gold, opal, emeralds
Designer: Unknown, probably French (MET-001-77)

Lorgnette, c. 1900
Silver, glass
Maker: Unger Bros., Newark, New Jersey, 1872–1914
Marks: [conjoined UB] / Sterling (MET-011-83)

Brooch, c. 1900
Gold
Designer: Jean Baptiste Émile Drocys, French, 1848–1923
Retailer: Maison Savard, French, c. 1895–c. 1920
Marks: E. Drospy (71-018)

5) Mantel mirror, 1906
Leaded glass, wood
Maker: Abel Landry, French, 1870–1916
Marks: A. Landry / FURN - 033 - 70 (FURN-033-70)

6) Latest Bits of Fashion Gossip, c. 1910
Ink on paper, pencil
Designer: Edward Windsor Kemble, American, 1861–1933
Gift of the Kemble Family (1999-004:A–E)

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

7) Shelf clock, c. 1900
Glazed earthenware
Designer: Frederick Alfred Rhead, English, 1856–1933
Marks: 3116 / THE FOLEY / [crown] [conjoined WC] / “INTARSIO” / ENGLAND/ RO NO 337999
Inscribed: PRITHEE WHATS O’CLOCK (PO-055-67)

Note: The French velvet mohair valance at the entrance to Gallery XIII, c. 1898–1905, features hand-embroidered applique and some hand painting. The maker is unknown.
Perhaps the most dramatic shift in thinking at the turn of the twentieth century came through scientific examination of the origins and development of man. Darwinism, botanical study, and the development of photography all played roles in this change of perspective. The Darwinian theory of evolution focused on the ways forms of life changed gradually over time eventually becoming radically transformed. This concept of metamorphosis offered artists and designers the new challenge of depicting forms—everything from the human figure to doorknobs and vases—in the throes of transformation. Artists such as Hector Guimard (1867–1942), for example, and the Austrian potters producing Amphora ceramics discarded traditional historicism and created new forms for all types of objects and invested them with new meanings. These objects represented change not only in the way they looked but in their depiction of the very act of formal change itself, the act of metamorphosis.

1) **Die Nacht (The Night)**
   - Massue, c. 1901
   - Mold No. 1271
   - Glazed earthenware
   - Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
   - Designer: Attributed to Eduard Stellmacher, Austrian, 1868–1932, and Elvir Otto, Austrian, active c. 1900
   - (SC-071-70)

2) **Top to bottom:**
   - **Figurine**, 1902
     - Glazed clay
     - Maker: Rookwood Pottery, Cincinnati, 1880–1967
     - Marks: [conjoined RP surmounted by flames] / II / 3137
     - (PO-024-71)
   - **Tray**, c. 1910
     - Gilt bronze
     - Maker: Unknown
     - (MET-048-71)

3) **Back to front:**
   - **Pair of candlesticks**, c. 1899
     - Magic of Fire Light
     - Model No. 2006, Fates series
     - Glazed porcelain
     - Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
     - Designer: Eduard Stellmacher, Austrian, 1868–1932
     - Marks: 1077918 g / TURN-TEPLITZ-BOHEMIA / RStK / MADE IN AUSTRIA / [head in profile] AMPHORA / 2006 / 41
     - (PO-021-71:A, B)
   - **Pendant**, c. 1900
     - Autumn design
     - Gold, enamel
     - Maker: René Jules Lalique, French, 1860–1945
     - (MET-003-71)

4) **Left to right:**
   - **Hinged box**, c. 1902
     - Brass, copper, wood, glass
     - Designer: Alfred-Louis-Achille Daguet, French, 1875–1942
     - Retailer: Siegfried Bing’s L’Art Nouveau, Paris, 1895–1904
     - Marks: CUVRES S BING / ALF. DAGUET:02
     - (MET-010-74)
   - **Scissor set**, c. 1895
     - Brass, copper
     - Maker: Centaur, Germany, active 1890s
     - Marks: SPERRY & / ALEXANDER CO. / GERMANY
     - (70-002)
   - **Mantel clock**, c. 1902
     - Brass, copper, wood, glass
     - Designer: Alfred-Louis-Achille Daguet, French, 1875–1942
     - Retailer: Siegfried Bing’s L’Art Nouveau, Paris, 1895–1904
     - Marks on clock: *CUVRES S. BING / ALF. DAGUETU /
     - (MET-045-66)

5) **Left to right:**
   - **Centerpiece**, c. 1902
     - Model No. 3424, Chestnut design
     - Glazed earthenware
     - Maker: Reissner, Stellmacher & Kessel, Turn-Teplitz, Bohemia, Austria, 1892–1905
     - Designer: Probably Eduard Stellmacher, Austrian, 1868–1932
     - Marks: AUSTRIA / AMPHORA / 3424 / II
     - (PO-055-79)
   - **Vase**, c. 1900
     - Glazed clay
     - Maker: Zsolnay Porcelánmanufaktúra Zrt (Zsolnay Porcelain Manufacture), Pécs, Hungary, 1853–1948
     - Designer: Vilmos Zsolnay, Hungarian, 1828–1900
     - Marks: ZSONLAY PECS / [logo] / M
     - Paper label: KORONA / [illegible]
     - Gift of Jane Hayward
     - (PO-038-92)

CASTEL BÉRANGER

The work of French architect Hector Guimard (1867–1942) is perhaps the most identifiable as Art Nouveau. In the architecture and interior design of the Castel Béranger (1898), located in the Parisian suburb of Auteuil, Guimard unified all facets of design and material through his own unique aesthetic interpretation. A book of lithographic plates was published depicting furniture, wall decoration, and even door knockers from this building. It served as a style guide and led to further commissions. Ultimately, however, it would be Guimard’s Paris Metro stations that would become emblems of the new style’s volatile line and evidence of its integration into all aspects of modern life.
In French, *art nouveau* literally means “new art,” and at the turn of the twentieth century, this new art looked different, felt different, and reflected different values and ideas. Today it still seems fresh. Art Nouveau artists sought to fundamentally change the look of the objects we use in our lives.

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

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

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