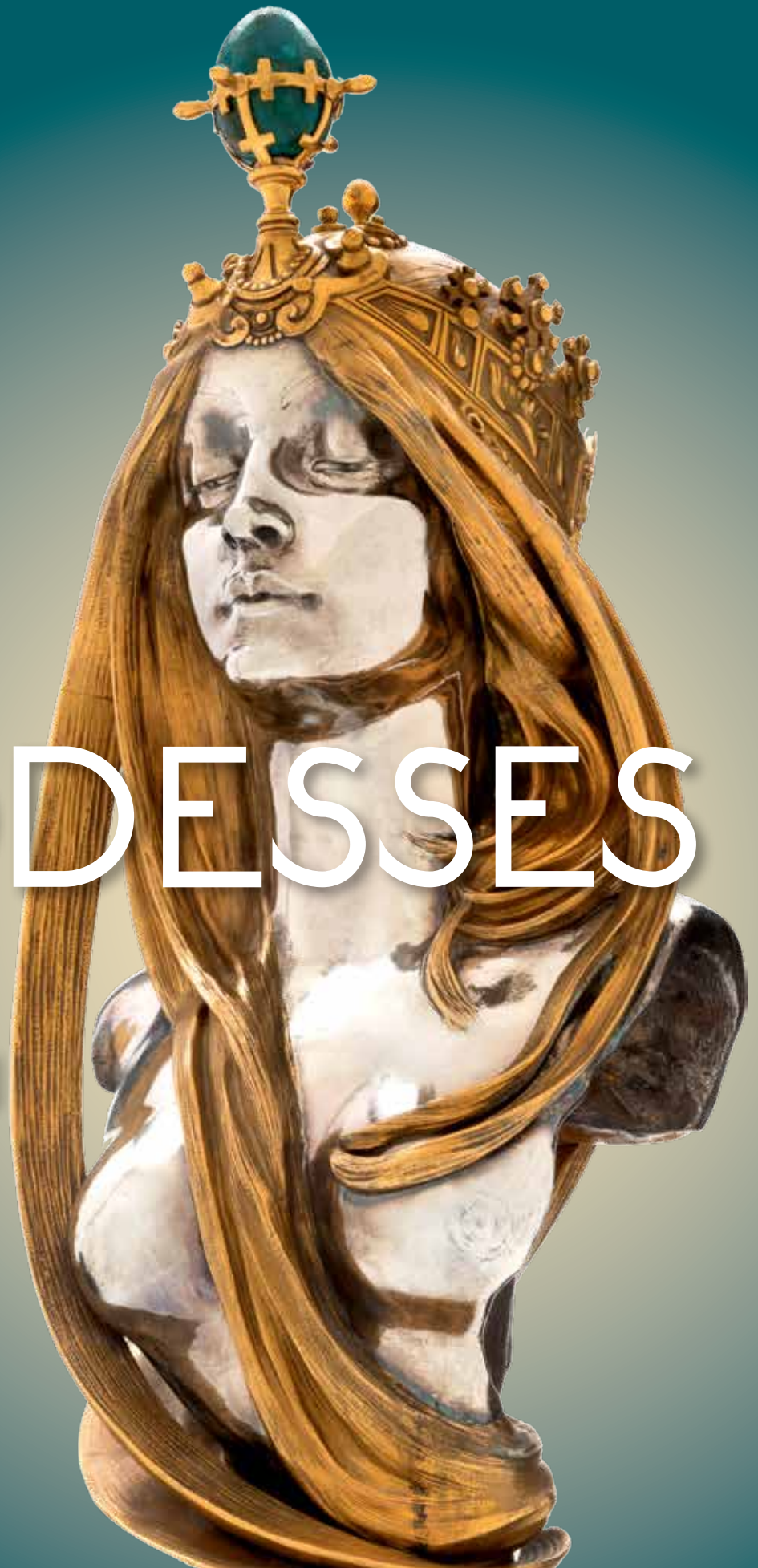


# GODDESSES

OF ART  
NOUVEAU



W BOOKS



GODDESSES  
OF  
ART NOUVEAU

This joint publication by the Allard Pierson Amsterdam, the Badisches Landesmuseum Karlsruhe, and the Braunschweigisches Landesmuseum Braunschweig accompanies the exhibition *Goddesses of Art Nouveau* in Amsterdam (23 October 2020–21 March 2021), Karlsruhe (23 October 2021–24 April 2022) and Braunschweig (13 October 2022–9 April 2023).

# ALLARDPIERSON

DE COLLECTIES VAN DE  UNIVERSITEIT VAN AMSTERDAM

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Landes  
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*Schloss Karlsruhe*



BRAUNSCHWEIGISCHES  
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# PREFACE

**A**rt nouveau is known for its elegant advertising posters with sinuous lines, the early-twentieth-century doorways with stained glass and curved decorations, the jewels reminiscent of budding flowers. A striking aspect of the various manifestations of the style is the frequent use of women as artistic icons. Art-nouveau women are allegorical figures that symbolise virtues as well as temptations. They are a mix of commercial poster girls, idealised virtues, goddesses of fate, and traditional role models.

The flamboyant pictorial idiom of the new art could be seen in all parts of European culture during the fin de siècle: in the first decade of the twentieth century, art nouveau was everywhere. The fact that the world was changing and that technological, economic and political developments had a major impact on people's lives played an important role in this phenomenon. The partners in this international collaboration have taken that combination of societal developments and the rise of a new art based on an idea of modernity as an opportunity to research, combine, and present their art-nouveau collections under the aspect of 'Goddesses of Art Nouveau'. The Allard Pierson in Amsterdam, the Badisches Landesmuseum in Karls-

ruhe, and the Braunschweigisches Landesmuseum in Braunschweig together created the concept for an exhibition that will be presented in several European cities.

This international exhibition project is supported by the Mondriaan Fund, Dr. Hendrik Muller's Vaderlandsch Fonds, the De Gijsselaar Hintzen Fund, and the Amsterdam University Fund. We would like to thank the lenders of this exhibition, the authors of the publication, the institutions and individuals who have made illustrations available for the publication, the project partners and, last but not least, the exhibition team and the publication team. We hope that both the exhibition and this book will inspire people, stimulating thought and discussion. Through our collaboration and exchange of knowledge we can present a part of Europe's shared history in an innovative way and link it to current debates.

Art nouveau was a style in architecture, painting, sculpture, graphic design, jewellery, fashion, furniture, and other applied arts. This means that art-nouveau objects are often hidden in various subcollections and are catalogued by regional manufacturing centres. The partners in this project have explicitly opted for an international focus, transcending the regional

aspect, because we want to present a new European narrative on this European style.

The thematic, socio-historical approach we have chosen implies laying bare new gender-related aspects that are still relevant after a century. A hundred years ago we saw the rise of mass consumption, mass culture, and mass media. Art-nouveau artists used often iconic images of women to express a repertoire of dualities: harmony versus chaos, bravery versus fear, beauty versus ugliness, loyalty versus betrayal. These images tell a layered story of seduction and commerce, of hidden elitist allegories and vulgar sales messages. The fin de siècle was a confusing time in which we can see a good many parallels with our own. Let the goddesses of art nouveau seduce us to see the appealing and ambivalent art of a fascinating period in a new light.

Wim Hupperetz,  
*director of the Allard Pierson – the collections of the University of Amsterdam*

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Heike Pöppelmann,  
*director of the Braunschweigisches Landesmuseum Braunschweig*

# ABSINTHE ROBETTE



des Presses  
Goffart  
Lithographe  
Boulevard

1895  
Privat-Livemont

WIM HUPPERETZ

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# GODDESSES

of Art Nouveau: Woman as an Instrument of Seduction in the Changing Visual Culture around 1900

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The green aperitif absinthe was so popular during the fin de siècle, both in France and elsewhere, that drinks time was called *l'heure verte* ('green time'). The alleged hallucinogenic effect of the ingredient thujone and the association with the bohemians of Paris led to a ban in many European countries in the 20th century. The eroticism of this advertising poster, typical of the fin de siècle, would not be accepted nowadays. Henri Privat-Livemont (1861-1936), poster for Absinthe Robette, 1896. 134.6 × 91.4 cm. Library of Congress, Washington DC.

In the late nineteenth century a dominant visual culture developed, increasingly supplanting the ancient culture of the word. The combination of modern science and new technologies led to industrial mass production, which created something hitherto unknown: mass consumption. Those masses had slowly but steadily grown in Europe over the nineteenth century. The total number of Europe's inhabitants went from 140 to 250 million between 1750 and 1850; in 1914, it reached 450 million.<sup>1</sup> This explosive growth led to a large-scale expansion that is recognisable in cities and industrialisation first. It was a much broader process though, which is seen in world expositions, subway lines and mass attractions such as panoramas, dioramas, shopping boulevards, theatres, cinemas, and stadiums. These were both breeding-grounds and displays of 'modernity' and the new mass culture.

The turn of the century is a period of turmoil, heralding a new era while the cultural

traditions of the past one still cling on. It is a time of great scientific discoveries that have a huge impact on society and literally release new energy: electricity as a resource for the new industry. The gap between city and countryside widens faster now; between a traditional, conservative rural community on the one hand and a highly industrialised, urbanised society on the other. The socio-economic dynamic shifts from the country to the cities: a complex societal process in which the upper middle classes clearly are on the rise throughout Europe. In the same period, broader access to the education system gives rise to new elites as well.<sup>2</sup>

## A NEW MASS CULTURE

Advertising and mass consumption gradually became intertwined with entrepreneurship and commercial know-how. It was all about an act of seduction, in which the insights of the new science of psychology were put to good



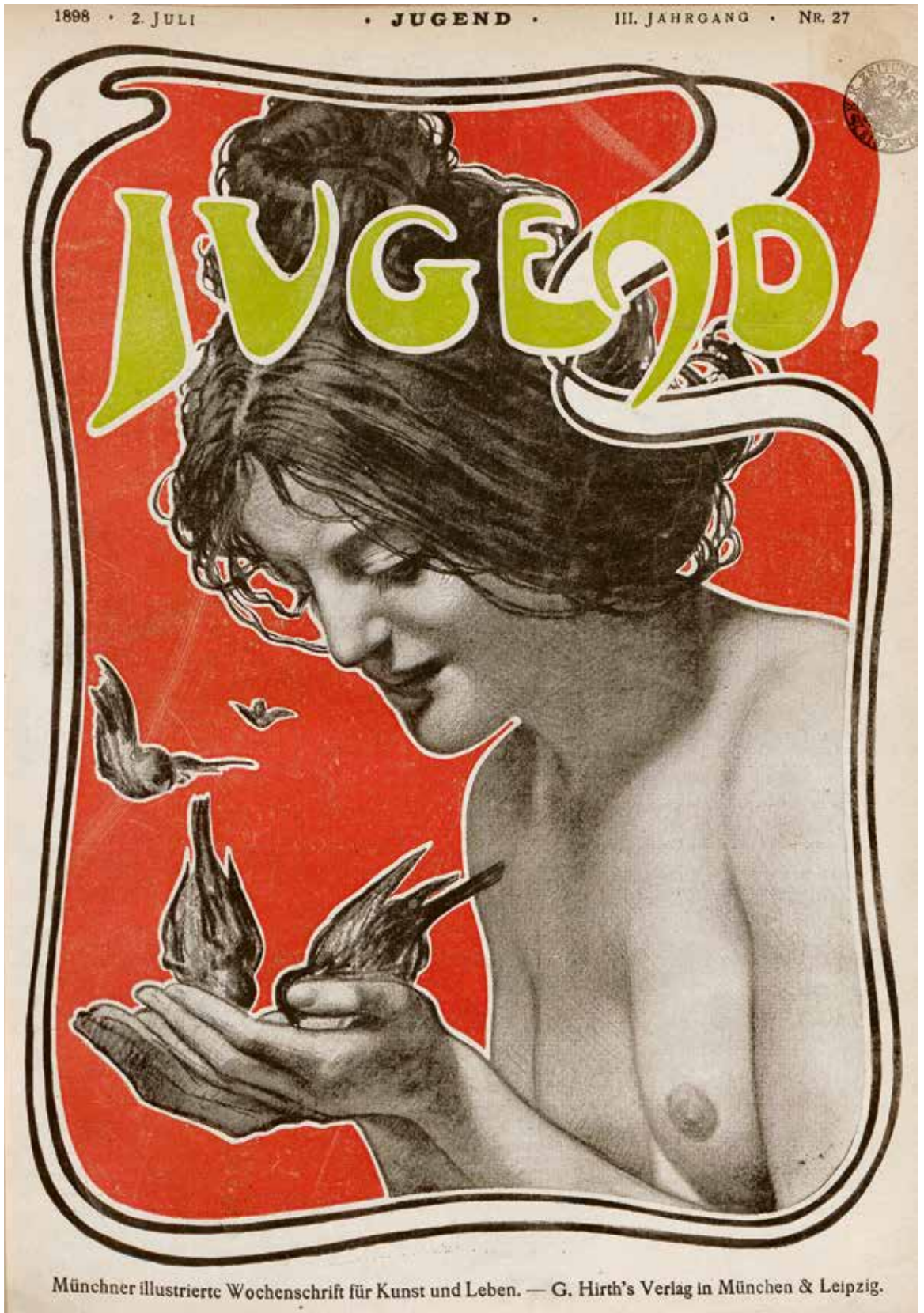


^ Around 1900, electricity conquered the Western world with street lights and lit shop windows. In art the new source of energy served as a metaphor for the optimism that characterised the turn of the century. This postcard shows the bustle at dusk on the square in front of a well-lit railway station. Anonymous, *Scènes de Paris: Gare St. Lazare*, c.1900. Postcard, Paris.

> The industrialisation and urbanisation of modern times led to a countermovement full of nostalgia, nationalist historicism, and renewed interest in the countryside. Women in traditional dress were a popular subject for Symbolist artists. This decorative plate features a woman feeding birds in a farmyard. Leon Senf (designer and painter), glazed earthenware, De Porceleyne Fles (formerly Joost Thooft and Labouchère), 1898, diam. 34.5 cm. Prinsessehof National Museum of Ceramics, Leeuwarden.







Art nouveau was also spread through a number of cultural magazines. Exuberant type-face experiments abound on the covers of *Jugend*, a weekly that was first published in 1896 and gave the moment its German name. Many well-known artists contributed to the magazine. Hans Christiansen, cover for *Jugend*, 2 July 1898. Universitätsbibliothek Heidelberg.

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The painter, architect, designer and art theorist Henry Van de Velde (1863-1957) was one of the most productive art-nouveau designers in Europe. He was one of the founders of art nouveau in Belgium and played an important role in German Jugendstil as well. In a scene reminiscent of the Nativity, the angels watching over Baby Jesus in this tapestry are pious women in rustic dress. Henry Van de Velde, *Engelenwake (Angels' Watch)*, 1892-93. Embroidered wall hanging, 140 x 233 cm. Museum für Gestaltung, Zurich.









< In the art of the late 19th century 'the peasant girl' was a beloved subject: farm girls and fishers' wives wearing starched lace caps with little 'wings' on the sides were used to express a good feeling about the authenticity of country life. This bust of Congolese ivory was submitted at the Brussels World Exposi-

tion of 1897. Charles Samuel (1862-1938), *Nele* (Till Eulenspiegel's girlfriend), c.1894. Ivory and fruitwood, h. 33 cm. Rijksmuseum Amsterdam.

^ The fin de siècle was characterised by a search for national identity. The traditional dress with a white cap was increasingly regarded as typical of the Low Countries. Nowadays it is best known from the icon of Dutch trade: Frau Antje, the cheese girl that is as much part of the cliché image of the Netherlands as clogs, windmills, and tulips. Tile with couple in a Dutch river landscape, c.1900. Fine earthenware (*Steingut*), glazed, pressed, 15 x 15 cm. Manufacture de Céramiques Décoratives, Hasselt, Belgium. Badisches Landesmuseum Karlsruhe, inv. no. 2000/1150-36.2.

use. Advertisers soon realised that the individual or mass psyche could be influenced most successfully by appealing to the most primitive emotions: fear, aggression, love, pride, and sexual desire. Advertising created a new world, which could be described as a false reality.

The new mass culture owed its existence to the cultural uncertainty that characterised industrialised Europe. In 1905 the sociologist Georg Simmel concluded that the collective image of 'the' world no longer existed and that an individualist reality had sprung up. His colleague Max Weber in 1909 called that reality 'the new subjectivist culture'.<sup>3</sup> In 1900 physicist Max Planck published his revolutionary quantum theory; a year earlier, Sigmund Freud's *Die Traumdeutung* had been printed; in 1903 Emmeline Pankhurst started a movement that came

to be known as the suffragettes. It was a time of contradictions between the spiritual and the physical, surrealism and realism, symbolism and naturalism, magic and science. From the spectacular growth of the European population a broad group in the middle had risen which would become the pillar of European society from the nineteenth century onward. It was this middle group, also known as bourgeoisie, whose purchasing power around 1900 was the driving force of a new materialist mass culture that rapidly conquered the continent. At the same time the prosperity of a new elite took flight: businessmen in finance and manufacturing who took advantage of mass consumption and made clever investments in mass production.<sup>4</sup>



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> The Belgian all-round artist Cécile Douard (pseudonym of Cécile Leseine, 1866–1941), like other women of her generation, had to take private lessons because art academies did not admit women. She spent much of her life in Mons in the Borinage, a coalmining region. In her strongly realistic style she presented the fate of the miners, especially the women. Cécile Douard, *Boraine (Woman from the Borinage)*, 1892. Oil on canvas, 62 × 41,5 cm. Royal Museums of Fine Arts of Belgium, Brussels.

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>> In Brittany Paul Gauguin (1848–1903) made Symbolist paintings of women in traditional dress, emphasising the quiet and simplicity of country life. This innovative portrait shows the influence of Japanese prints. Paul Gauguin, *La Belle Angèle*, 1889. Oil on canvas, 93 × 72,2 cm. Musée d'Orsay, Paris.



#### BOOMING INDUSTRIES AND CRAFTS

The second half of the nineteenth century also saw the revenues of colonies flow to Europe and the capitalist system develop strongly due to banking innovations. Industry, science, architecture and crafts flourished throughout Europe. In this socio-economic mix the world expositions played an important part. Here cooperatives of commercial designers, jewellers, carpenters, glass makers and metalworkers presented the latest in furniture, lamps, crockery, tapestries, and other everyday goods for the modern bourgeoisie to embellish their lives with. The world expositions were international fairs with a wide reach where numerous awards and contracts could be won.

At the Brussels World Exposition of 1897, colonial supremacy, innovative design and economic power all came together in a material that became available from Congo on a large scale: ivory. It was an expression of power, aesthetics, and innovation at the same time. King Leopold

II sponsored a Congolese department which would become the Colonial Museum<sup>5</sup> at Tervuren. It was decorated by art-nouveau architects such as Paul Hankar and Henry Van de Velde, and combined ethnographical collections, Congolese artefacts and living animals. Ivory was exhibited in all its types and shapes. By modern standards, it was a bizarre, ideologically driven *Gesamtkunstwerk* of Congolese objects in a setting with 'native' scenes and real Congolese people. Again, the contradictions were obvious: exotic materials processed by Belgian art-nouveau artists and primitivist shapes were supposed to express the 'Congolese style'.<sup>6</sup>

In 1900 the Exposition Universelle was held at Paris to celebrate the past century's achievements and speed up the development into the next century. This world exposition, which had nearly 50 million visitors, presented numerous technological innovations and celebrated art nouveau as well as neo-Baroque. The Paris top



^ At the Paris World Exposition of 1900 René Lalique (see Akkerman's contribution) showed, among other jewels, this ambiguous brooch—is it a metamorphosis or something else? It depicts a woman with insect wings and a dragonfly with claws, attractive and repulsive at the same time: typically art nouveau. René Lalique, brooch *Dragonfly Woman*, France, c.1897-98. Gold, enamel, chrysoprase, chalcedony, moonstones and diamonds, h. 23 cm, b. 26.5 cm. Calouste Goulbenkian Museum, Lisbon.

After the 1900 World Exposition Lalique's art-nouveau jewels were famous throughout Europe. One of his habitual customers was Sarah Bernhardt (see p. 134f.), for whom he made some of his best-known creations (p. 107ff.). Félix Vallotton, *Lalique's Showcase at the World Exposition*. In the print series 'L'Exposition universelle' (6 prints), 1900. Woodcut on coloured Japanese paper, 12.2 × 16.4 cm (woodcut). Musée des Beaux-Arts de la Ville de Paris, Petit Palais.





At the end of the 19th century the London department store Liberty became associated with art nouveau by encouraging modern designers—so much so that the new movement was called Stile Liberty in Italy. Leonardo Bistolfi (1859–1930), poster for the Prima Esposizione Internazionale d'Arte Decorativa Moderna, Turin, Italy, 1902. Lithograph, 108 x 148 cm. Victoria and Albert Museum, London.

jeweller René Lalique enchanted people with his winged female insect figures; he was in good company with Georges Fouquet and Alphonse Mucha.<sup>7</sup> A Palais de la Femme and Olympic Games where women were first allowed to participate helped set the tone.

The 1901 World Exposition at Glasgow marked the opening of the city's art gallery and commemorated the fiftieth anniversary of the first world exposition, which had been held in the United Kingdom. Although Charles Renie Mackintosh' designs for the big exhibition halls were rejected, he did design four pavilions for commercial organisations and one for the Glasgow School of Art.

The Prima Esposizione Internazionale d'Arte Decorativa Moderna, held at Turin in 1902, was a world art exposition that was of crucial importance for spreading the popularity of art-nouveau design, especially to Italy. The goal was explicitly modern: only original products were to be admitted, and only if they conveyed a decisive tendency to aesthetic innovation of form.

#### COMMERCIAL ART-NOUVEAU DESIGN

The world expositions drove countless commercial innovations in household effects, print and fashion. In the present publication these categories of art nouveau are given centrestage.



Art nouveau is a trend that was popular in all of Europe from around 1890 to 1914, and in which artists and designers attempted to create a new idiom. Art nouveau mainly manifested in applied art and viewed itself as the new art. There were artists who literally wanted to make a fresh start, away from all previous conventions and agreements, and who had the ambition to transform European culture.

Art nouveau could be vulgar and elitist at the same time, but during the first decade of the twentieth century it certainly was omnipresent.<sup>8</sup> Although its idiom can be called innovative, the iconography remained surprisingly traditional; sometimes baroque, primitivist or naturalist, but also strongly orientalist, in an arabesque tradition. In this case as well, the fact that most artists were commissioned by the market probably was a factor: the market moved with the mood of the masses, which in its turn was dominated by the hidden seduction mechanism of advertising.

There were innumerable commercial innovations in housing architecture (conservatories, villas, and villa parks) as well as in public buildings, restaurants, cafés and pubs, shops, grand fashion stores, cinemas and theatres. Cafés and pubs already were important meeting places and now became lively hubs in the new social order that had arisen. Department stores, spacious fashion stores, theatres and cafés gave women the opportunity to be outside their domestic surroundings. In these public buildings, art nouveau manifested in full splendour: organisations tried to outdo each other with beautifully lit gardens and a stylish decoration with the new art.

Art nouveau was influential in architecture as well, enjoying huge popularity for some time. Architects felt both the pressure and the call of the market more and more. After all, there was an overwhelming choice of styles in the late nineteenth century: from neo-Gothic, neo-Roman and neo-Classicist to neo-Baroque. Art-nouveau architects often started out from





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< Art nouveau's main source of inspiration is nature, often in combination with elegant female figures. Jean Hérain (1853–1924), *Hedera*, c.1910. Ivory, silver and onyx, h. 35.2 cm. Royal Museums of Art and History, Brussels.

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Women constituted the most popular subject on art-nouveau posters: as seductresses and objects of desire, as icons of domestic virtues or as symbols of youth and modernity. Manuel Orazi (1860–1934), *La Maison moderne*, c.1900. Lithograph, 83 × 117.5 cm, J. Minot, Paris. Musée des Arts Décoratifs, Paris.

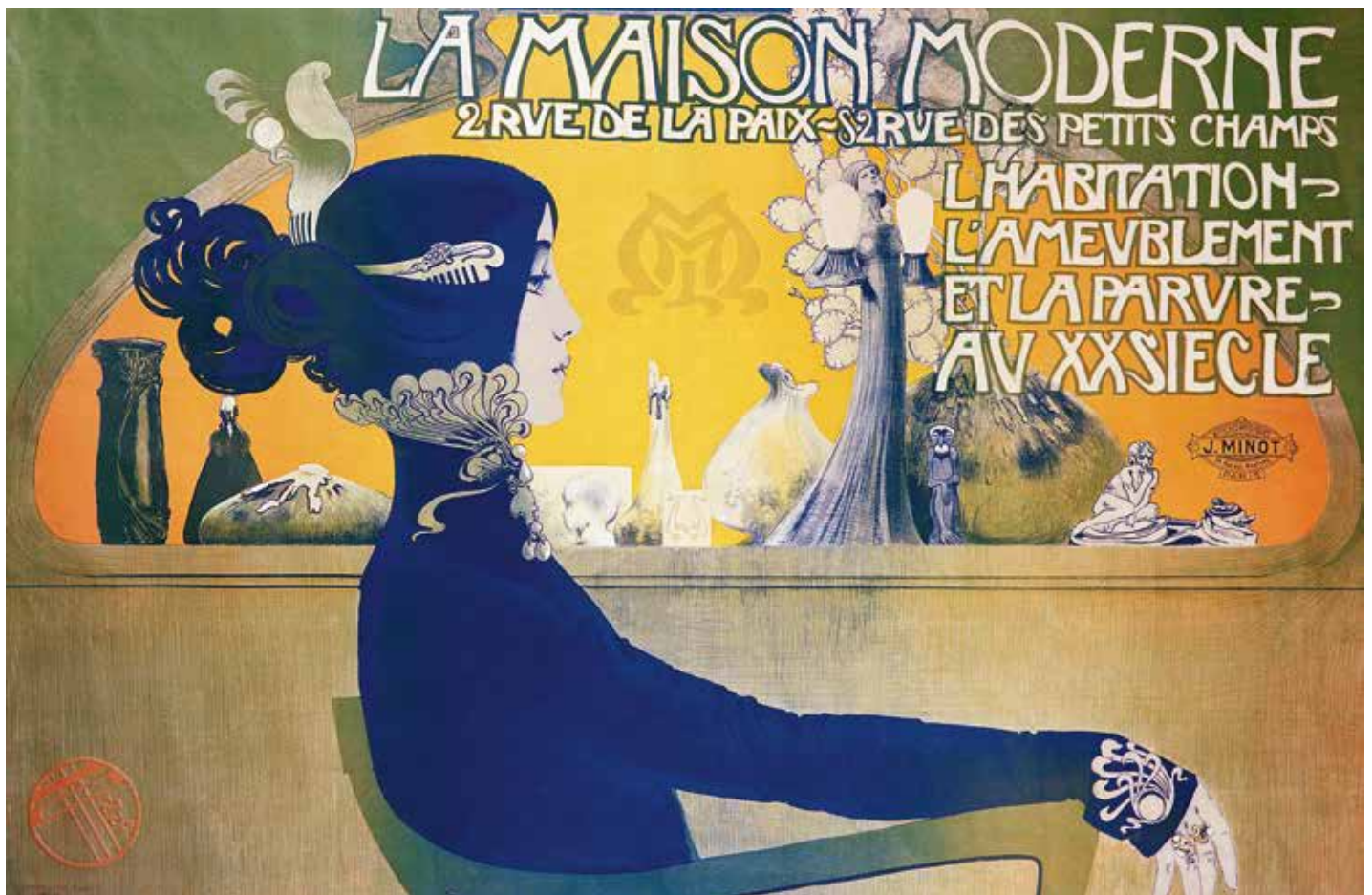
Classicism on a quest for new forms of symmetry and asymmetry.<sup>9</sup> Many female figures appear as decorations on façades or in the interior: from Caryatids to divine apparitions. Medusa, Salome, and the Sphinx (see pp. 60 and 88) contrast sharply with sweet allegorical figures and classical goddesses. Again it is a repertoire of dualities, so characteristic of art nouveau, into which woman as an artistic icon is continually being fitted.

In fin-de-siècle painting the aforementioned contradictions come to the fore as well. A realist and naturalist movement contrasts with symbolist and surrealist painting; the mysticism and symbolism of painters such as Paul Gauguin, George Seurat, Jan Toorop, Edvard Munch, Gustav Klimt, and Odilon Redon determined the imagery of art nouveau.

It turned out to be a great commercial success as well.

#### THE AGE OF PAPER

In this publication, art-nouveau works on paper play a major role: posters and other lithographs as well as illustrations and covers for books. Such graphics were sometimes sold in great quantities and were often used for advertising. Graphic designers lived in clover: advertising was in high demand and was visible on walls, packaging, shop windows, and in an endless stream of print—posters, books, magazines and newspapers. The new printing techniques, from photomechanical reproduction to multi-colour lithography, caused an explosive growth in printed media, which chimed in perfectly with the infrastructure of advertising which







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This drawing of three brides representing three different aspects of woman is one of the first truly Symbolist works in Dutch art. The influence of the burgeoning art nouveau is unmistakable. In his turn Jan Toorop influenced Gustav Klimt (see p. 127). Jan Toorop, *The Three Brides*, 1893. Chalk, pencil and charcoal on paper, 78 x 98 cm. Kröller-Müller Museum, Otterlo (NL).



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In 1898 the city of Amsterdam presented Queen Wilhelmina with the Golden Carriage at the occasion of her inauguration. One of the panel paintings is titled *Homage by the Colonies*. The Dutch Maiden takes centre-stage, a water buffalo's skin spread before her as a token of reverence. The allegory by decorative painter Nicolaas van der Waay (1855-1936) glorifies the Dutch government of its colonies in the East and West Indies and is now regarded as an image of misplaced superiority.





The Dutch architects and versatile artists Karel de Bazel (1869–1923) and Mathieu Lauweriks (1864–1932) were theosophists and saw connections between a mathematical architectural order, nature, and the cosmos. In

their work, e.g. in this poster for a cleaning company, we can recognise influences of Old Egyptian and Assyrian art as well as the use of the golden section. K. P. C. de Bazel and J. L. M. Lauweriks, *The Retouch*, 1896. Litho-

graph, 120 × 71 cm. Allard Pierson, University of Amsterdam, Tetterode collection.

increasingly determined daily life. Posters were distributed in huge numbers, making the transition clearly visible.<sup>10</sup>

The dashing art-nouveau typefaces were omnipresent in the streets, in everyday print and popular reading. As mentioned above, art-nouveau design was vulgar as well as elitist, and this was definitely true of graphics. They reached every part of society, which was what made art nouveau so accessible. This is demonstrated once more when the types of art-nouveau lettering are reused by the hippie movement in the 1960s and become very fashionable once more.<sup>11</sup>

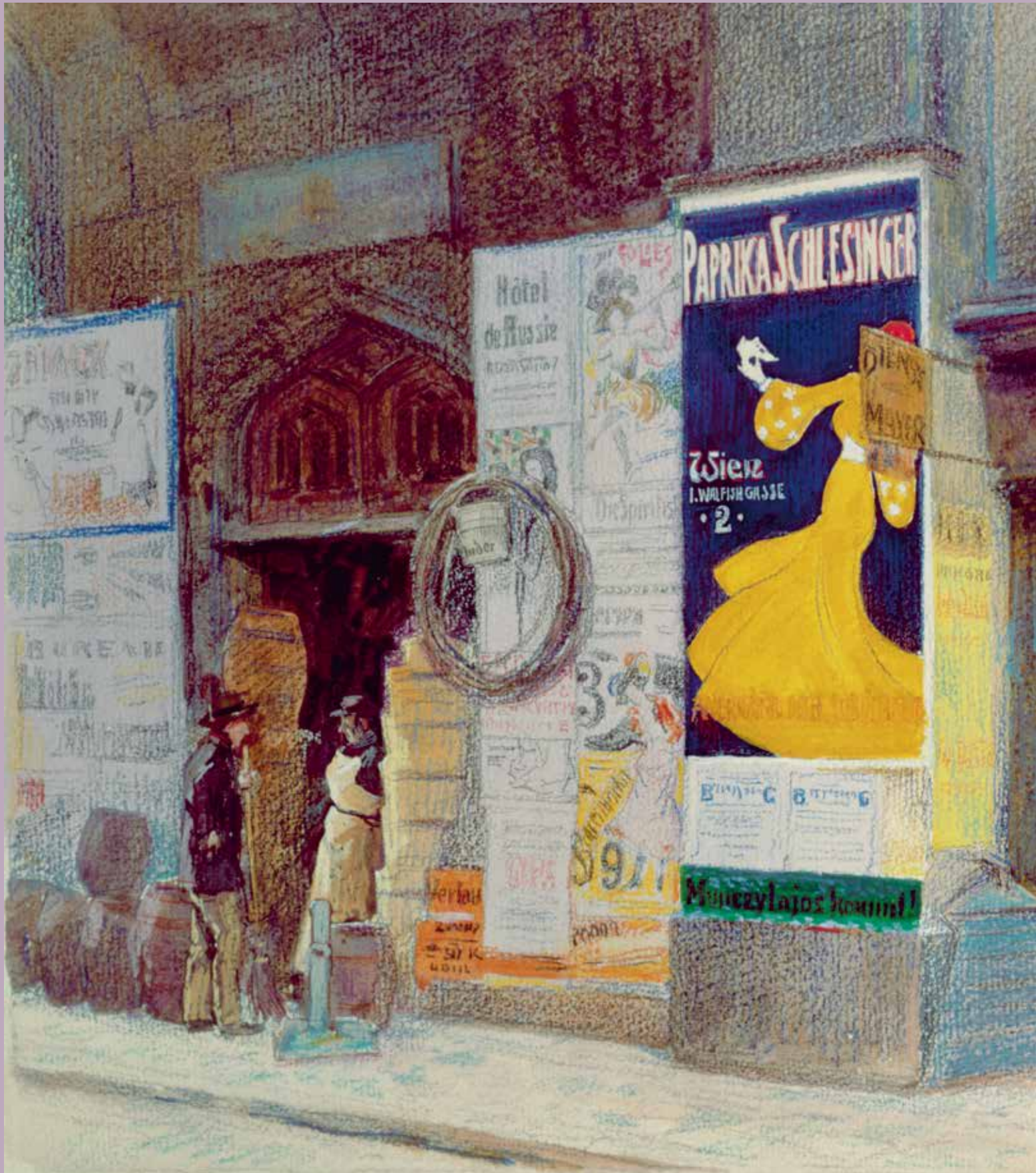
#### WOMAN AS AN ARTISTIC ICON

The most popular art-nouveau materials were ceramics, wood, textiles, ivory, metals and glass, used either singly or in combinations: in busts, lamps, vases, candlesticks, jewellery, tiles, furniture, and tapestries. In these objects the imagery is strongly but apparently effortlessly connected to women. Women appear in various forms: as seductive figures, mostly nude or semi-nude, but also as stern, angry or introverted ladies, witches or seductresses. They are commercial poster girls, idealised virtues, goddesses of fate, varying from traditional conservative role models to icons of the new feminist movement. The big question however remains: what are we looking at? In what way are women instrumentalised in this fresh visual culture? What does it mean in the exciting and effervescent period around 1900, with its many societal developments?

Although the position of women was beginning to change, the emancipation movements of the late nineteenth century were only just gaining traction. In art nouveau, there were few opportunities for women as artists and craftspeople: it was a man's world, dominated by traditional values.

There was a fierce battle between the defenders of the classical, traditional, rural values originating from the Jewish-Christian moral order on the one hand and the burgeoning mass cul-







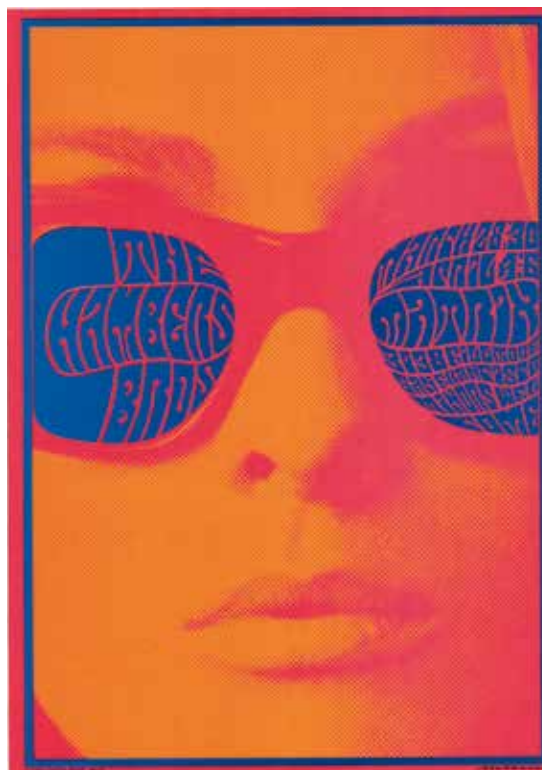


Toward the end of the 19th century practically every vertical surface in public spaces was covered in often colourful posters advertising books, bicycles, railways, magazines, and newspapers. An attractive design guaranteed higher sales, not just for the advertised product but also for the poster itself: soon there was a bustling market for posters. Publishers and brands organised design competitions and posters became immensely popular. Carl Müller, *A Street in Vienna*, 1903. Watercolour. Wien Museum Karlsplatz, Vienna.



ture of industrialised Europe on the other. In the new consumptive order everything was vulgar and thus much cheaper, more down-to-earth and two-dimensional. It was about the simple oppositions of true and false, authentic and unauthentic, good and evil—often in a nationalist and patriarchal context. We can safely say that most art-nouveau artists happily went along with the classical tradition, with a repertoire of dualities in which ‘woman’ was used as an artistic icon to express harmony versus chaos, bravery versus fear, loveliness versus ugliness, and loyalty versus betrayal.

If we want to understand the meaning of the depictions of women in art nouveau better, we have to study the sociocultural and economic development around 1900. We can, however, say one thing straightaway: the women of art nouveau definitely were not women of flesh and blood. Art nouveau was miles away from the artists who aimed for realism and naturalism. The women of art nouveau



were idealised beings referring to allegorical images and meanings. Images of women were used to express the aforementioned oppositions that characterised this period; they also represented the battle between tradition and modernity, between body and mind and between city and countryside, to mention some contemporary dualities.

The fin de siècle also was a time when materialist mass culture flourished as never before. This book presents a selection of expressions of that mass culture. Women were used to advertise a product, but also to warn against temptations and hidden dangers in society. People lived in nervous times, literally, and the new discipline of psychology laid bare the ailments of the time. Mental illness was viewed as the downside of the new order, in which mass consumption led to addictions and perversities. The balance between body and mind had to be restored—an endeavour that showed in the increasing number of mental institu-

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<< Business boomed for script lithographers and painters: advertising appeared on walls, packaging, shop windows and in a never-ending stream of print—posters, books, magazines, and newspapers. The examples for the craftspeople to copy were provided by lettering model books. This portfolio contained practical suggestions as well as alphabets. Paul Naumann and M. Honegger, *Moderne Schriften und Alphabete*, Berlin, 1897. Fifteen loose sheets, 51 × 38 cm. Allard Pierson, University of Amsterdam, inv. no. NOF 88-2.

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In the 1960s hippie designers in San Francisco, who rejected the dominant trend of modernism, rediscovered art nouveau which mirrored their back-to-nature ideal and aversion to the establishment. On their psychedelic posters and album covers they mixed art nouveau with op and pop art: Nouveau Frisco was born, and so was the pictorial idiom of hippie culture and the Summer of Love. Victor Moscoso, *The Chambers Brothers*, 1967. Offset print, 50.8 × 36.8 cm. Private collection.





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The word 'whiplash', initially meant to ridicule the style, is often used for the sinuous lines characteristic of art nouveau. Many designs use

women's long hair intertwining or merging with lily stems and other plant motifs. Design Achille Gamba (probably), set of two candlesticks,

c.1900. Silver-plated pewter, 46.5 x 25 cm, Württembergische Metallwarenfabrik (WMF). Stichting Gifted Art, Rotterdam.



tions throughout Europe, meant to stem society's moral degeneration.

The cultural development around 1900 is so complex, however, that any generalisation regarding Europe's artistic atmosphere and art nouveau is doomed to fail. It is a time of pessimism in some and optimism in others. Some are looking for new certainties, others rebel against small-mindedness, individualism, nationalism, or the decadence of modern life.<sup>12</sup>

#### WOMEN AND ART NOUVEAU

Woman in art nouveau is part of an iconographic repertoire used by artists and designers in their quest for a new idiom of images in a period of radical change. Mass consumption was stimulated by advertising and mass media,

which increasingly were part of a strategy of seduction that appealed to primitive emotions. This development created a new world that one might describe as a 'false reality'. Art nouveau's women are allegorical figures symbolising virtues and temptations in a mix of commercial poster girls, idealised virtues, goddesses of fate, and traditional role models.

Female art-nouveau artists mostly went with the flow in a male-dominated art world. There are, for instance, the two 'Glasgow Girls' Margaret (1864–1933) and Frances MacDonald (1873–1921), the artistic all-rounder Bertha Bake (1880–1957), ceramics and glass designer Jutta Sika (1877–1964), graphic artist Wilhelmina Drupsteen (1880–1966), and the photographers Gertrude Käsebier (1852–1954) and Käthe Buchler (1876–1930). They used the

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<< This sculpture by the Belgian ceramist Isidore De Rudder (1855–1943) is known in many different versions. It depicts Daphne, the young nymph who is changed into a laurel while fleeing from the god Apollo. Many artists have used the story to create an evocative image of a seductive woman. Isidore De Rudder, *Daphne*, 1895. Biscuit porcelain, h. 38 cm. Royal Museums of Art and History, Brussels.

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< It is hardly surprising that the question has been asked whether Munch intended this painting as an image of the Holy Virgin. Munch made several versions, both painted and drawn, with various titles including *Madonna* and *Woman in Love*. Edvard Munch (1863-1944), *Madonna*, 1894/1895. Oil on canvas, 91 × 70,5 cm. Nasjonalgalleriet, Oslo.



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> In Shakespeare's play *A Midsummer Night's Dream* (1595/1596) Titania is the queen of the fairies. Fairies are often described as beings similar to humans, but with magical powers that can be friendly or malicious. They are often depicted with butterfly or dragonfly wings (cp. p. 16, 106). Margaret MacDonald (1864-1933), *Titania*, 1909. Private collection.

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The Austrian artist Jutta Sika (1877-1964) had an education in graphic design and fashion design, but was also known for her ceramics and glass. She was Koloman Moser's student, later his colleague, and a member of the Wiener Werkstätte (see p. 125); she also designed fashion, accessories, embroideries, and postcards. From the 1920s Sika focused on painting and teaching. Jutta Sika, carafe with stopper and four glasses, E. Bakalowits' Söhne, Vienna, 1901. Glass, h. 26.8 cm (carafe), 15.5 cm (glasses). Private collection.







This late work by Frances Macdonald (1873-1921) is about the burden of motherhood, going against the dominant ideology that women merely want to be mothers. Frances Macdonald, *Man Makes The Beads Of Life But Woman Must Thread Them*, between 1912 and 1915. Pencil and watercolour on paper, 35.2 × 29.8 cm. The Hunterian, University of Glasgow.

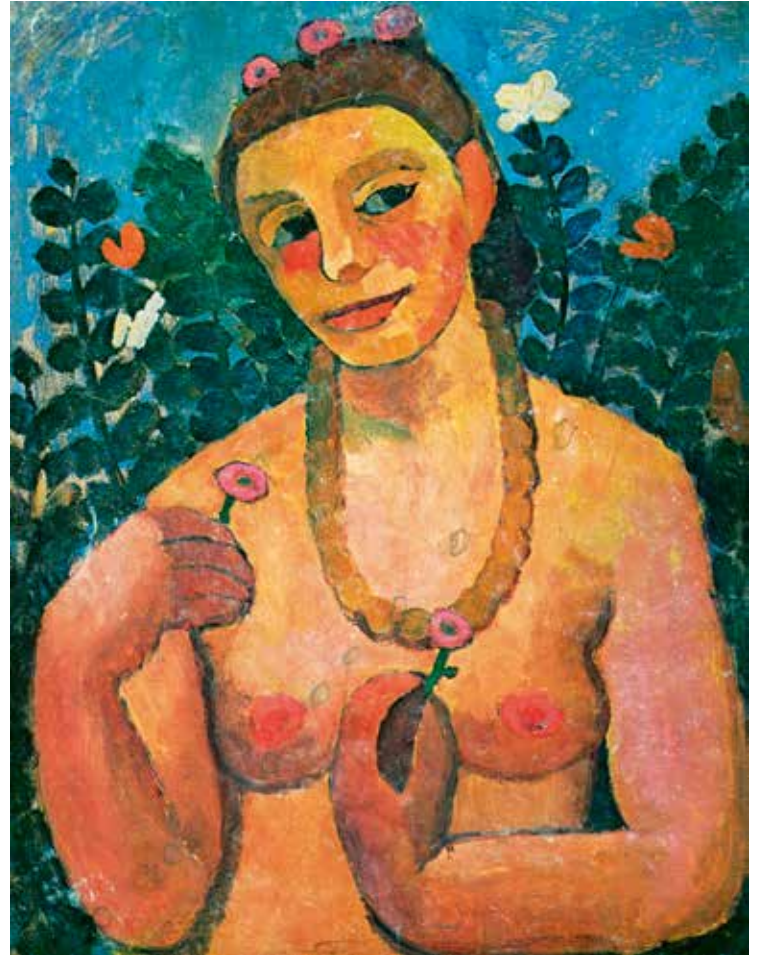
> The French painter Suzanne Valadon (1865-1935) taught herself the art, e.g. by paying attention while sitting for the likes of Renoir and Morisot. Lacking a formal education, she had little regard for convention; her non-idealised female nudes were revolutionary. In 1894 she was the first woman painter to be admitted to the Société nationale des beaux-arts. Suzanne Valadon, *Self-portrait*, 1898. Oil on canvas, 40 × 26.7 cm. Museum of Fine Arts, Houston.



The American Gertrude Käsebier (1852-1934) was one of the main representatives of Pictorialism, a trend in photography related to Impressionism. Käsebier was especially famous as a portrait photographer and had her own studio in New York. Many female photographers of the 20th century were inspired by her. Gertrude Käsebier, *The Sketch (Beatrice Baxter Ruyl Drawing)*, 1902. Photograph, 154 mm × 208 mm. Rijksmuseum Amsterdam.



>> Paula Modersohn-Becker (1876–1907) was one of the most important early Expressionist painters. She made numerous self-portraits in 1906, to prove her independence from her husband. During this period she also created nude self-portraits, which were highly audacious at the time and went against all conventions in art. During the Nazi regime her work was declared *entartete Kunst*. Paula Modersohn-Becker, *Self-portrait*, 1906. Oil tempera on cardboard, 62.2 x 48.2 cm. Sammlung Ludwig Roselius, Bremen.



characteristic iconographic repertoire in which women were idealised allegorical figures.

The few exceptions are little known: male and female artists in art nouveau who did look for real women and who show us non-idealised, raw images of women. Examples include post-Impressionist artists such as Théo van Rysselberghe (1862–1926) and Suzanne Valadon (1865–1938) and Expressionists such as Emil Nolde (1867–1956) and Paula Modersohn-Becker (1876–1907): they close the circle.

The time of art nouveau, the Belle Époque and the fin de siècle is abruptly and cruelly ended with the start of the First World War in 1914. It meant the end for the cultural revolution of around 1900, but not for women's eman-

ipation. The twentieth century which had just begun was a mixture of individualism and mass culture in which men and women were still looking for their own place.









The 1895 comedy *Les Amants* (*The Lovers*) was the best-known play by Maurice Donnay (1859–1945). The light-hearted dialogues, written almost in everyday language, showcase Donnay's progressive views of the relationship between women and men. Alphonse Mucha, poster *Les Amants*, 1896. Colour lithograph, 106 × 137 cm. Musée des Arts Décoratifs, Paris.



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# ART NOUVEAU AND THE NEW WOMAN

## Style, Ambiguity, and Politics

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‘Women have to be *someone*, not *something*.’  
Mary Cassatt, 1894

**T**he 1890s were the quintessential decade of art nouveau, of the New Woman and of poster advertising. The New Woman, *la femme nouvelle* in France, became a popular if unsympathetic figure in the press, was often caricatured in visual culture and was also the heroine of many novels published during the 1890s.<sup>1</sup> Many art-nouveau images represented women in stylised, sinuous lines identifying them with nature, depicted them as highly decorative objects, or placed them in a variety of male-centred phantasies. All of these countered the progressive political direction taken by modern women who strove to free themselves from conservative ideals and gendered social boundaries. Nonetheless some representations of women in art nouveau, particularly in posters that promoted bicycles, invented new images of women as mobile, active, and independent; some posters propagated the fight for

women’s rights. This article examines a range of art-nouveau representations of women, particularly of the ‘new woman’. It also investigates the typical ambiguity that art-nouveau posters expressed towards the development of women’s independence. Contextualising the analysis of the images within historical developments of women pursuing education, becoming professionals and entering the public sphere, this article aims to shed light on the connections between style and politics.

### THE NEW WOMAN

Despite the negative representations of the New Woman in the press, during the 1890s an increasing number of women developed new aspirations beyond their traditional roles. They participated in public life, pursued a professional education, employment, a career, a social life, independence, and generally freedom from conservative social constraints. They strove to go beyond the traditional expectation that women solely devote themselves to being wives and mothers. The domestic woman was also expected to play the role of chief ornament

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The American artist Ethel Reed (1874–1912) achieved international recognition for her posters. She was also a striking early example of a media celebrity. From 1896 she lived in England, where she worked as an illustrator and contributed to *The Yellow Book*, the literary quarterly founded by Aubrey Beardsley. Ethel Reed, poster for Richard Le Gallienne’s novel *The Quest of the Golden Girl*, 1895. Poster, 191.3 x 120.6 cm. Victoria and Albert Museum, London.



in the home, enhancing her husband's social standing (as the American economist and sociologist Thorstein Veblen, known for his ideas on conspicuous consumption, noted in 1899 in *The Theory of the Leisure Class*). The New Woman went against convention to pursue a variety of freedoms. She was physically and intellectually active. Quite a few women in the 1890s, and even more during the early twentieth century, also became politically involved in the struggle to gain full civil rights, access to higher education and professions such as that of doctor or lawyer, the right to initiate divorce proceedings, and the right to control their own earnings and open their own bank accounts. The right to vote and hold office became the centre of women's struggles in the early twentieth century. These developments occurred throughout the Western world.

The New Woman was dynamic and assertive. She informed herself and expressed her views; she read the newspapers as well as magazines and novels. She engaged in a variety of sports from croquet, tennis and golf to rowing, skiing and especially bicycling. Whereas conservative doctors advocated 'rest' (i.e., inaction and seclusion) for women as a condition that promoted their health, the New Woman chose to be active. The fact that such doctors claimed that women's studying—making ample use of their brains—would damage their reproductive organs did not stop women from attending university or college. Going beyond the traditional ideas of her time, the New Woman was highly controversial. Fiercely opposed by many women as well as men, she became a topic for public debate and the media vilified her in articles and in caricatures. On the other hand, numerous new publications reported on and supported the struggle for women's emancipation.

#### PIONEERS

Overcoming formidable obstacles, women brought about change, pursuing professional



Images of women in art nouveau often are allegorical figures that symbolise virtues or temptations. Georges Vandevorde (1878–1964), *The Torment*, before 1910. Ivory and onyx, h. 53.5 cm. Royal Museums of Art and History, Brussels.



The American painter Mary Cassatt (1844–1927) was well-known for her portraits of mothers and their children. Cassatt lived and worked in France, where she became an acclaimed Impressionist; later she was also highly appreciated in the United States. Mary Cassatt, *Nurse Reading to a Little Girl*, 1895. Pastel on wove paper, mounted on canvas, 60 x 73 cm. Metropolitan Museum of Art, New York.

education and careers. To look at the example of the medical profession: during the late nineteenth century the first women in Europe succeeded in obtaining a university education and practicing medicine. In the Netherlands in 1879 Aletta Jacobs (1854–1929) was the first woman to obtain a doctorate in medicine; she went on to found the first birth-control clinic in the world. In Germany, women were admitted to medical schools in 1888. In Belgium, the first female physician, Bertha De Vriese (1877–1958), earned her doctor's degree in 1900 and opened a private paediatric clinic. Rejected by medical institutions and male colleagues, the first female doctors opted to open private clinics. Although the initial number of women who gained admittance to medical studies, graduated and practiced was small, it grew steadily. The pioneering generation of female doctors in France, for example, numbered seven in 1882 and grew to ninety-five by 1903. Even a small number of women who succeeded in entering 'male' professions—medicine, law or architecture, to name just a

few—drew great attention in the social sphere. It challenged old stereotypes and provided important examples for younger women to follow. As historian Deborah Silverman notes, 'it fuelled the symbolic power' of the New Woman.<sup>2</sup>

#### WOMEN IN THE ARTS

In the arts as in medicine, women who were determined to become professionals had to overcome numerous obstacles and go against deeply entrenched prejudice. Young women of the middle and upper middle classes were expected to pursue art solely as an amateur activity, along with playing the piano. Since women were barred from attending the most prestigious art schools, for example the *École des Beaux Arts* in Paris until 1897, they usually studied in artists' private studios. If an artist, as in the case of the French artist Jean-Auguste-Dominique Ingres (1780–1867), for example, had a female student, he directed her to specialise in the minor genre of still life rather than undertake the highly valued genre of history painting. If a young woman such as the French Berthe Morisot (1841–1895) refused to give in and persisted in her ambition to become a professional artist, her teacher (in this case Joseph Guichard) warned her mother. He wrote to Madame Morisot in the late 1850s that considering the character of her daughter, his teaching would not endow her with 'minor drawing-room accomplishments,' but rather turn her into a painter. He warned: 'Do you realise what this means? In the upper-class milieu to which you belong this will be revolutionary, I might almost say catastrophic.'<sup>3</sup>

Despite formidable social, familial and institutional obstructions, some women, including the two prominent Impressionists Morisot and Mary Cassatt (1844–1926), succeeded in becoming well-known professional artists in the late nineteenth century. Likewise, some women became successful artists and designers of posters during the art-nouveau



period, including the popular poster designer Ethel Reed (1874–1912) in the United States; the Scottish sisters Frances (1873–1921) and Margaret Macdonald (1864–1933), who were among the pioneers of art nouveau; the French Clémentine-Hélène Dufau (1869–1937) and Jane Atché (1872–1937), who created some memorable posters; the American Evelyn Rumsey Cary (1855–1924) and the British Emily J. Harding Andrews (1850–1940), both of whom created notable political posters advocating women’s suffrage.

#### BICYCLES, BLOOMERS, AND CIGARETTES

The most predominant symbols of the New Woman in the media were the cigarette, bicycle, and *culottes* (divided skirt) or bloomers, also known as rational dress. The caricature on an 1896 cover of the satirical illustrated journal

*Le Grelot* presents a stereotype of the New Woman (*la femme nouvelle*, as she was called in France), highlighting her cigarette, bicycle and bloomers. She is about to mount her bicycle to ride to a feminist congress (which actually took place in Paris in 1896). Brazenly rejecting her domestic duties of wife and mother, she is ordering her husband to have dinner ready at ‘precisely’ 8 pm. She leaves him with a kitchen in total disarray, a large pile of dirty dishes, and crying toddlers. Such caricatures were powerful graphic weapons that stigmatised the New Woman and attempted to reinforce the old system limiting women to being wives and mothers.

A woman smoking was one of the most common symbols used to denigrate the New Woman in the media. It is all the more striking that in 1896 Jane Atché, 24 years old, designed a poster to promote a cigarette paper called JOB by depicting a highly fashionable (upper-) middle-class woman smoking (p. 38). Contrary to reigning stereotypes of the time, Atché rehabilitates the modern woman smoking. The poster features a distinguished-looking woman wearing an aesthetic dress (the kind of progressive dress designed by the Belgian Henry Van de Velde, among others; see De Baan’s contribution) and smoking in an elegant manner. This image goes against the visual culture of the time by representing a woman smoking while retaining her social distinction rather than falling into disrepute. It also eliminates any implication of smoking as a deliberate act of defiance of gender restrictions on her part. Atché’s smoking woman is enjoying the cigarette, casually self-absorbed, in a contemplative mood. The decorative smoke of her cigarette is swirling through the letters of the cigarette paper brand JOB. Significantly, it is clearly distinguished from her and does not reduce her to an ornamental object.

Around the same time, the Paris-based Czech illustrator Alphonse Mucha (1860–1939) made a poster promoting the same cigarette

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< The New Woman in caricature: with cigarette, bicycle and bloomers, leaving home to attend a feminist congress while expecting her husband to take care of the children and wash the dishes. Pépin [Édouard Guillaumin (1842–1910)], caricature in *Le Grelot*, 19 April 1896.

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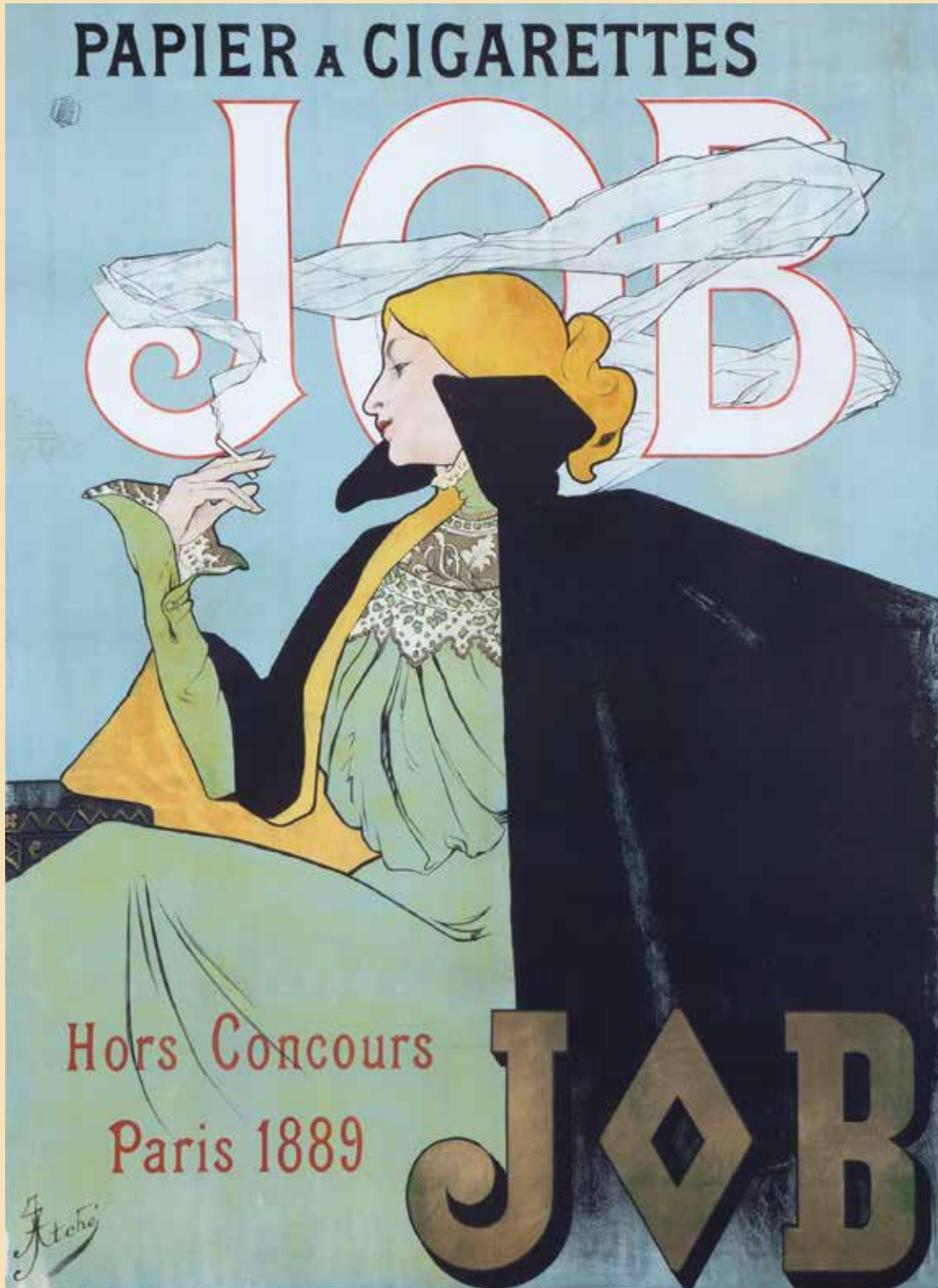
> Art nouveau and political propaganda did not go together very well. Here a timeless allegorical feminine figure blended with nature is depicted to advocate women’s suffrage. Evelyn Rumsey Cary, *Woman Suffrage: Give Her of the Fruit of Her Hands*, 1905. Poster, 105.41 x 59.37 cm. Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge MA.





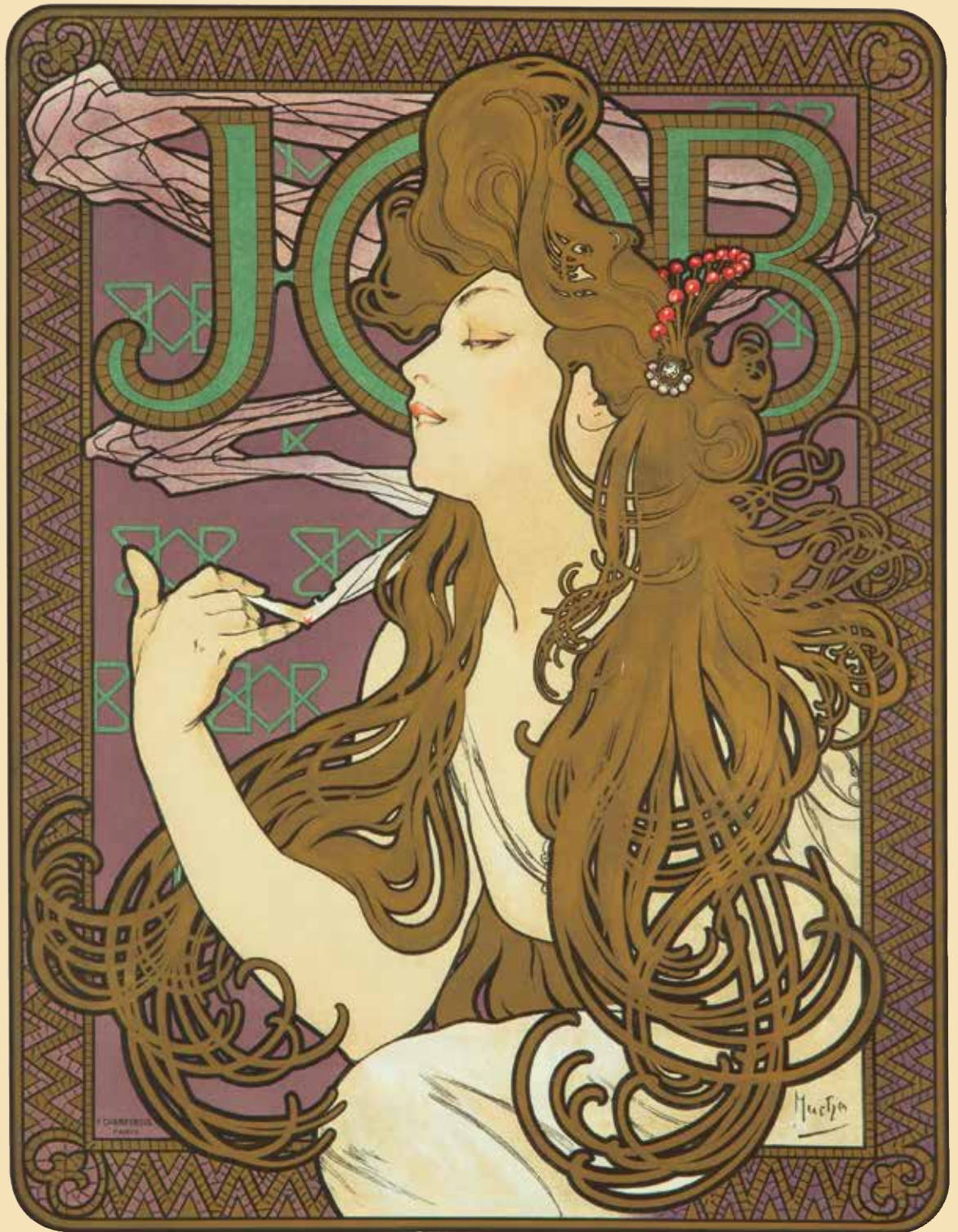
paper, which is in complete contrast with Atché's (p. 39). Mucha depicts a young woman smoking in a state of abandon, her eyelids lowered. She seems semi-conscious. Her ample curled hair is stylised in an art-nouveau flair forming an ornamental pattern through which we glimpse a revealing white chemise. Here too the cigarette smoke swirls above her head, but becomes more dominant, while her hair is virtually engulfing her. Mucha highlights the pleasure of this female smoker while turning her into a sexually titillating image that, unlike Atché's poster, throws middle-class propriety to the wind. Rather than agency, Mucha depicts a spectacle of sensuality.

Jane Atché, originally from Toulouse, worked in Paris, where Mucha was one of her teachers. Given that Mucha became a better-known designer, was a man, and taught Atché, one might assume that he influenced the young woman. But it may well have been the other way around. The 1896 date of her poster is confirmed by its inclusion, in November of that year, in the international poster exhibition held at Reims. Mucha's first poster for JOB is usually dated 1896 or 1897, so one cannot be sure which poster was made first. The most important point, however, is not who influenced whom, but rather the stark contrast revealed by the two images. It is a rare case in which two posters promoting the same product—one designed by a woman, the other by a man—so clearly present contrasting images of women. Atché depicts a respectable woman as an autonomous subject, dignified and in control of her action. Mucha presents an image of what at the time would have been a woman of ill repute, indulging in pleasure as a titillating spectacle, lacking consciousness and control. The artists' gender difference that we see in this case of course does not mean that male artists necessarily portrayed women differently from their female colleagues. Moreover, ambiguity was common in art-nouveau poster images.



Going against contemporary stereotypes, this poster rehabilitates the modern woman smoking, presenting her as a fashionable upper-middle-class woman enjoying a cigarette in a contemplative mood. Jane Atché, JOB, 1896. Poster, 150 x 120 cm. Bibliothèque nationale de France, Paris.





Promoting the same cigarette paper, this picture of a smoking woman is completely different: it presents a sensual woman in a state of abandon as a titillating spectacle. Alphonse Mucha, *JOB*, c.1896-97. Poster, 66.7 x 46.4 cm. Bibliothèque nationale de France, Paris.



## FEMALE SUBJECT OR DECORATIVE OBJECT?

A good example of the ambiguities in the way women were presented—elements of the New Woman on the one hand, and of traditional femininity on the other—is *Lithographies originales* (1896) by Georges de Feure (1868–1943, see also p. 81). It depicts a highly fashionable woman closely inspecting a print. This lithograph was designed as the cover for two albums of original prints, published by E. Duchatel (some versions of it do not include the lettering, which names the artists featured in the album). De Feure's lithograph introduces ambiguity into the woman's status. On the one hand, she is fully engaged, looking attentively, a connoisseur of prints. On the other, the whiteness of her face is identical to that of the paper, the latter being a passive medium animated by the hand of the artist. Framed by an elaborately decorated oversized hat and a softly tied silk bow



under the chin, she is a highly decorative object to be looked at. Adding to the ambiguity, de Feure invests her with subtle intimations of her own artistic agency by positioning her at the table of artistic creation, very close to the lithographic stone bearing the artist's signature (on the right) and the printer's name next to it, while a quill hovers within her reach. In this way de Feure's lithograph is animated by an ambiguity created by tensions and contradictions: she is a print connoisseur and a woman of exquisite taste associated with artistic creation, yet she is herself part of the decorative scheme. A female subject in the midst of contemplation, she is nearly blotted out by the predominance of ornamentation. This female print collector's agency is intertwined with and undermined by her aesthetic objectification.

Some images seem to lack this type of ambiguity, or tilt it strongly in one direction. Mucha's 1896 poster for the twentieth exhibition of the Salon des Cent, the gallery of the literary journal *La Plume*, is a good example. This seductive, semi-nude fantasy figure holds a brush and a quill (*plume* in French), the implements of the writer and artist. Yet, her eyes shut, she is devoid of a waking consciousness and is posing to be looked at. Embracing a sceptre, she is also invested with mystical overtones, but an overall sexualised appearance predominates. The stylised hair and white band (the latter recalling the smoke of the cigarette in the *JOB* poster discussed above) embody a vitality lacking in the woman's face and body.

Ambiguity abounds in the poster *Delft Salad Oil* (1895) by the Dutch Indies-born artist Jan Toorop (1858–1928). As in many art-nouveau posters, here too women are a decorative element, merged with a stylised flat ornamental pattern that literally takes over the entire surface. One has to look closely to note that the sitting woman is actually pouring the salad oil into a gigantic salad bowl, while the woman standing next to her appears like a mythical figure attending a sacred ritual. The yellow oil and

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> The highly fashionable woman inspecting a print is represented as an art connoisseur and a decorative object at the same time. Georges de Feure, *Lithographies originales, album n° 1*, 1896. Cover for the print portfolio, 58.7 x 42.7 cm. Musée des Arts Décoratifs, Paris.

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< This exhibition poster evokes a highly sexualised image of a woman as a muse, depicting a semi-nude figure holding a brush and a quill—but with her eyes shut and devoid of her own consciousness and creativity. Alphonse Mucha, poster for the 20th exhibition of the Salon des Cent, 1896, 64 x 43 cm. Musée des Arts Décoratifs, Paris.



# LITHOGRAPHIES ORIGINALES

ALBUM N°1  
DE FEURE (Ouverture)  
GRAZI (Fantaisie)  
JEAN WEBER (Zandem)  
G. LÉANDRE (Vierge Margande)  
H. BOUTET (L'Éveil)

Édité et imprimé par E. DUGATEL  
Libraire aux IMP. MERCIER

de feure





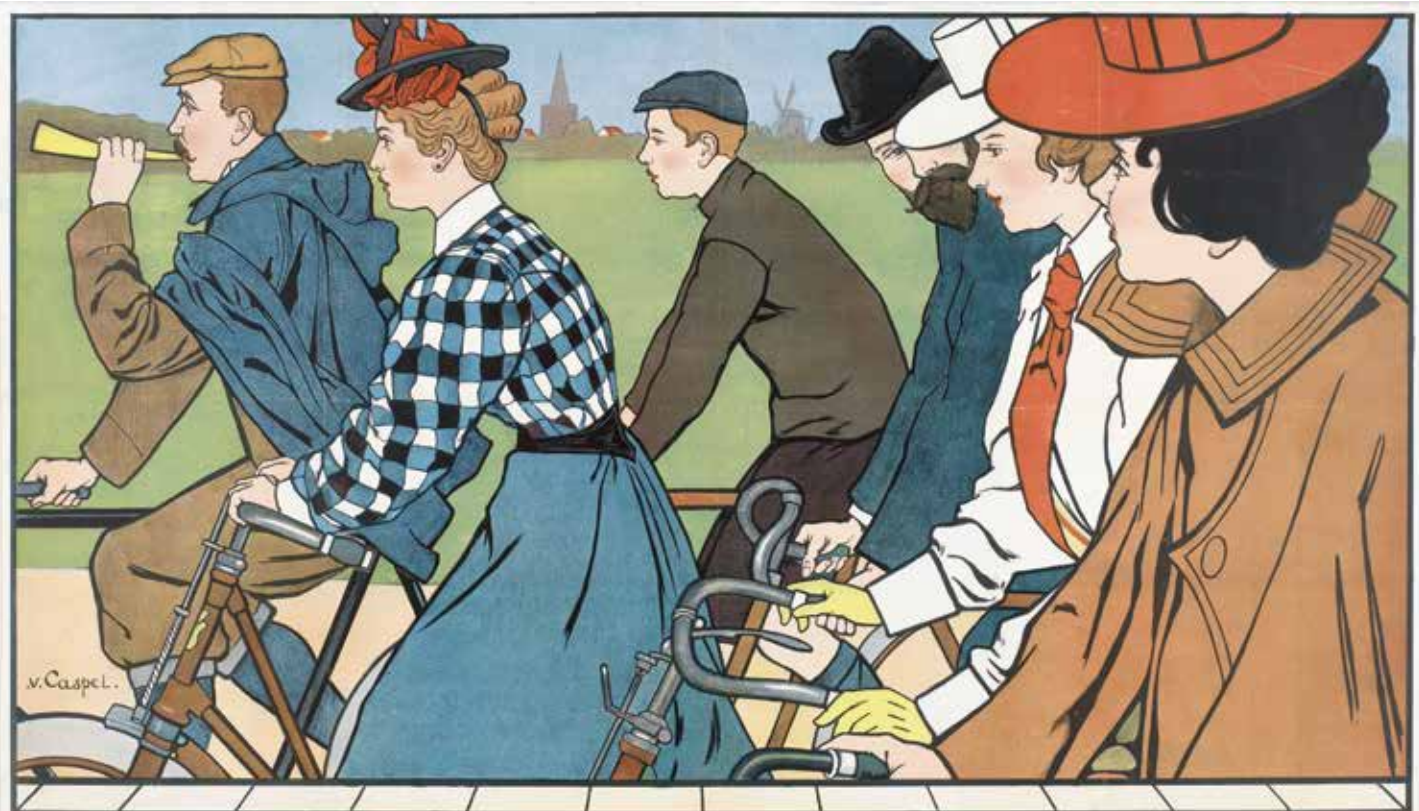
the contrasting dark linear pattern infuse the poster with a hallucinogenic power. On the other hand, the linear ornamentation which takes over the entire composition originates from the women's hair. Does this representation of mythical women merged into ornament of which they are the source invest them with power? Or does it reduce them to a mere surface pattern? If their power is in their hair, like that of the biblical hero Samson, does weaving it into a magnetising decorative rhythm alluding to a supernatural magic undercut it? This is the kind of ambiguity that we find in many posters in art-nouveau style.

#### THE FREEDOM OF CYCLING

Such ambiguities also abound in many 1890s posters that featured women and bicycles. Bicycles appealed to modern women because they enabled them to be independently mobile, move about unchaperoned, and enjoy the outdoors. It

< A sitting woman is pouring the salad oil that this poster made famous, while the woman standing next to her appears like a mythical figure attending a sacred ritual. Jan Toorop, *Delft Salad Oil*, 1895. Poster, 86.5 x 56 cm. Rijksmuseum Amsterdam.

Depicting six cyclists, three women and three men, this Dutch poster represents the modern woman as equal to her male companions, enjoying mobility and socialising. Johann Georg van Caspel, *Hamers Bicycles*, c.1912. Poster, 63 x 106 cm. Rijksmuseum Amsterdam.







Some posters sexualised women as fantasy images to attract male buyers. Instead of cycling, a nude woman with long red hair is flying next to a bicycle. Anonymous, *Cycles Gladiator*, c.1895–1900. Poster, 96.6 x 134 cm. Musée Carnavalet, Paris.

allowed women to experience a sense of physical, social, and psychological liberation. The American suffrage leader Susan B. Anthony (1820–1906) stated in 1896 that the bicycle ‘has done more to emancipate women than any one thing in the world.’ Riding a bike gives women ‘a feeling of self-reliance and independence...[It is] the picture of free untrammelled womanhood.’<sup>4</sup>

Posters promoting bicycles represent women riding on their own or in the company of other women and men, in parks, in the countryside or, less frequently, in the city. The modern woman cyclist also cherished the experience of speed and physical exercise. Frances E. Willard (1839–1898) was an American Temperance (a worldwide anti-alcohol movement)

leader and suffragist who learned to ride a bicycle at the age of fifty-three. In 1895 she wrote: ‘I began to feel that myself plus the bicycle equalled myself plus the world, upon whose spinning-wheel we must all learn to ride...’<sup>5</sup> Women chose to cycle undeterred by the risks invented by conservative doctors (e.g. that riding a bicycle was dangerous to women’s health and could damage their fertility). Moreover, advertisers frequently commissioned posters to attract women to buy bicycles, rather than merely lure male consumers, and on occasion such posters did not resort to ambiguity.

A poster by the Dutch Johann Georg van Caspel (1870–1929), for example, appeals to both women and men. Depicting six cyclists,

three women and three men, it is an unambiguous representation of the modern woman as equal to her male companions. One of the riders in particular is recognisable as a typical New Woman by her outfit: white shirt, red tie and small, undecorated flat hat. A male rider is turning his attention to her, showing one of the advantages of cycling for young women and men: the possibility of unchaperoned courtship. In contrast, some posters sexualised women as fantasy images to attract male buyers. One example is *Cycles Gladiator* (c.1895–1900), a poster designed by an anonymous artist for the print firm G. Massias in Paris. It features a stark naked woman with long, flaming red hair. Rather than cycling, she is flying along with the bicycle, the latter powered by red-and-blue wings. It is a quintessentially titillating image. *Victor Bicycles* (c.1896) by the American Will H. Bradley (1868–1962) is a different type of art-nouveau poster, reducing the female cyclist to a flat decorative ornament to advertise the Victor brand bicycles.

*Cycles et automobiles Legia* (1898) on the other hand, made by the Belgian Georges Gaudy (1872–1940, himself a champion cyclist) and printed in Brussels, features a typical New Woman cyclist dressed in the controversial cycling outfit. It promotes the company Legia, which made both bicycles and automobiles. The decorative stylisation typical of art nouveau is visible in the red lines in her hair and hat, and even more in the pattern formed by the slender red tree trunks in the background. Unlike the *Cycles Gladiator* and *Victor Bicycles* posters, this one clearly represents the female cyclist. She is positioned on the road, in the foreground of the poster; her red outfit of bloomers and matching jacket worn over a white shirt, a large, soft, black bow tie, white stockings and gloves constitutes a fashionable ensemble of the type of rational dress that lent contemporary women more physical freedom while cycling. The flat red shoes and decorated hat with a red rim indicate her attention to



fashion down to the last detail, as a middle- or upper-class woman would do in putting together her costumes. Moreover, the bold red colour suggests this cyclist is not trying to escape public notice, despite the controversial status of both cycling and cycling outfits for women during the 1890s. She is rather nonchalant, boldly occupying public space, immune to stares and even the catcalls that were directed at women cyclists in rational dress.

As Susan B. Anthony responded to newspaper reporters seeking her opinion when the

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The three female cyclists in this advertising poster are reduced to a two-dimensional ornament. Will H. Bradley, *Victor Bicycles*, c.1896. Poster, 66 x 96 cm. Museu Nacional d'Art de Catalunya, Barcelona.





The Legia brand made a bold statement with this New Woman cyclist dressed in the controversial yet highly fashionable modern cycling outfit. She is occupying public space, standing out in her red outfit with confidence. Georges Gaudy, *Cycles et automobiles Legia*, 1898. Poster, 95.2 x 64.2 cm. Museu Nacional d'Art de Catalunya, Barcelona.

bicycle was instrumental in reintroducing the bloomers:

It would be quite out of good taste as well as good sense for a woman to go to her daily work with trailing skirts, flowing sleeves, fringes and laces; and certainly if women ride the bicycle or climb mountains, they should don a costume which will permit them to use their legs. My one word about the 'bloomers' or any other sort of dress, is that every woman, like every man, should be permitted to wear exactly what she chooses.<sup>6</sup>

Much of the press was critical of women cycling and their modern outfit, deeming the women unladylike and claiming that such outfits unsexed them. In addition, since women showing their legs were considered immodest, cycling in rational dress was thought to compromise their respectability. And of course cycling, like any exertion, was still viewed as a real danger to women's health. In view of such a barrage of criticism, putting the female cyclist in her red sports outfit in the front of the poster was an affirmative statement about the New Woman by the artist and by the Legia brand.

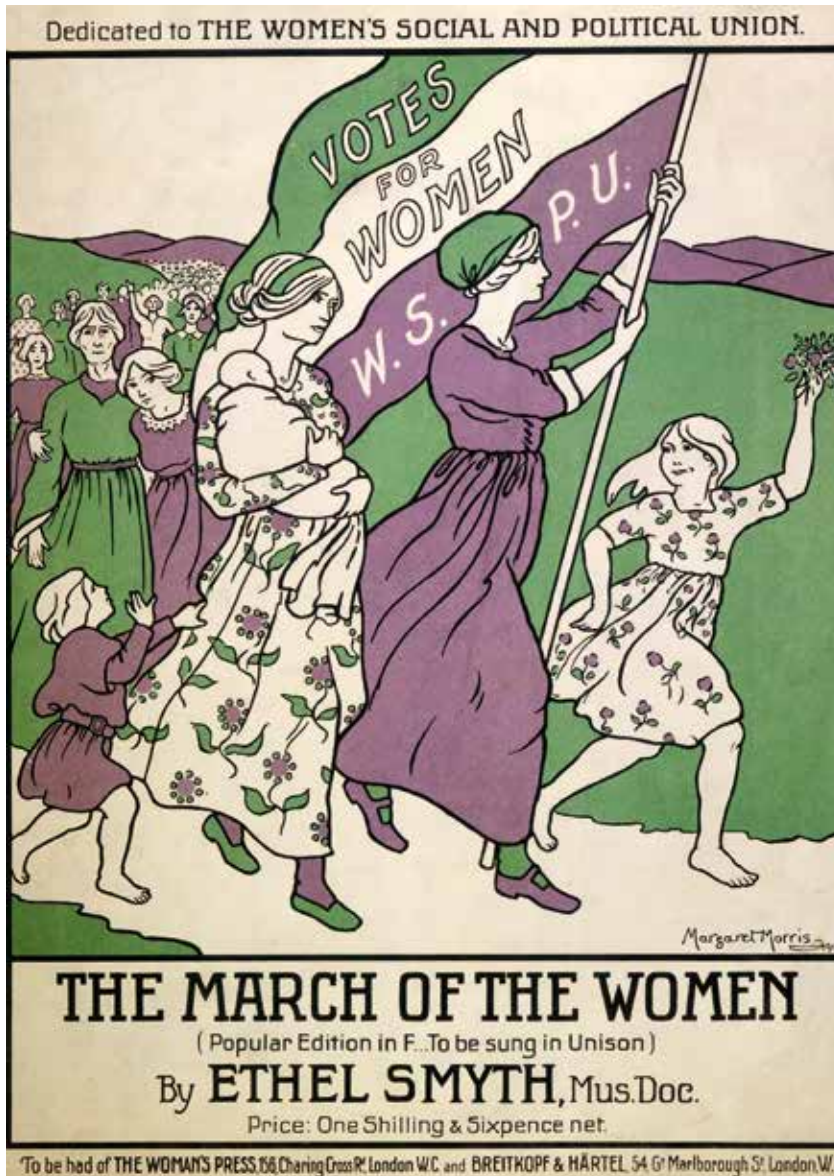
Although this realistic-style representation of a fashionable cyclist affirms women's cycling as legitimate, some ambiguity exists in this poster as well. The woman is not shown actually cycling, since both of her legs are on one side of the bicycle. Yet one of her feet rests on the pedal as if she were bicycling, even as she rests her knee on the bicycle frame. Likewise, she grasps the handlebar of the bicycle with one hand, but rests the elbow of her other arm on it. This creates an ambiguity between a stationary position and cycling mobility. Nonetheless, such posters, commissioned by companies manufacturing bicycles, represented the New Woman along with their brand as their strategy for appealing to contemporary women and expanding the product's market. Using

such an image also associated the brand with modernity and progress. While these posters depicted the New Woman in order to sell bicycles to women, others were made to spread political propaganda for women's equality.

#### POLITICAL POSTERS

A 1905 propaganda poster for women's suffrage by Evelyn Rumsey Cary is designed in a quintessentially art-nouveau style (see p. 37). It represents an ethereal woman whose feet turn into a tree's roots, while her outstretched arms, hands, and fingers turn into branches carrying ample fruit. She does not show any characteristics of a New Woman, but rather appears like a traditional, allegorical feminine figure. She is delicate, light and idealised, her timeless loose garb removing her from contemporary culture. Moreover, she is blended with nature, which was typical of art nouveau. On the other hand, she is positioned in front of a neo-classical building that reminds one of the White House but in fact is the Fine-Arts Academy (today the Albright-Knox Art Gallery) of Buffalo, New York, where Rumsey Cary lived. The building was ceremoniously dedicated in the year the poster was created. For most viewers outside Buffalo, however, the building in the poster may have been associated with the White House. This core site of American politics was the very location where thirteen years later American suffrage activists targeted President Woodrow Wilson with well-organised national protests, pressuring him to support the federal suffrage amendment. This poster however contextualises the female figure and the demand for suffrage with a quote from the Bible (Proverbs 31:31): 'Give her of the fruit of her hands and let her own works praise her in the gates,' which focuses on the woman's own deeds, her work, and praising her in public. Ambiguity abounds in this image if we consider that it advocates women's equality. Were it not for the words 'Woman' and 'Suffrage' each appearing in large letters on a side of the poster, the





British post-art-nouveau pamphlet cover showing women marching forward in solidarity and singing together, demanding the right to vote. Margaret Morris, *The March of the Women*, pamphlet cover by the Women's Press, 1911. Museum of London.

message could hardly be expected to be understood. As this poster inadvertently demonstrates, the typical art-nouveau style favouring ornamentation and a blending of women and nature did not easily lend itself to progressive political propaganda.

This is seen even more clearly if we compare the Rumsey Cary poster to a post-art-nouveau cover, *The March of the Women*. Margaret Morris (1891–1980) designed it in 1911 for a pamphlet that was printed by the Women's Press

for distribution at pro-suffrage rallies in the UK. It represents women's political activism: women are marching, following a woman holding up a flag with the message 'Votes for Women, WSPU.' The colours of the image—white, green, and purple—were those of the Women's Social and Political Union (WSPU), the British militant suffrage organisation active from 1903, led by Emmeline Pankhurst (1858–1928) and her daughter Christabel (1880–1958). White symbolised purity; green stood for hope and regeneration; purple for dignity, loyalty, and courage. The pamphlet included sheet music for the song composed by the prominent British composer and suffragette Ethel Smyth (1858–1944) in 1910, and the lyrics by the author and suffragette Cicely Hamilton (1872–1952). 'The March of the Women' became the official anthem of the WSPU and of the suffrage movement in general. The opening is a battle cry:

Shout, shout, up with your Song!  
Cry with the wind, for the dawn is breaking;  
March, march, swing you along,  
Wide blows our banner, and hope is waking.

The cover image depicts the political solidarity of women, young and old, mothers and daughters marching forward together, echoing the words ending the song:

March, march, many as one,  
Shoulder to shoulder and friend to friend!<sup>7</sup>

#### ART NOUVEAU'S AMBIGUITY

Graphics used for political propaganda strive for clarity of message and a powerful impact, which means that ambiguity is counterproductive. In contrast, as demonstrated above, art nouveau was a style that thrived on ambiguity. Let's look at two more examples. Did the 1900 bronze sculpture of dancer and choreographer Loie Fuller (1862–1928), created by Raoul François Larche (1860–1912; see p. 152), represent Fuller's agency as an artist performing her unique Ser-

pentine Dance? Or did it present her as a female Minotaur, a woman turning into a flamboyantly flowing, swirling natural form? And was the 1897 watercolour *Spring* by Frances Macdonald (one of the Glaswegian art-nouveau innovators called The Glasgow Four), featuring two young women as mirror images of each other, closed off in a decorative cocoon-like form, meant to convey a state of seclusion and permanent gestation? Or was it an image of a potential blossoming bursting outwards?

As these examples show, art nouveau's ambiguity was not limited to posters. Sometimes it introduced an enigmatic dimension, as in Toorop's poster for the Delft salad oil. In de Feure's poster *Lithographies originales* ambiguity functioned as a kind of double talk, playing on equivocation, tensions and complexities of woman as an agent versus as a decorative object. In Cassatt's words, were women represented as being 'someone' or 'something'? Ambiguity in art nouveau's depictions of women had a political dimension. It could tame progressive developments of women's agency; on the other hand, it allowed for assuaging the threat of a provocative topic for the time, as the New Woman was in the 1890s, making it palatable to a resistant public. The New Woman, the graphic revolution and the birth of modern advertising all played major roles in the modernity of the 1890s. The print media played a major role in the battle for women's emancipation as feminist organisations published pamphlets, journals, illustrations, postcards, and posters. Yet art nouveau was not a style that served this twentieth-century propaganda in most cases. Moreover, as modernism developed in art and design, it shed decoration in favour of a simplified style. Thus, having played its role in the 1890s and early 1900s, art nouveau became part of history.

#### A HARD-WON VICTORY

The gradual disappearance of the New Woman from the media, novels and posters after 1900

was due to the fact that what once was so controversial that it initially prompted an anti-feminist female British author to invent the term 'New Woman' to denounce it, was no longer new or controversial. Once she was accepted, the New Woman of the 1890s became the modern woman. The accepted norm for women in the twentieth century changed. It included women being able to move around without chaperon, socialise freely, travel alone, read and discuss whatever materials were of interest, get a university education, and work in professions that had excluded women. Most of these freedoms, at least initially, were only available to women of the middle and upper classes and in much of the Western world. Working women gained gradual access to a variety of jobs beyond agriculture, factory or domestic work, for example in telegraph offices or as clerks, doing secretarial work. Inequality of wages, however, was (and to a large extent continues to be) a major obstacle. On the other hand, some legal reforms applied to all women. For example, laws that enabled women to initiate divorce proceedings, to maintain custody of their children after a divorce, to be in charge of their earnings and to own property, went into effect at different times in Western nations during the late nineteenth century or in the twentieth.

The political struggle for the right to vote and hold political office still required a determined effort during the first two decades of the twentieth century, and even later in some nations. Political activism became the focus for thousands of dedicated women in many European nations and in the United States. It included creating national and international organisations and mounting extensive political campaigns—enlarging memberships, travelling around the country to give public lectures, speeches on streets and in theatre halls, holding debates, organising demonstrations, lobbying politicians, and in Britain, engaging in radical actions that resulted in getting arrested,





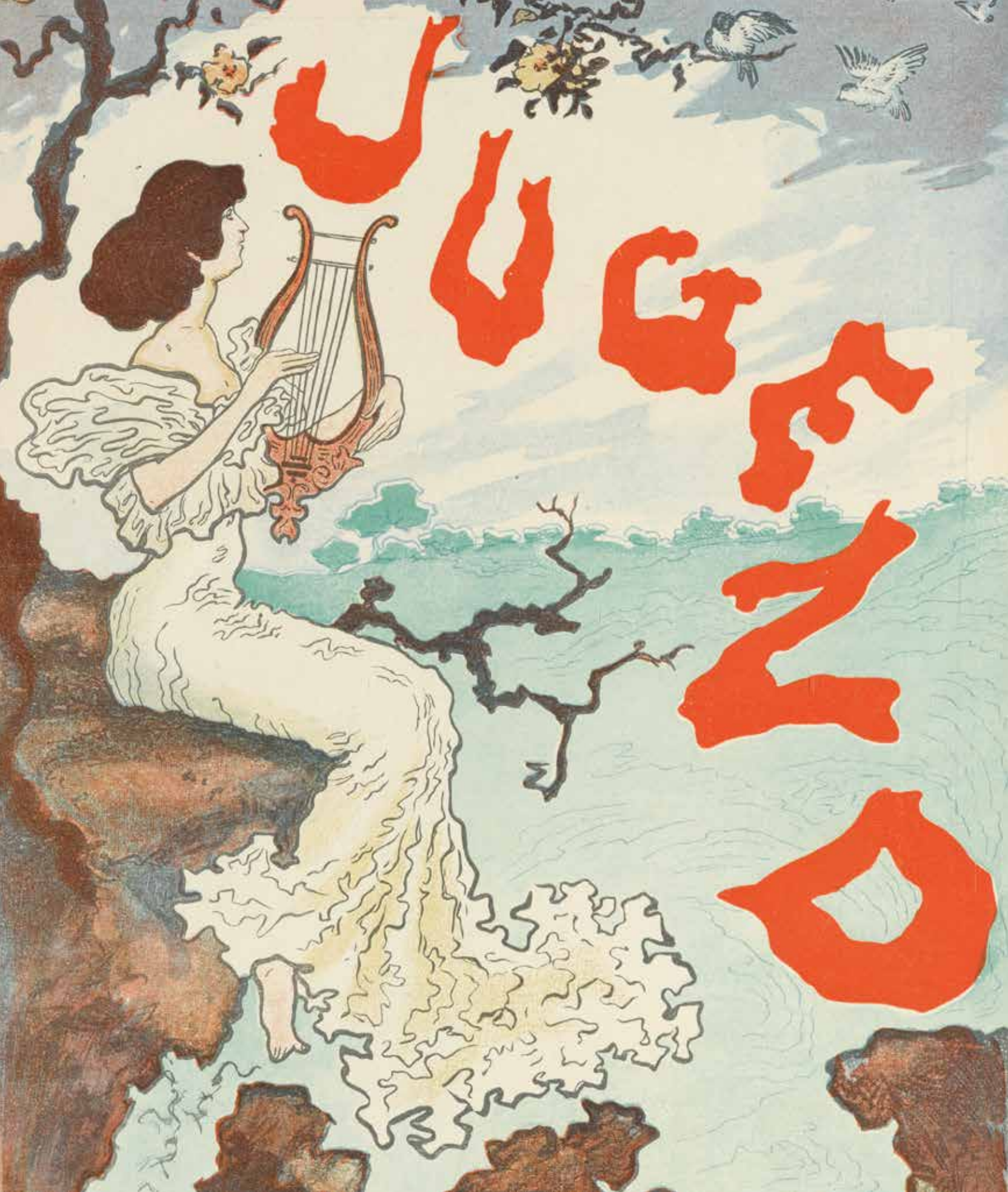
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Frances Macdonald was one of the pioneers of art nouveau. In a typical art-nouveau ambiguity, the meaning of these two stylised female figures representing spring is open to interpretation. Are they merely decorative, limited to an old-style feminine ideal that separates them from acting in the world? Or are they about to burst out of their cocoon and blossom? Frances Macdonald, *Spring*, 1900-1905. Watercolour on linen, 83 x 124 cm. The Hunterian, University of Glasgow.

hunger strikes, and forced feeding in prison. All of these efforts resulted in a hard-won victory. Women in the Netherlands gained the vote in 1919, in Germany in 1918, in Britain, women over thirty in 1918, and in the United States, in 1920. In Belgium women gained full suffrage in 1948 and in France in 1944. When the female journalist and pioneering investigative reporter Nellie Bly (1864-1922) interviewed Susan B. Anthony in 1896, she asked: 'What do you think the new woman will be?' Anthony replied:

'She'll be free... Then she'll be whatever her best judgment dictates. We can no more imagine what the true woman will be than what the true man will be. We haven't him yet, and it will take generations after we gain freedom before we have the highest man and woman. They will constantly change for the better, as the world does.'<sup>8</sup>







LAURENCE DANGUY

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# THE GRAPHIC REVOLUTION

Images of the Jugendstil Woman

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**A**round 1900, Europe's illustrated press was stormed by a revolution whose origins lay in the Pre-Raphaelite movement, fifty years earlier (see also p. 157). This brotherhood of painters, poets, sculptors and art critics, founded in deepest secrecy in Victorian England in 1848, constituted the first British avant-garde. Its members—the most renowned nowadays are Dante Gabriel Rossetti (1828–1882), John Everett Millais (1829–1896), and William Holman Hunt (1827–1910)—spurned the Victorian canon in favour of a more authentic art, as in their opinion had existed before the Renaissance painter Raphael (1483–1520). Their quest for authenticity and idealisation of the Middle Ages led them to reject the distinction between minor and major arts, practice ancient techniques on all kinds of materials, and revise dominant iconographic codes. They aimed to change the way of representing, the way a work of art was created, and the way it was positioned in the hierarchy of the arts. Although their aspirations varied and their theoretical positions were sometimes fluid, their break with aesthetic and artistic conven-

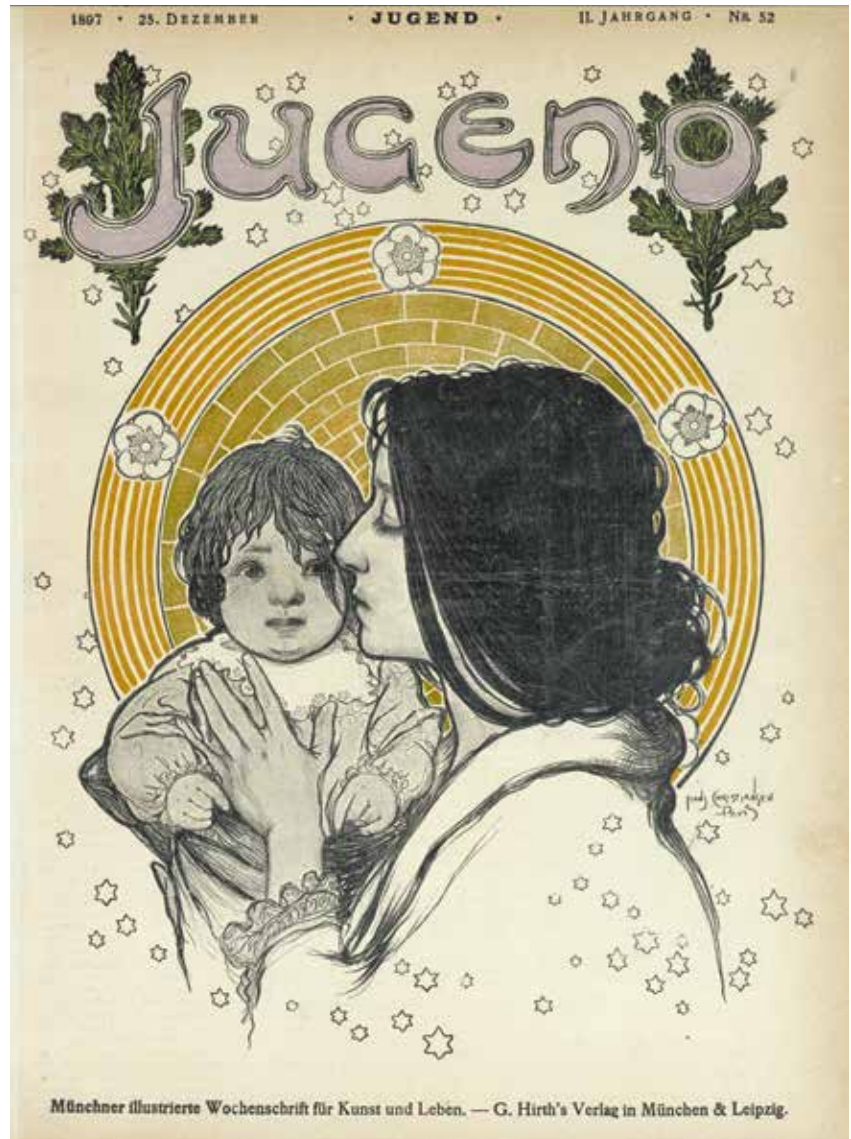
tions was the beginning of a series of conflicts with academic art in Great Britain and elsewhere in Europe. And so, from the 1860s but even more from the 1880s, Pre-Raphaelitism enabled laying a new foundation for the graphic arts in Britain with the Arts and Crafts movement led by the art critic John Ruskin (1819–1900) and the designer William Morris (1834–1896). These developments were followed by a renewal of pictorial language in France and Belgium starting in the 1880s with the Symbolist movement and the more or less parallel emergence of art nouveau. The latter was to spread throughout Europe, reshaping architecture, decorative objects, monumental painting, and the graphic arts. Whether they favoured painting as Symbolism did, or the graphic arts as the Arts and Crafts movement and art nouveau did, what these different movements had in common was a new concept of the book and its illustration, revision of the common codes of imagery, and rejection of historical painting and the genre pieces that dominated nineteenth-century art. Around 1900, the illustrated press was next in line for the graphic revolution.

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Japonising picture of a muse, one of the traditional types of women that play an important part in Jugendstil iconography. Maurice Radiguet, cover for the magazine *Jugend*, *Münchener illustrierte Wochenschrift für Kunst und Leben*, 12 June 1897.

NEW IMAGES OF WOMEN IN  
THE ILLUSTRATED PRESS

The vigorous fresh approach in the arts had its consequences for the depiction of women as the new movements presented the female figure in an unedited way, either by associating it with modernised and often eroticised genre scenes or by using it as a decorative figure, or combining those two approaches. These depictions build on various traditions: manuscript illumination, religious iconography, allegory, emblems and genre scenes, but non-European art as well, particularly through Japonism. These traditions are adapted to the cultural context in the process: in fact the image of woman is always linked to societal schemes of depiction. This link is especially strong in art-nouveau aestheticism, which is subject to strong acculturation processes that translate into the specific name that each country gives to its own brand of 'new art': art nouveau in France, Jugendstil in Germany, Sezessionsstil in Austria, Nieuwe Kunst in the Netherlands, Modern Style in Great Britain, Liberty in Italy. Accordingly, the illustrations appearing in magazines show the varying depictions of women that were customary in a given cultural area. The spectrum of these images is furthermore determined by the magazine's editorial position, where it is published, its readership, and the editor's and illustrators' personalities. Thus during the same period we find different images of woman in a German family magazine such as *Die Gartenlaube*, a Paris periodical with a male readership such as *Le Courrier français*, and artistic magazines connected to a certain movement, such as *Ver sacrum* (Vienna Secession) or *Pan* (Berlin Secession). The differences manifest on an aesthetic level, through the style, and on a representational level, through the types of women that are represented. Some illustrated magazines, because of their positioning, offer a particularly broad panorama of female imagery, both in aesthetic and in representational terms.



The Madonna iconography is crystal clear on the cover of the Christmas issue of 1897, including the halo. Hans Christiansen, cover for *Jugend*, 25 December 1897.

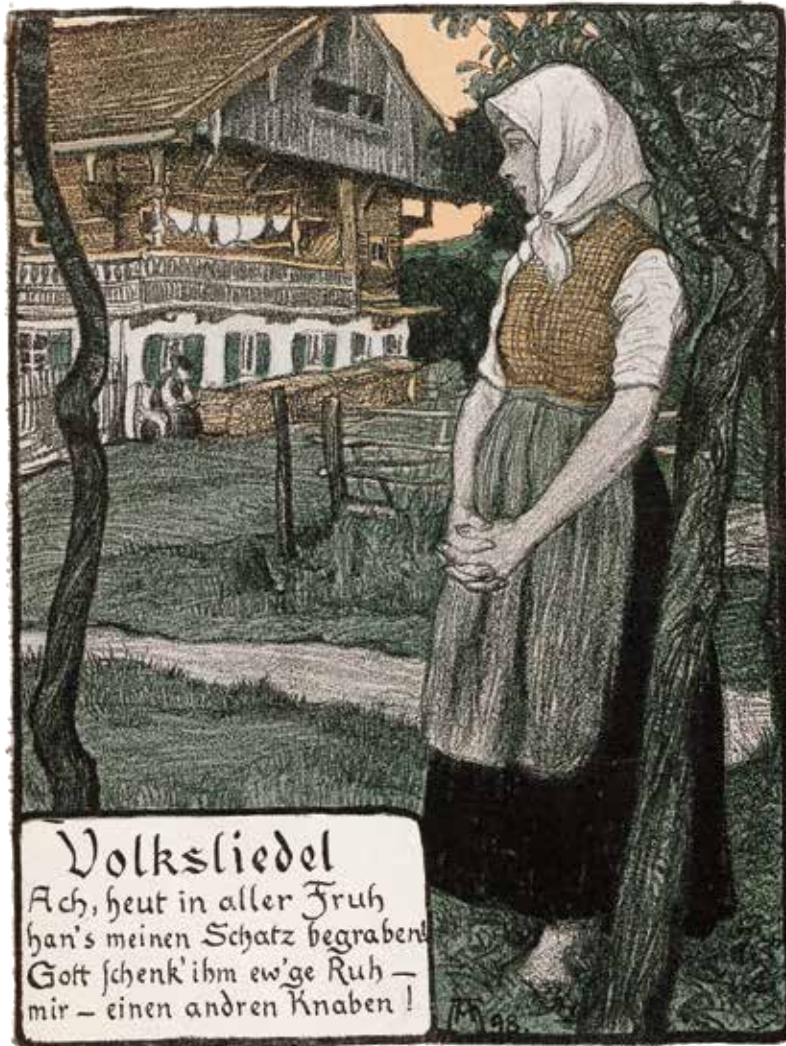


This is the case with the Munich magazine *Jugend*, which covers different editorial, aesthetic, political and societal segments, targets a broad readership, and has international influence.

#### MUNICH'S ILLUSTRATED WEEKLY FOR ART AND LIFE

*Jugend*, *Münchner illustrierte Wochenschrift für Kunst und Leben* (Youth: Munich Illustrated Weekly for Art and Life) had considerable influence at the turn of the twentieth century. It was first published in 1896, four months earlier than the equally famous Munich periodical *Simplicissimus*; the latter, however, specialised in caricature and

A mourning mother in a rural setting, an example of *Heimatkunst*: regional art celebrating the 'homeland'. Adolf Münzer, *Volkliedel* (Folk Song), illustration in *Jugend*, 17 December 1889.



does not offer the same panorama of representations of women. Under the reign of Luitpold, prince regent of the Kingdom of Bavaria (r. 1886–1912), its capital Munich was an important artistic and publishing centre that competed with Berlin and Paris. This creative activity met the expectations of a cultivated bourgeoisie that saw culture and art as part of its social identity. *Jugend*, printed in a format much like our A4 (30 × 23 cm, to be precise), presented a mix of text and images ranging from illustrated fable to caricature. Its aim was to be open to all the artistic novelties without accepting a hierarchy of genres, and to celebrate freedom of expression at all times. The magazine had anti-Kaiser, liberal and patriotic tendencies that are seen in other German journals of this period as well. Every week a new, satirical cover in colour set the tone: an innovation that symbolised *Jugend's* ambition to keep fresh. An impressive number of German and foreign writers and illustrators worked for the magazine, often based in Munich but also elsewhere in Europe. Widely distributed in German-speaking countries and elsewhere (Italy and France, most notably), it was an instant success with a minority group of the bourgeoisie that had doubts about the values of Wilhelm II's Germany and its claim to an official art congruent with the conservative teaching programme of the art academies. *Jugend's* modernist position was seductive; its extraordinary longevity—it appeared until 1940—amid the host of periodicals existing in Germany at the time was due to a combination of audacity, willingness to compromise, and aggressive commercial policies.

In 1910 the magazine reached its peak, numerically speaking, with 80,000 copies. Its importance can also be measured by the influence it had on other European and even American periodicals. *Jugend* was closely linked to *Jugendstil* (the German art nouveau) and promoted its aesthetics, but it was more than that. In fact the weekly connected with several editorial traditions: caricature, satirical and



humorist journals, literary reviews, art magazines, and family periodicals. Not only did it represent various forms of expression, some of which presented a rather conventional image of women, but the *Jugendstil* seen on its pages was a Munich version, a continuation of the Munich Secession of 1892. The first *Jugend* editor, Georg Hirth (1841–1916), incidentally played an active part in positioning *Jugendstil* as a dissident aesthetic opposed to academic art: he hosted a forum championing a free art in his newspaper, *Münchner neueste Nachrichten*.

FEMINIST VIEWS—AND THE PICTURES? *Jugend* is particularly interesting as an observatory of images of women, because the editor uses its pages to promote women's emancipation—a rarity in the press at the time, even if some commercial opportunism cannot be ruled out. This stance in Wilhelm II's Germany indeed implied incisive criticism of the highly conservative values that shackled women to their role as keepers of the home with the well-known formula of the triple K: *Kinder, Küche, Kirche* (children, kitchen, church). Opposition to these values meant taking the line of the militant feminists preaching full citizenship

for women, access to higher education, and equal rights; Georg Hirth in fact chimed in with these demands. From the first year *Jugend* was printed, 1896, several editorials appeared in which he vigorously defended equal rights for both sexes, including recognition and valorisation of women's intellectual capacities and therefore their access to a university education, while denouncing as ridiculous the theories on the inferiority of the female brain. In a 1901 editorial Hirth went so far as to declare that he considered it quite possible that the new century on a global level would see the solution to the 'women's question', no less. A year earlier, in an editorial titled 'The German Women's Question', he had linked the struggle to the negative influence of religion. In the same text he stated that to him it was not just a matter of principle, because there were many women who worked for *Jugend*. One might well ask, of course, whether it was a real job for these women or rather an occupation with a societal value but hardly any remuneration, unable to guarantee any kind of financial independence.

In several of his editorials, Hirth expressed the view that the nude was part of women's emancipation: a view that, although perhaps

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A female angel representing autumn, symbolised by a rural landscape with apple trees. Bernhard Pankok, *Herbst (Autumn)*, illustration in *Jugend*, 14 November 1896.





The image of women in *Jugend* was created by men for a readership consisting of men. This figure on the cover, holding two theatre masks, plays the role of a product meant to attract customers. Fritz Erler, cover of *Jugend*, 16 July 1898.



>> Sandro Botticelli, *La nascita di Venere (The Birth of Venus)*, c.1484–1486. Tempera on canvas, 172.5 × 278.9 cm. Le Gallerie degli Uffizi, Florence.

sincere, was bound to seduce many men. If we look at the images of women in *Jugend*, we can only conclude that the spectrum of representation is far from coinciding with Hirth's editorials, which were quite emancipatory for his time (except the comments on the nude). In reality, the image of women in the magazine is essentially a male product, created by men for a readership consisting of men, who alone were able to afford a subscription.

#### MADONNAS AND MUSES

One of the principal types of women that are depicted is the 'Madonna', which was broadly propagated and reinforced by contemporary German family periodicals that turned it into a role model for housewives, the 'triple-K' women. In *Jugend*, this type is found in pictures of a traditional design as well as in those with purely Jugendstil aesthetics. It can be discovered everywhere in the magazine: in vignettes, illustrations, and numerous covers. In most cases the young woman is presented with little or no context and merges into a motherhood ideal without further social indication. The pictures are full of visual pointers associating the woman with a Madonna: only her upper

body is depicted, a small child is placed at face level, she has a halo or lilies to symbolise Mary's virginity. Hans Christiansen's (1866–1945) cover for Christmas 1897 is a good example. In a minority of these pictures the type is contextualised, e.g., as a peasant wearing traditional mourning for her deceased child, as the poem at the bottom tells us. This picture in *Jugend* heralds the first populist excesses of the *Heimatkunst*, a regional art celebrating the 'homeland'. This variation on the Madonna type, still marginal around 1900, became dominant toward the beginning of the First World War, replacing the Jugendstil women and becoming part of a conservative propaganda that was to be the norm during the Third Reich. In the elegant style of Fidus (Hugo Hoppenheimer (1868–1948), who, incidentally, would become a standard-bearer of Nazi aesthetics) this Madonna takes the shape of a nude, androgynous virgin with hair like fire, walking on a ball. The illustration, based on the iconography of the Holy Virgin standing on a globe, firmly anchors *Jugend* in the cult of youth and nature.

Another traditional type is that of the muse, based on the nine goddesses of arts and science.



< A naked femme fatale taming a monstrous snake that is coiling around her. Hans Christiansen, cover of *Jugend*, 26 November 1898.

^ Medallion portrait reminiscent of portrait art from the early 19th century. Angelo Jank, cover of *Jugend*, 19 March 1898.

ces in Greek mythology. This type is ideologically close to that of the Madonna but by contrast is seen only in Jugendstil illustrations, and mostly on covers. Maurice Radiguet (1866–1941), a French artist who worked for several Paris periodicals, provided a Japonising version in which a bare-footed young woman in an immaculate frilly dress leans against a tree strewn with pink blossoms as little birds flock in. From her lyre come the letters of *Jugend*, floating over a green landscape (see p. 58). Her role is to inspire the magazine's artists. The cover testifies to the connection between

Jugendstil and the French art nouveau, which abounds with Japonising muses dressed in white, not nude as those in *Jugend* often are. Sometimes this muse gets wings, transforming her into an angel. Then her function is to symbolise a natural element in the *Jugend* universe: rain or autumn, as in an illustration by Bernhard Pankok (1872–1943) titled *Herbst* (Autumn, p. 54). The surrounding apple trees and the figures in the background suggest a garden of Eden as well as a medieval world, both elements of the Jugendstil world of ideas.



## A MODERN NYMPH, OR THE TAMING OF THE FEMME FATALE

Even if it does not cover the whole spectrum of representations, one type of woman draws a clear mean line through *Jugend* that signifies a clean break with the codes of academy art. In fact the Jugendstil woman inevitably differs from the bourgeois or aristocratic type in official portraits and family scenes as well as from the goddesses and voluptuous allegorical figures of traditionalist painting. A cover by Angelo Jank (1868–1940) that rejuvenates portrait art illustrates this beautifully. This young woman has no need for finery or frills. She is a modern nymph who evolves together with the elves, butterflies, water plants and other natural motifs of the Jugendstil universe. This type is ubiquitous in the magazine, albeit with varying degrees of valorisation: full-size on the cover, which functions as a display; in the vignettes that constitute a visual punctuation in the text; in independent illustrations; in some caricatures, even. Its contextualisation is strictly limited to the Jugendstil universe: a mineral and aquatic world of mythical and dreamlike images, a golden age. In accordance with Georg Hirth's defence of the nude, this figure on the cover plays the role of a product

meant to attract customers. In an allusion to Sandro Botticelli's widely known *Birth of Venus* (1484–85), she rises from the water, dressed only in her flowing hair; she holds two theatre masks with red ribbons in the same colour as the garland she is wearing. The mask is a recurring motif in *Jugend*, functioning as a mark of Socratic irony and an allusion to the popular phrase 'take off the mask' (*die Maske abnehmen*), referring to a desire for truth. This woman doesn't have a value of her own, she is a mouth-piece transmitting the message of her attributes. In a caricature on the Dreyfus affair by Josef Witzel (1867–1924) that is the epitome of the capricious lines of Jugendstil, she becomes an entranced oracle in a sombre flowing peplos and sandals, sitting on a tripod. The tripod (*Dreifuß*) is a play on the name of Captain Alfred Dreyfus, the central character in a scandal that shook France and Europe at the turn of the twentieth century, and it is the tripod that gives the woman her reason to exist: through it, she indicates that no one knows what the outcome of the affair will be. The title, 'Another Dreyfus Affair' (*Auch eine Dreifuß-Affäre*), is nonetheless ambiguous, since the word *Affäre* can also mean a sexual affair and gives this seductive young woman a sexual connotation.

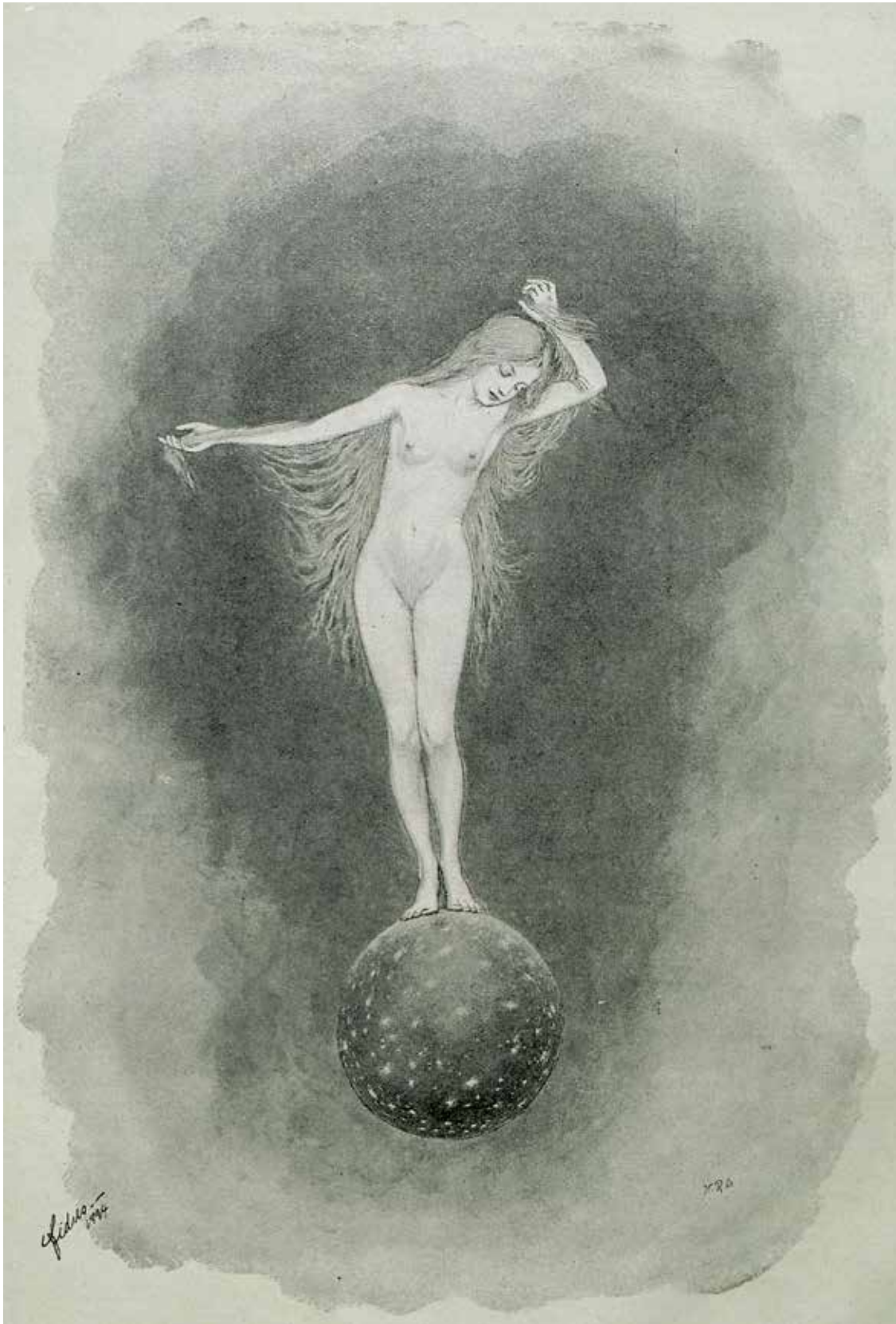
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>> John Everett Millais,  
*Ophelia*, 1851–52. Oil on  
canvas, 76.2 × 111.8 cm.  
Tate Britain, London.

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The tree of life with its many  
branches is merged with a  
naked woman standing in a  
marsh. Bernhard Pankok,  
illustration in *Jugend*, 24  
October 1896.





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A surprising combination of traditional Madonna imagery and a nude, androgynous acrobat typical of art nouveau's idealisation of youth. Fidus (aka Hugo Hoppenheimer), *Die Kugelläuferin (Acrobat on Ball)*, illustration in *Jugend*, 9 May 1896.

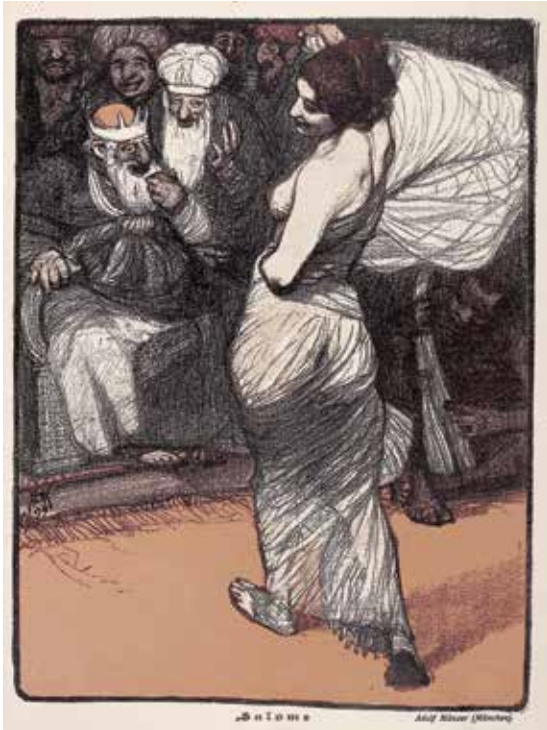
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> The Dreyfus Affair was a political and anti-Semitic scandal that shocked France and Europe. When reports of an army cover-up and Dreyfus's possible innocence were leaked to the press in 1896, this caricature was published in *Jugend*. Josef Witzel, *Auch eine Dreifuß-Affäre (Another Tripod/Dreyfus Affair)*, illustration in *Jugend*, 12 December 1896.









<< Salome dancing for King Herod was a popular theme among fin-de-siècle artists. This illustration however focuses both on the spectators and the dancer. Adolf Münzer, *Salome*, illustration in *Jugend*, 4 November 1899.



Since ancient times women were diagnosed with 'hysteria', and in the 19th century hypnosis was used as treatment. The theme is used as a pretext for an eroticised representation. During the 20th century, as psychiatry advanced in the West, anxiety and depression diagnoses began to replace hysteria diagnoses. Ferdinand Freiherr von Reznicek, *Hypnose*, illustration in *Jugend*, 5 December 1896.

The nymph-like type in fact goes back to that of the femme-fatale which was so popular in Pre-Raphaelitism, Symbolism and the Viennese Secession, especially with Gustav Klimt (1862–1918). In the Jugendstil the femme-fatale type occurs less often, but her presence is notable nonetheless. In *Jugend*, the woman taming a giant snake or monster does not convey any unrest: it is her serene control, connected with water and sometimes taking the shape of a Siren, which takes centre-stage. Some representations, on the other hand, such as a vignette by Bernhard Pankok (p. 57), do preserve the type's troubling nature. The illustration is indebted to the English artist Aubrey Beardsley (1872–1898, see Bink's contribution) for the black-and-white as well as for a terse yet capricious style, and of course to Millais's famous *Ophelia*. Although the numerous Salomes hark back to the femme-fatale type, they are above all a pretext for a graphical rephrasing of a theme from religious iconography taken up by the Symbolists. They also serve

an unsavoury political purpose by exaggerating the Semite traits of the men drooling over Salome. By contrast, another femme-fatale type is firmly anchored in modernity: a 'hysterical' woman being treated by a hypnotist. Hypnosis was quite the thing in bourgeois city circles at the time.

#### MODERN, UNNATURAL, AND DISREPUTABLE WOMEN

*Jugend*'s modern woman is a cyclist more than anything, shown on the cover as an echo of the emancipation that was starting in society. Wearing the rational dress (*Reformkleidung*) that signals emancipation, this young woman — practically all women in *Jugend* are young — keeps smiling, even when she falls off her bicycle. Admittedly she was ahead of her male companion in the background, but he keeps his balance, and there are two negative messages underlying this apparent praise of modern women. The first is conveyed by the scene's dynamics: it's dangerous for women to try to

> *Jugend*'s modern woman is a cyclist more than anything, shown on this ambiguous cover as a comment on the emancipation that was starting in society. Bruno Paul, cover of *Jugend*, 29 August 1896.







take the lead and overtake the men. The second message can be gleaned from the composition: the woman is spread out over the width of the picture and becomes a visual double for the title, *Jugend*. She is an allegory for the magazine, representing it in the flesh, and is of no consequence herself. *Jugend* has many such aesthetically accomplished images containing a similar message.

One of these pictures, an 1898 cover, deserves a closer look. In the middle of a busy public space a highly fashionable young woman is looking at an advertising column or *Litfaßsäule*. We see her in profile as she gazes at a poster for *Jugend* featuring a woman who is her mirror image and whose body is crossed by a band inscribed 'Jugend': the *mise en abyme* (copying an image within itself) that the magazine's artists loved so much. In the background we see a well-dressed man to the right of her, just like there is in the poster. The woman's extravagant hat cuts the title band in two. Like many others, the woman acquires an allegorical

dimension. Contemporary readers will have recognised the reference to a famous painting by Édouard Manet, *Un bar aux Folies Bergère* (1881–82), which shows an exchange between a waitress and a client in a Paris variety bar that was a well-known meeting place. The woman's outfit, her hat in particular, certainly are too ostentatious for a 'respectable woman'. So the illustration alludes to the world of prostitution; the fact that it is on the cover, associated with the title, and the lightness of the presentation all suggest a favourable view of commercial sex. This is confirmed by a series of covers playing with the iconographical similarities between the prostitute and the widow, although the former can be recognised by her all too elegant hat, uncovered shoulders, and painted lips.

Caricature is even more savage against women, e.g. in Julius Diez's (1870–1957) *Die gelehrte Frau (frei nach Holbeins Erasmus)* (*The Learned Woman (adapted from Holbein's Erasmus)*). Referring to Molière's *Les Femmes savantes* (*The Learned Women*, 1672), Diez builds on the

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<< A highly fashionable young woman she gazes at a poster for *Jugend* featuring a woman who is her mirror image. The illustration alludes to the world of prostitution. Oskar Graf, cover of *Jugend*, 3 December 1898.

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^ Édouard Manet, *Un bar aux Folies Bergère*, 1882. Oil on canvas, 96 x 130 cm. Courtauld Institute of Art, London.



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One of a series of covers playing with the visual similarities between widows and prostitutes. This woman's all too elegant hat, uncovered shoulders, and painted lips suggests that she is 'in the business'. Artur Halmi, cover of *Jugend*, 29 April 1899.



famous portrait of Erasmus that Hans Holbein the Younger painted in 1523. The portrait is surrounded by motifs and little scenes mingling references to Antiquity, the Middle Ages, and modern times. They constitute a narrative structure in which every motif and scene has its counterpart in a game of visual symmetry. In the upper frieze, a female teacher is addressing her pupils in a scene modelled on those in medieval manuscripts depicting a class in the liberal arts or theology. The frieze at the bottom corresponds to it: the same teacher has cooked so badly that Death itself flees before her. Between the pillars flanking the portrait, decorated with little devils, there runs a clothesline and a broom is propped against the right one. Top left, a baby is pulling a rope while Pan, god of nature, pulls at the other end of a cradle holding Eros, god of love, his genitals exposed as the cradle is almost overturned. This scene is mirrored at the bottom of the picture, where a female and a male satyr are in a fistfight. These narrative motifs revolve around three subjects: learning, femininity, and the home. The visual programme leaves no doubt about the message that woman's learning is unnatural and a menace to femininity, the home, and harmony between the sexes. The conclusion is crystal clear: learning must be the domain of men. The numerous pictures of reading women engrossed in a novel or a letter—or in this case, the contemplation of their own image—do not contradict this.

#### CONCLUSION

At the turn of the twentieth century the image of women in *Jugend* springs from three archetypes that haunted the nineteenth century: the Madonna, the muse, and the seductress. The Madonna type, associated with the home, enters into a competition with the femme-fatale, proving the dominance of the domestic model in German society. Despite the publisher's feminist views, the emancipated woman dissolves into an allegory



associated with reactionary content. This allegory is most often linked to the concept of youth in which the Jugendstil is founded. A seductive but harmless creature, this woman is fresh, young, happy, and eventually void. If she strays from her traditional role by engaging in sports, work or intellectual pursuits, she risks her femininity. In fact this modern woman conveys the views of feminism's opponents. So this woman will not enjoy any real education nor have a profession, as these are stubbornly denied her by images that ignore these subjects, while the female proletariat is a social reality and real women are gaining access to the professions of lawyer, doctor and teacher, albeit still in merely symbolic numbers. Prostitution, a massive reality in the big cities, likewise hardly gets any attention—

something which distinguishes *Jugend* from other European periodicals, especially the French ones. Possibly the representation of commercial sex ran into censorship in Wilhelm II's Germany. In the end, *Jugend* stuck to representing the traditional female types, although they are often veiled by Jugendstil aesthetics. The main driving forces behind these pictures that were made for the section of German society that was supposedly the most enlightened, still were those of fantasy, domination, and idealisation.

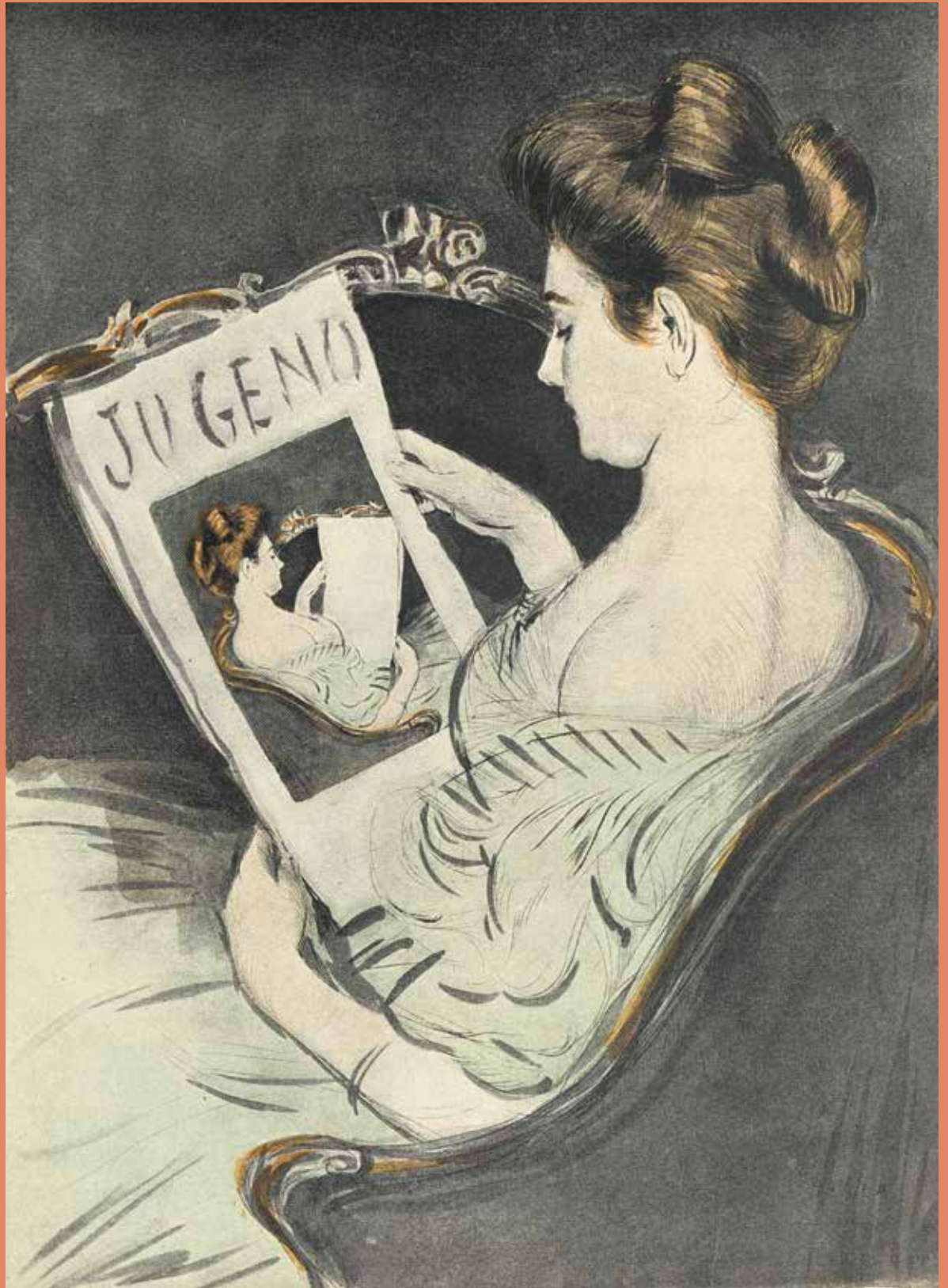
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<< This caricature leaves no doubt about the message that woman's learning is unnatural and a menace to femininity, the home, and harmony between the sexes. Julius Diez, *Die gelehrte Frau* (frei nach Holbeins Erasmus) (*The Learned Woman* (adapted from Holbein's Erasmus)), illustration in *Jugend*, 4 July 1896.

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Hans Holbein the Younger, *Portrait of Desiderius Erasmus Writing*, 1523. Oil on panel, 43 x 33 cm. Musée du Louvre, Paris.





Women could be engrossed in novels, magazines, or their own portrait, but in the *Jugend* universe learning must be the domain of men. Paul Helleu, cover of *Jugend*, 21 November 1896.

ULLA JANSZ

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# THE FEMINISM

## of Wilhelmina Drucker and the Fight for the Vote

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In the Netherlands in 1890 women's suffrage was more or less unthinkable, despite the fact that in the American state of Wyoming women had been enfranchised over two decades earlier. Dutch women had, however, gained ground in education and career options since 1860. There were female physicians, reporters, and artists—to give some examples of professions that women had now gained access to. Women's right to vote, though, had been precluded by a change to the constitution as recently as 1887. And the possibility that women could be members of parliament or even of a city council had never been discussed in earnest.

HEERENVEEN, 1890

Until a Sunday in August 1890 on a field outside the northern town of Heerenveen, where a big national event was organised by the proponents of 'universal suffrage'. This phrase usually meant that the vote should be exten-

ded to the 75 per cent of adult males who did not have it yet, while no mention was made of women. At this occasion, however, the organisers had not only invited nine male speakers, but a female one as well: Wilhelmina Drucker (1847–1925), a former seamstress who moved in socialist circles. She had by then come to the conclusion that women had to operate independently from any political movement to fight for their own rights, and it was for this purpose that she and a few kindred spirits founded the *Vrije Vrouwenvereniging* (Free Women's Association) in Amsterdam in 1889. She had quickly become a valued speaker, but that day in Friesland in August was the first time she spoke of women's suffrage. The right to vote was not even on the FWA programme, which did include demands such as admission to any type of education and public office, and equal rights under family law.

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The Women's Social and Political Union (WSPU) was a militant British women's organisation that campaigned for women's suffrage from 1903 to 1917. The members, also known as suffragettes, were known for direct action and civil disobedience: they harassed politicians, held demonstrations and marches, broke the law in order to be arrested, and vandalised specific targets. In prison a number of suffragettes went into hunger strike; the authorities responded with forcible feeding. Hilda Dallas, poster for the WSPU weekly *Votes for Women*, 1909. Lithograph, 75 x 49.8 cm. Universal History Archive.



# VOTES FOR WOMEN

1<sup>D</sup>



WANTED

EVERYWHERE!

No matter how new she was to the subject as a speaker, that day Drucker immediately made firm demands that were in line with her radical criticism of society. Women must be enfranchised, starting with those who made a living for themselves or were qualified to teach. Moreover—and this demand had been unheard of so far—they must be eligible as representatives, because women should be able to vote for a woman. After all, history had taught that it is not self-evident for men to promote women's interests as well: they had always put them down as silly, weak, sensitive, and fragile. Men had also told women that their only job in life was to marry and have children, and that taking an interest in politics and society was 'unwomanly'. In Drucker's view it boiled down to women being regarded as slaves rather than full members of society.

If they were to achieve their due position in society and be independent of a possible husband, women had to be economically self-sufficient, Drucker stated. She therefore argued that all professions must be open to women. She also criticised legislation that under the pretext of protection limited women's working hours while men's were not limited, which harmed women's competitiveness on the labour market. This special 'protection' for working women had just been introduced at the behest of progressive liberals, but was basically supported by socialists such as Ferdinand Domela Nieuwenhuis (1846–1919). For men he demanded a maximum of eight working hours a day and a six-hour day for women, who in his view should have time to put the house in order before their husband came home. Drucker concluded that women's interests were not served even by progressive men—a view that did not endear her to suffrage activists who promised that all would be well once all men were enfranchised.



The Vereeniging voor Vrouwenkiesrecht (Women's Suffrage Association) was founded in Amsterdam in 1894 by women with varying religious and political backgrounds. After the enfranchisement of women in 1919, the name was changed into

Nederlandsche Vereeniging van Staatsburgeressen (Dutch Association of Female Citizens). Theo Molkenboer, poster for the Vereeniging voor Vrouwenkiesrecht, 1918, 73 x 109 cm. Atria Institute on Gender Equality and Women's History, Amsterdam.



BRUSSELS, 1891

In the months following the Heerenveen event, FWA members led by Drucker started a campaign to interpret the definition of 'universal suffrage' to always include women. The suffrage movement the women had to deal with—an initially rather loose group of socialists and radical democrats—precisely in this period was the scene of an increasingly vehement battle between various socialist and leftist-liberal factions, which would ultimately result in the formation of several political parties. It was the socialists who first attacked the feminists: following the German socialist Clara Zetkin (1857–1933), they called them 'ladies' who just wanted to safeguard the bourgeoisie's interests. It was no different at the international socialist congress held in Brussels in August 1891, where Drucker arrived as a delegate for the FWA. The Dutch socialists in attendance tried to bar her from the congress on the grounds that the FWA was a 'bourgeois' association. Drucker retorted that since

FWA members worked for a living they were anything but bourgeois ladies. People in the audience took her side, and she could stay.

This Dutch quarrel in front of an international audience resulted in participants from other countries taking an interest in the FWA. A number of them met in the margins of the congress and came up with a common motion that was signed by Drucker as well as the German delegates Emma Ihrer (1857–1911) and Ottilie Baader (1847–1925), the Austrian Luise Kautsky (1864–1944) and the Russian Anna Kuliscioff (1857–1925), a member of the Italian delegation. The motion called on the socialist parties of all countries to explicitly endorse equal rights for both sexes. The Belgian Emile Vandervelde (1866–1938) objected that women had a different calling from men, but to no avail: the resolution was passed by an overwhelming majority. The Dutch socialists' attempt to undermine the FWA and its feminist programme had backfired.

The Allgemeiner Deutscher Frauenverein (General German Women's Association) was founded in 1865 to promote women's civil rights. As in other countries, the German feminists met with vehement opposition. This picture reflects the common view: a parade of caricatured women, armed with real weapons as well as dusters and carpet-beaters, are sent home by a policeman. Anonymous postcard, c.1900, Berlin, 8 x 14 cm. Badisches Landesmuseum Karlsruhe, inv. no. 2001/1485.



Drucker during the congress week even had the opportunity to explain her views to a broader audience. In an overcrowded lecture hall at the Maison du Peuple (House of the People), home base of the Brussels socialists, she gave an overview of the dismal position of women in society and added a call to action. In fact Drucker's lecture prompted several Belgian feminists to carry out their existing plans. One of them was Emilie Claeys (1855–1943), who wanted to try to have the demand for women's suffrage adopted by the Belgian socialist party's campaign for universal male suffrage. She immediately invited Drucker to give a talk in Ghent, which was as successful as the one in Brussels. Over the following years, there were regular contacts between the Amsterdam-based FWA and the Belgian feminists: not just Claeys, but Marie Popelin (1846–1913) and Louis Frank (1864–1917) as well, who had been inspired by Drucker in Brussels to found the Ligue Belge du droit des femmes (Belgian League for Women's Rights). Popelin and Frank represented a moderate part of the movement that prioritised improving the position of women in civil law over political rights. Claeys' feminism on the other hand was a radical as Drucker's: she also opposed separate labour protection for women, for example. Unlike her Dutch ally, however, Claeys still called herself a socialist.

Drucker must have felt the closest connection with the members of the Women's Progressive Society (WPS), an international network founded in London in 1890. These radical feminists wanted to tie the women's suffrage endeavour in with reforming marriage law, fighting sex bias and promoting women's financial independence. Contacts between them and the FWA originated from Drucker's efforts at the Brussels socialists' congress. Looking back years later, she wrote that after that congress she had received letters from all over Europe, which had enabled the FWA to enter into relations with feminists from vari-



ous countries. It was the regular contact with the British feminists in particular that would turn out to be important for the course of the Dutch women's struggle for the vote.

AWAY FROM THE SOCIAL DEMOCRATS,  
1893

In the Dutch election year 1891 it seemed as if the FWA had aroused sympathy in the broader suffrage movement with the feminist view that 'universal suffrage' should include women's right to vote. An alliance with members of parliament was indispensable, for how else could women instigate a change in legislation while they were not allowed any influ-



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< Marianne Saxl-Deutsch (1885–1942) was an Austrian artist who was influenced by the Wiener Werkstätte. Her poster for women's suffrage graced the *Festschrift* for International Women's Day in 1913 and was distributed as a postcard in 1919, when Austrian women had just been enfranchised. Marianne Saxl-Deutsch was deported during World War II and was killed in a concentration camp because she was Jewish. Much of her work was lost during the war. The poster was used again by the women's movement in the 1970s. Marianne Saxl-Deutsch, postcard for women's suffrage, 1913, 9 x 12 cm. Österreichische Nationalbibliothek, Vienna..

ence on the composition of parliament? The disappointment came in 1892, when minister Johannes Tak van Poortvliet (1839–1904) presented an electoral bill that was to implement the amendment to the constitution passed in 1887. The latter had established that the members of parliament were elected by Dutchmen who 'have the marks of suitability and social prosperity that are to be determined by the electoral law.' Now the liberal Tak van Poortvliet had opted for such a generous interpretation of this clause that around 75 per cent of the grown men would be enfranchised. This was a significant increase compared to the existing situation—in which only about 25 per cent of the male population had the vote—and was therefore met with great enthusiasm by the universal (male) suffrage movement.

Wilhelmina Drucker did not share their enthusiasm: once the bill was passed, the difference between the number of enfranchised men (75%) and women (0%) would take on distressing proportions. She moreover feared

that the universal-suffrage movement would fade after this success, and then what MP would be willing to make an effort for women's suffrage? So she proposed collecting signatures for an appeal to give women the vote. She was probably inspired by news from Britain, where women's organisations had just started getting people to sign *An Appeal from Women of All Parties and All Classes*, a petition to the House of Commons for the enfranchisement of women. Drucker's proposal to try the same in the Netherlands was rejected by the leaders of the suffrage movement; she even was unjustly accused of opposing universal suffrage.

There was more evidence of reluctance at an Amsterdam demonstration in November 1892 that had been called to show solidarity with the Belgian struggle for universal voting rights. Drucker and her comrade in the suffrage battle, the teacher Dora Schook-Haver (1856–1912), proposed inserting the words 'for men and women' after 'universal right to vote'

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In 1906 the International Woman Suffrage Alliance (IWSA), the World League for Women's Suffrage, decided to have a badge made for all the affiliated societies. It had to be made of bronze rather than silver or gold, so that every woman could afford it and all would wear the same badge. The original brooch had no ornamental border, just the medallion with the figure of Justice and the motto 'Jus suffragii' ('the right to vote'). Design and execution: Johanne Pedersen-Dan, Copenhagen. Diameter 4 cm. Atria Institute on Gender Equality and Women's History, Amsterdam.



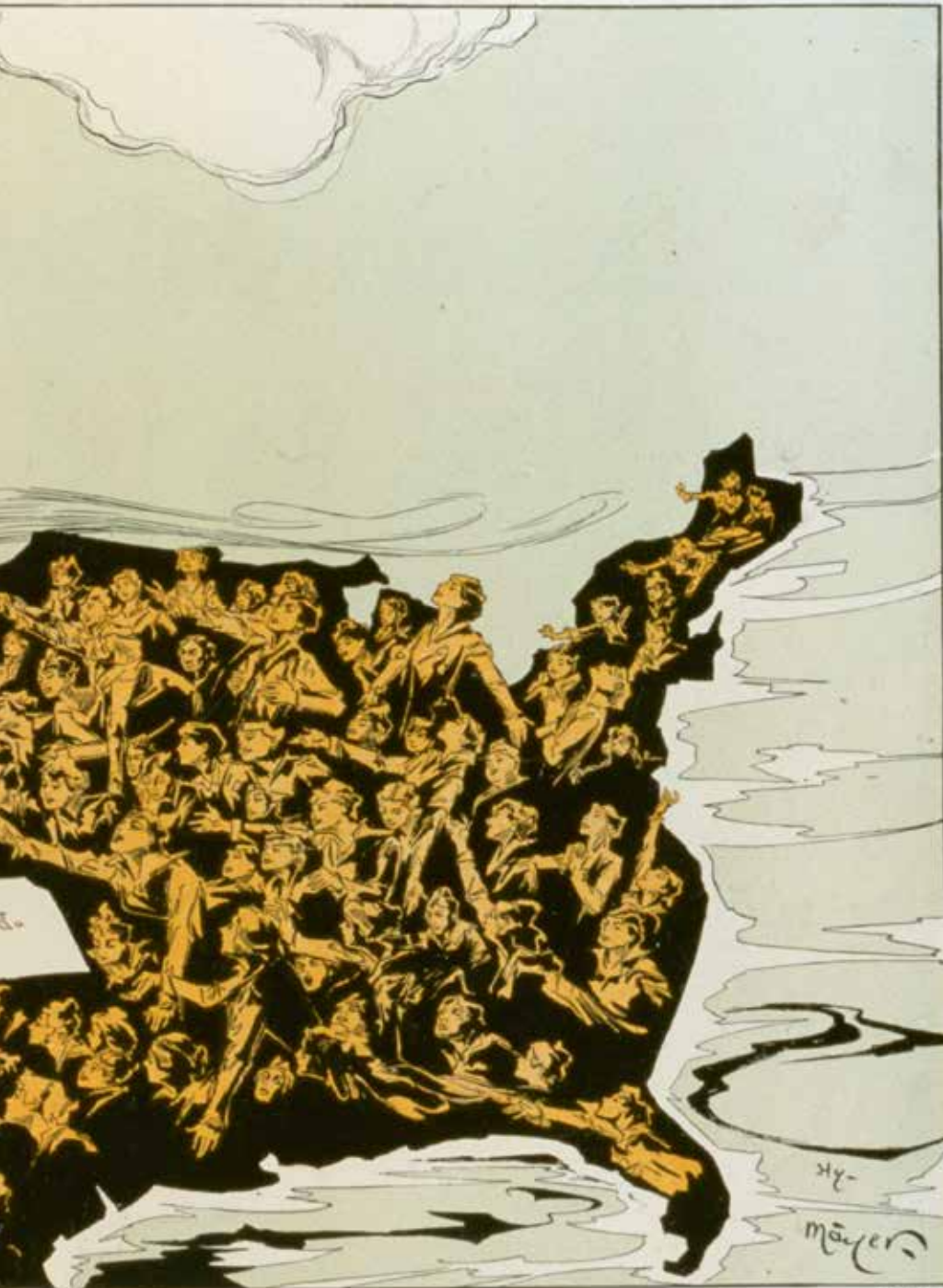


Look forward, women, always; utterly cast away  
 The memory of hate and struggle and bitterness;  
 Bonds may endure for a night, but freedom comes with the day,  
 And the free must remember nothing less.

Forget the strife; remember those who strove—  
 The first defeated women, gallant and few,  
 Who gave us hope, as a mother gives us love,  
 Forget them not, and this remember, too;

How at the later call to come forth and unite,  
 Women untaught, unremembered, alone and apart,  
 Rank upon rank came forth in unoppressed might,  
 Each one answering the call of her own wise heart.





BY HENRY MAYER

They came from toil and want, from leisure and ease,  
 Those who knew only life, and learned women of fame,  
 Girls and the mothers of girls, and the mothers of these,  
 No one knew whence or how, but they came, they came.

The faces of some were stern, and some were gay,  
 And some were pale with the terror of unreal dangers;  
 But their hearts knew this: that hereafter come what may,  
 Women to women would never again be strangers.

Alice Duer Miller

In the USA the fight for the vote had been won in eleven states by the end of 1914. This illustration for an influential poem by Alice Duer Miller (1874-1942) appeared in a special women's-suffrage issue of the magazine *Duck*. Henry Mayer (1868-1954), *The Awakening*, 1915. Library of Congress, Washington DC.

in the declaration of support. Their proposal met with fierce opposition from the so-called parliamentary socialists, who had by then become the leaders of the Dutch suffrage movement. They were breaking away from the more revolutionary-minded followers of Domela Nieuwenhuis and would found the Social-Democrat Labour Party of the Netherlands (SDAP) in 1894. They strongly opposed simultaneous universal enfranchisement of men and women: first all men should have the vote, then women could be allowed to receive it from the men's hands.

As Drucker and Schook-Haver had no faith in that particular scenario, they thought it was time for the Netherlands to follow Great Britain's example. From the 1860s the UK had known organisations that had women's suffrage as their sole objective. In early May 1893, a circular was distributed that proposed to found a similar association in the Netherlands to unite all proponents of women's suffrage, men as well as women, regardless of their political affiliations, on that one issue. The signatories—seven FWA members, Drucker and Schook-Haver among them—assured that it was not their intention to lead the new society themselves. They no doubt included this reassurance in order to prevent that this initiative would share the fate of the FWA, which liberal women had framed as a socialist organisation as soon as it was founded. In short, Drucker and her allies had to parry attacks from two sides: socialists who called the FWA bourgeois, and others who suspected it of socialism.

**THE WOMEN'S SUFFRAGE ASSOCIATION AND DRUCKER'S RADICAL FEMINISM**  
The Women's Suffrage Association (Vereeniging voor Vrouwenkiesrecht) was founded on 5 February 1894 under the presidency of Annette Versluys-Poelman (1853–1914), a publisher without any political experience—meaning that she was perfect for the job. She was to guide the WSA through its difficult





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From 9 July to 21 September 1898 the National Exhibition of Women's Labour was held in The Hague, with a continuous programme of lectures, song, dance, and theatre. Products made by women were on display and the work situation of women was addressed. Jan Toorop, poster for lottery tickets at the National Exhibition of Women's Labour, 1898. Lithograph, 116 × 66,5 cm. Rijksmuseum Amsterdam.

first decade, during which women's enfranchisement still was so controversial in the Netherlands that the association had difficulties finding board members at first. The dominant view that politics was a male territory did not help either: until the turn of the century, there was no Dutch political party in which women were active—apart from the SDAP, but it staunchly followed the increasingly hostile stance that international social democracy was taking towards feminism.

The controversial nature of women's suffrage also came to the fore when another organisation was founded in the same year, 1894: the Committee for the Improvement of the Societal and Legal Position of Woman in the Netherlands. It was initiated by four women who were experienced in charitable work and who distanced themselves from what they saw as the combative stance of the WSA. They did aim for legislation changes

that would improve women's social circumstances, such as better chances regarding education and jobs for women and a reform of marriage law, but they would have nothing to do with women's suffrage. Their alternative strategy was to find men who were politically active and were willing to be allies in the women's cause.

Once the WSA had been founded, Drucker did steer clear of the board. She followed the association's every step, however, as can be seen in *Evolutie* (*Evolution*), the magazine that she and Schook-Haver had started in 1893. Especially when women's enfranchisement had become less controversial after a decade or so, both in the Netherlands and internationally, she became a vigilant critic. Versluys-Poelman had been succeeded by Aletta Jacobs (1854–1929) as chairwoman of the WSA. Jacobs chaired the association during the years when membership numbers went through the roof,

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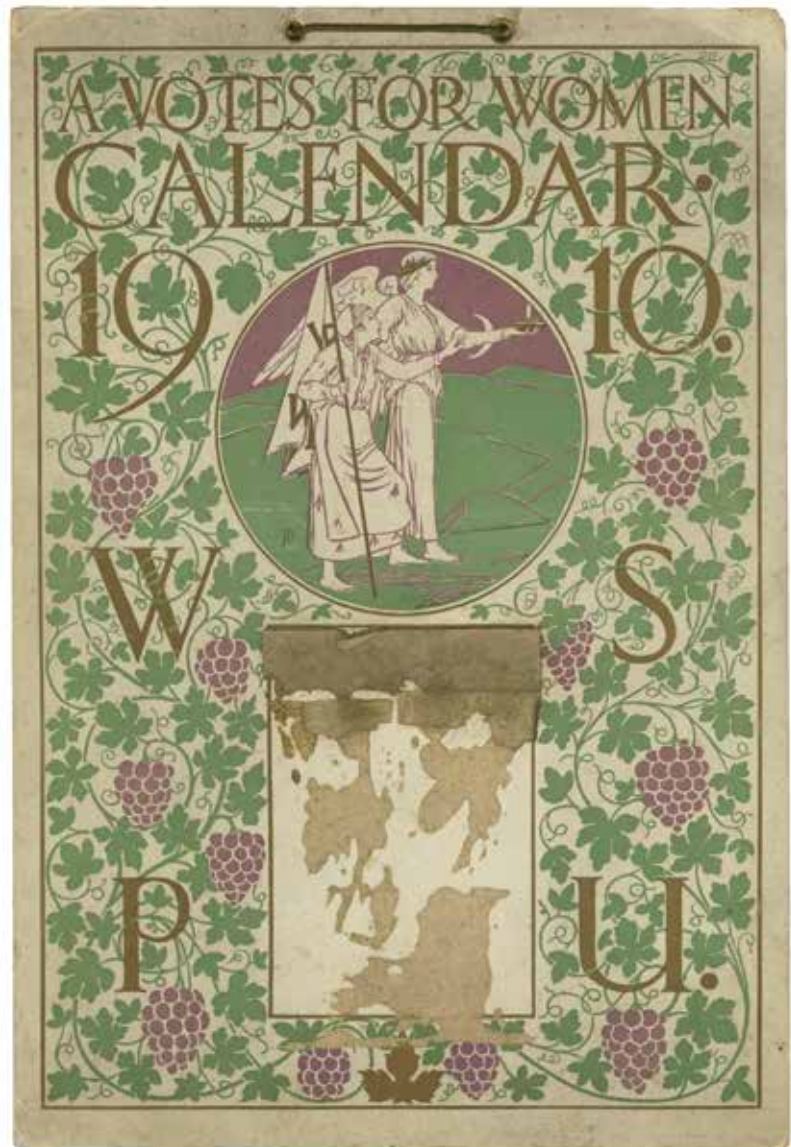
Sylvia Pankhurst (1882–1960), a daughter of WSPU founder Emmeline Pankhurst, knew early in life that she wanted to paint and draw for the cause. She went to the Manchester School of Art and the Royal College of Art in London. Her motif the Angel of Freedom was so popular that it appeared not only on banners and pamphlets but on crockery as well. Museum of London.



particularly after the second congress of the International Woman Suffrage Alliance (founded in 1904) was held in Amsterdam in 1908. She kept the WSA course close to that of the Liberal Democratic League, a progressive liberal party of which she was a member. Drucker was opposed to this, because in her view the association should be strictly neutral with regard to all political parties.

It is no surprise, then, that Drucker supported the militant branch of the English women's suffrage movement—a highly controversial position in the Netherlands. According to her it was quite understandable that the suffragettes had resorted to more violent tactics, since British women had been asking for the vote for almost half a century. Waiting patiently and contenting oneself with promises by some political party, as moderate feminists on both sides of the Channel advocated, clearly didn't work. It was every government's duty to prevent the use of illegal means to combat injustice. It said as much in the letter that the FWA sent to the British government in July 1913, requesting that it end the violence by giving the women what they so rightfully demanded. The association also lauded the heroism of the suffragettes, whom the government had left no other choice but to become militant.

The international network of radical feminists, the Women's Progressive Society, had long ceased to exist by then. The demand for women's enfranchisement as such had become acceptable in many countries, but had also become detached from the issues the WPS had connected with it in the early 1890s: fighting sex bias and promoting women's financial independence. In her contribution to an international feminist conference in Brussels in 1897, Drucker had established that women's economic rights were more fundamental to their emancipation than political rights. Regardless of the importance of the vote as a means to obtain other rights, she foresaw that



economic independence would be harder to achieve. She kept labouring, on a national as well as an international level, for access to paid work on the same conditions that applied to men—but the division of tasks she despised so much, with the man as the breadwinner and the woman as the financially dependent housewife, proved to be a persistent ideal. In the Netherlands all adult women were enfranchised in 1919; it was enshrined in the constitution in 1922. Thus Drucker, who died in 1925, lived to see her expectation confirmed:

Sylvia Pankhurst's design for the 1910 WSPU calendar also depicts an angel, who holds a candle as she guides a woman in prison clothes. The pattern of vine leaves and grapes betrays the influence of the Arts and Crafts movement. Sylvia Pankhurst, WSPU calendar *Votes for Women*, 1910, 28 x 19 cm. International Institute of Social History, Amsterdam.



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> This postcard to celebrate May Day (International Workers' Day) features Freedom standing next to a monument for August Bebel (1840–1913), a leading figure in the German social democratic movement. The glorious socialist future may be presented as a woman, but according to the socialists real women should only be enfranchised once all men had the vote. Anonymous postcard *Gruß von der Maifeier*, c.1905, 13.9 × 9 cm. Künstlerverlag Bruno Bürger und Ottilie, Leipzig. Private collection.



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The film *Suffragette* (2015) tells the story of the British suffragette movement led by Emmeline Pankhurst (1858–1928), the fight for women's rights and above all for the vote. In 1918 women over thirty who met certain requirements were given the vote; in 1928 it was extended to all women. The poster also shows Sylvia Pankhurst's Angel of Freedom.

chances on the job market were nowhere near equal then—quite the contrary—and even a century later, women's economic independence worldwide still is far off. Which proves how radical Wilhelmina Drucker's feminism was in her age, and still is today.







# FALSE-COLORED EYES

## The Iconography of the Femme Fatale

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Here she comes, you better watch your step  
She's going to break your heart in two,  
It's true  
It's not hard to realize  
Just look into her false-colored eyes  
She builds you up to just put you down,  
what a clown  
'Cause everybody knows  
(She's a femme fatale)  
The things she does to please  
(She's a femme fatale)  
She's just a little tease  
(She's a femme fatale)

The Velvet Underground, 'Femme fatale'  
(1967)

In art-nouveau and Symbolist paintings of the fin de siècle, women are depicted as the embodiment of contemporary feelings, values and ideals; as mythical examples from the past. With respect to their appearance, these women derived from the goddesses of the past, but only as a means of communica-

tion: the old was used as a modern reflection on a society in change. The femme fatale was a significant archetype here that Symbolism and the penchant for myth made popular.

No greater cultural historical distance is conceivable than that between the refined otherworldliness of fin-de-siècle art and literature and the raw, urban pop art of the 'house band' at Andy Warhol's Factory. Nevertheless 'high' culture becomes diluted and flows through time, and this is how the fin de siècle ended up on their classic first LP (yes, the one with Warhol's banana cover). The name Velvet Underground is a direct reference to an erotic cult book about the decadent sexual underground. The track 'Venus in Furs' links up to this thematically by referring explicitly to Leopold von Sacher Masoch's famous 1870 novel *Venus im Pelz* about a femme fatale.

The band dedicates a track of the same name to the femme fatale, and the wrangling among band members over its performance is, I believe, characteristic of the confusion surrounding the term. Guitarist Sterling Morri-

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One of the archetypes of the femme fatale is the mermaid, who can be either benign or malign. Mermaids occur in the folklore of many cultures around the world: not just in Europe, but also in the Middle East, Africa and Asia. Art-nouveau artists made frequent use of the mermaid theme in their work. Hans Christiansen (?), vase with mermaid, 1895. Earthenware, h. 27.5 cm. Badisches Landesmuseum Karlsruhe, inv. no. 65-96.

son said of the song: 'Femme Fatale'—she [Nico] always hated that. Nico, whose native language is minority French, would say: 'The name of this song is "Fahm Fatahl".' Lou and I would sing it our way. Nico hated that. I said: 'Nico, hey, it's my title, I'll pronounce it my way.'<sup>1</sup>

#### DECADENCE AND REALITY

Was Nico the expert because she was a femme fatale herself? Given her ice-queen appearance and penetrating gaze, one could perhaps think so, but she destroyed herself, rather than her countless admirers, through her 'decadent' lifestyle. Who ever was a genuine femme fatale?

In answering this question, it is important to realise that the idea of the femme fatale crystallised most clearly at the time of the so-called Decadent Movement, a somewhat forgotten (gay) cult movement that gained ground in Western European art and literature around 1900.

In *Decadence: The Strange Life of an Epithet* (1979), Richard Gilman notes that decadent experience is never, or only rarely, a personal experience: 'opium dens with suave, slinky hostesses', 'women in high heels, black stockings and garter belts', *The Blue Angel*, *Les Fleurs du mal*, 'Oscar Wilde and the green carnation', 'a Roman orgy', and so on. Who knows it from their own experience, who has undergone it? Precisely. No one.

The common denominator here is sexuality, or at least the fact that the images are 'open to erotic interpretation' and thus by definition fall largely within the realm of the imagination. They are also 'heavily literary': 'That is to say, almost none of the images and scenes derive from direct experiences of my own, but rather from creations in the realm of culture, that dimension of invented dramatized existence.'<sup>2</sup>

One reads about the femme fatale in nineteenth-century novels, sees her on paintings of the time, admires her insidious charms in the films noirs of the 1940s, hears her seductive

destructive qualities chronicled in pop songs, without realising that she has long adorned the bonnet of every Rolls-Royce (see p. 155). You believe you once swiped past her in a dating app or saw her cycling along the street like Baudelaire's passer-by ('A lightning flash... then night! Fleeting beauty')<sup>3</sup> but who really knows one? It's a legend: 'Like so many categories of the "abnormal", decadence makes itself known to us, at least in the beginning, in the form of a legend.'<sup>4</sup>

Salome, Judith and Jael, Cleopatra and Messalina, Keats' *Belle dame sans merci* and Swinburne's merciless sadistic woman, Wanda and Emmanuelle: they are said to have existed, once in legendary times. Maybe in ancient Rome the femme fatale was 'no longer a purely fictitious phenomenon—in word or image—but [...] there was a woman [...] who

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Nico during Andy Warhol's *Exploding Plastic Inevitable* event on the campus of the University of Michigan in Ann Arbor. She appeared with The Velvet Underground. Anonymous photo, c.1967.







Georges de Feure's real name was Georges van Sluijters. He dropped out of his course at the Rijksacademie voor Beeldende Kunsten (State Academy of Fine Art) in Amsterdam to start working as an artist in Paris, where he designed posters for the

Salon des Cent (see p. 40) and Loïe Fuller (see pp. 121 and 152) and exhibited at the 1900 World Exposition. Georges de Feure, *Femme fatale*, 1896. Colour lithograph, 50.5 × 32.5 cm. Galerie Stylo, Bennebroek (NL).

devised her own codes of behaviour outside the extremely intolerant character for her sex.' But in reality, the space for this would have been lacking and being became legend, was turned into literature: 'Gods and men could long do as they pleased; the higher in rank the easier it was. In a world like this, the real femme fatale could not evolve, but the imaginary certainly could [...].'<sup>5</sup>

To concentrate on art: Henk van Os has noted that, down the centuries, the femme fatale is everywhere and can turn up in any work of art whatsoever:

Anyone studying the iconography of femmes fatales in European art soon discovers that it does not refer solely to women of significance with mythological or biblical antecedents. They can turn up anywhere and at any time. It is up to artists such as Tissot to manipulate their presence in such a way that they become ineluctable and stick permanently in the memory. Sometimes it is only the title of a painting that betrays the secret meaning of the lady depicted.<sup>6</sup>

#### WHAT MAKES A FEMME FATALE?

But an element like a title which is not intrinsic to the image may be subject to change, may not be known to the viewer and assumes a certain cultural awareness and baggage, just as with the abovementioned concepts of decadence. Nevertheless, the viewer can be struck by something 'fatal' in the image of a woman. So, could this 'fatal' element perhaps be intrinsic to the image, and if so, what precisely is this iconography of the femme fatale?

Perhaps it is the eyes, the gaze, that make the femme fatale. But not just the gaze of the woman depicted, but rather an exchange between two gazes. So as not to needlessly complicate things, a completely unjustifiable, traditional, heterosexual perspective is assumed here. It is the gaze, the currently much-maligned male gaze, that sees a sexual



<< The front of this pendant designed by Lalique (see Akkerman's contribution) shows a nymph; the back is a small mirror. René Lalique, *Naiade pendant*, c.1919. Glass and silver, h. 9 cm. Dutch private collection.

< Water nymphs abound in Greek mythology; the Naiads, for example, lived in streams. Rivers, springs and stagnant waters each had their own nymphs. These elegant and playful goddesses could also be fatal: they pulled handsome young men like Hylas and Hermaphroditus underwater. Adolf Münzer, cover of *Jugend*, 28 August 1897. Allard Pierson, University of Amsterdam, inv. no. Z-3530.

threat between the (potential) femme fatale and her viewer and (potential) 'victim'. 'A goddess in every woman' is the credo of the Goddess Movement, which could be converted to 'a femme fatale in every woman.' Every woman is 'fatale' the moment she dumps you. The image of the femme fatale is that point transfixed in time when she is taken up briefly, in the imagination, in the long series of legendary and historical overpowering women. Your ex conceals her gaze, refuses to look at you, puts on her sunglasses over the eyes of her soul and for a brief moment becomes Salome, Judith, only to become Jane from next door the moment the fatal spell is broken by daylight reality.

It may be a platitude, because without good eyes, a good gaze or glance, no successful portrait is possible. And every sexually experienced or even semi-experienced or grown-up

person knows that sexuality and eros lie primarily in the eyes and the gaze. No femme fatale without the male gaze: 'The femme fatale is in the eye of the beholder,' and that starts with the creator of the femme-fatale image.

#### SYMBOLISM AND ART NOUVEAU

While the femme fatale is firmly rooted in the Decadent Movement, she escapes—perhaps unsurprisingly—every attempt to link her to a genuine current in art history. This is clear from her appearance in Tissot, a painter who is not usually associated with the Decadents. What is certainly true is that she turns up extremely frequently in art nouveau and Symbolism, movements in which the unreal, unfathomable, mysterious woman constitutes a central theme. Determining the border between the two movements is just as difficult.





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The Pre-Raphaelite painter John William Waterhouse (1849–1917) based his *Hylas and the Nymphs* on the story of Hylas, the lover of Heracles (Hercules) who was abducted by water nymphs. In it, the idealised bodies of these femmes fatales are at the centre against the backdrop of a nature that is both lush and threatening. It was temporarily removed in 2018 to stimulate discussion. John William Waterhouse, *Hylas and the Nymphs*, 1896. Oil on canvas, 98.2 × 163.3 cm. Manchester Art Gallery, Manchester.

Two artists to be seen in this exhibition are a good example of this: Carel de Nerée tot Babberich (1880–1909) and Georges de Feure (1868–1943). Both oeuvres could be termed either Symbolist or art nouveau. Whatever the name, women who could probably be categorised as femmes fatales are to be found everywhere in their work. There appears to be a sliding scale: the more commercial the work, the less ‘fatale’ the woman. A woman—those by Mucha or Chéret, for example—has to be sexy to sell the product, but she should not cross over the border into the ‘fatale’ that will confuse the viewer/buyer.

The seductive, dark women in *Femme fatale* or *La Princesse Ylsdi* (both 1896) by de Feure were not there to sell a product, by contrast to those on his posters. Nor did De Nerée’s *Extaze: na het offer* (*Ecstasy: After the Sacrifice*, 1900–’01) have to do so; De Nerée made his female figure inspired

by *La Princesse Ylsdi* as dark and ‘Symbolist’ as possible. His *Idealised Portrait* from 1904—which was influenced by Toulouse-Lautrec—on the other hand may rather be classified as art-nouveau, mainly because the female figure is definitely sexy and seductive, but not dark and ‘fatale’.

#### THE GAZE

That the eyes go to make the femme fatale is clear from numerous portraits by the Belgian painter Fernand Khnopff (1858–1921): one woman’s gaze is more dangerous, more threatening and darker than the next one’s. He even turned his sister Marguerite into a sexually threatening female figure by painting her in this way. Was it deliberate, or was it something stronger than the artist?

This can also be seen in the virtually forgotten German realist portraitist Franz von Len-



Table centrepiece showing a woman rising serenely from a whirlpool, as men all around her drown. Max Blondat, *Le Tourbillon (The Whirlpool)* sculpture, c.1902-1903, gilded tin, h. 42 cm. Cast by Siot-Decauville foundry, Paris. Het Ware Huis, Lage Mierde (NL).





Jan Toorop, frontispiece for Louis Couperus' *Fidessa*, 1900. A fairy tale with a happy ending about a nymph who falls in love with a man. Allard Pierson, University of Amsterdam, inv. no. KG 65-50.

bach (1836–1904), who gave his wife and daughter a look that made them dark, sexually threatening and 'fatale'. He too an unwilling victim, not of their sexuality but of the male gaze which—whether this is desirable now in 2020 or not—every heterosexual male artist is afflicted with, certainly at a time when the concept of gender did not yet exist and there was no attention yet for the decorative and aphrodisiac function of woman in art. Arguments for this can be found in Bram Dijkstra's *Idols of Perversity* (1986) and Ulrike Weinhold's *Bruiden des doods* (*Brides of Death*, 1989).

Of course it's all interpretation, and interpretation with a male gaze at that; and there are

dubious cases, too, which naturally are no less attractive for it. Toorop's famous frontispieces of Couperus' *Psyche* (1898) and *Fidessa* (1899), for example. Naked, pretty, seductive in a childlike way, yet not entirely, and not 'fatale'. Why not? If you ask me, because of their wide open eyes that engulf and reassure the viewer: they have nothing to hide.

The importance of the gaze in this connection is also revealed by Aubrey Beardsley's *One of the Spirits* (1893). A charming early minor work from the art-nouveau master, who gives his subject Medusa-like hair, but also a pronounced and easily readable frightening look, with the result that she does not turn 'fatale'.

The theme of 'fatal' eyes and bewitching gaze occurs remarkably frequently in fin-de-siècle painting and literature and in art-nouveau applied art. A good example may be found in Jean Lorrain's novel *Monsieur de Phocas* (1901), which 'superbly illustrates the social background to the Decadent Movement, along with all the elements that were repeated at the time with an almost mechanical indifference.'<sup>7</sup> Mr Phocas is searching for precious stones of a particular sea-green transparency as though possessed. He believes he has found them in one of Toorop's *De drie bruiden* (*The Three Brides*, 1893; see p. 20), as the painter Claudius Ethal (modelled on Toulouse-Lautrec and James Ensor) points out to him:

'I know which of the three brides will excite your desire. It is the infernal one, is it not, whose eyes haunt you?' And that is the one which haunts me now; my obsession with intense eyes had returned. [...] Oh, the haunting of those emerald eyes! [...] The bride of Hell, with her two serpents writhing about her temples to hold her veil in place, has the most attractive mask: the most profound eyes, the most vertiginous smile that one could ever see. If she existed, how would I love that woman! I feel that if that smile and those eyes were in my life they would be all the cure I need.'<sup>8</sup>



In Greek mythology, the Erinyes are goddesses of vengeance who pursue wrongdoers. They have been depicted since ancient times as frightening, usually old women. They had snakes for hair and blood dripped from their eyes. The Romans called them Furies. In the second act of Gluck's opera *Orfeo ed Euridice*, the mythical singer Orpheus encounters the Erinyes on his way to the underworld to retrieve his lover from death. These goddesses of vengeance (spirits) refuse to let him pass, but Orpheus is able to soften them with his singing. Aubrey Beardsley, *One of the Spirits (Act II)*, illustration for *Pall Mall Budget*, 16 March 1893. Pen and ink on paper, 15 × 11 cm. Allard Pierson, University of Amsterdam, TiN collection, inv. no. 000326.000.



Aubrey Beardsley, *The Toilet of Helen in Under the Hill and Other Essays in Prose and Verse*, 1904. Beardsley was also a writer; *Under the Hill* is the expurgated version of an unfinished erotic novel based on the legend of Tannhäuser, a man who has to choose between two loved ones. In the first version of the novel, Helen was still called Venus, just as in the legend, but Beardsley was free with his mythology—and after all, Helen of Troy was the ultimate femme fatale. Allard Pierson, University of Amsterdam, inv. no. KG 69-27.

‘If she existed’: even for a character as ‘decadent’ as Phocas, fulfilment of his aesthetic life’s dream lies in the non-real.

#### THE MAN’S REVENGE

The look in the eyes as Toorop represents it, and the transformation of a woman from reality into an artificial, literary femme fatale come together in Frederik van Eeden’s 1900 novel *Van de koele meren des doods* (translated into English as *The Deepes of Deliverance* or *Hedwig’s Journey*). At the start of the relationship between Gerard and his Hedwig, she is ‘the pure creature that he sought’ with ‘her noble features, her slender, tender form, her large, soft, pale grey eyes. There was pure innocence in the straight and open

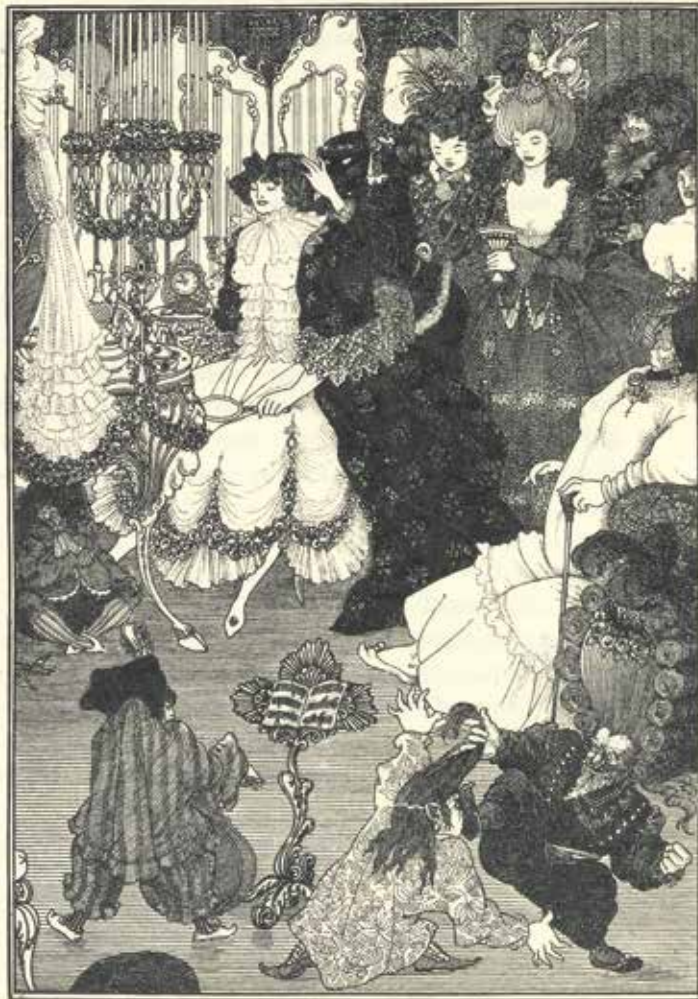
look that she gave him.’<sup>9</sup> A refined and harmless fin-de-siècle girl. But the roses wilt, he loses his hold over her, and he increasingly sees in her a cold, cruel woman.

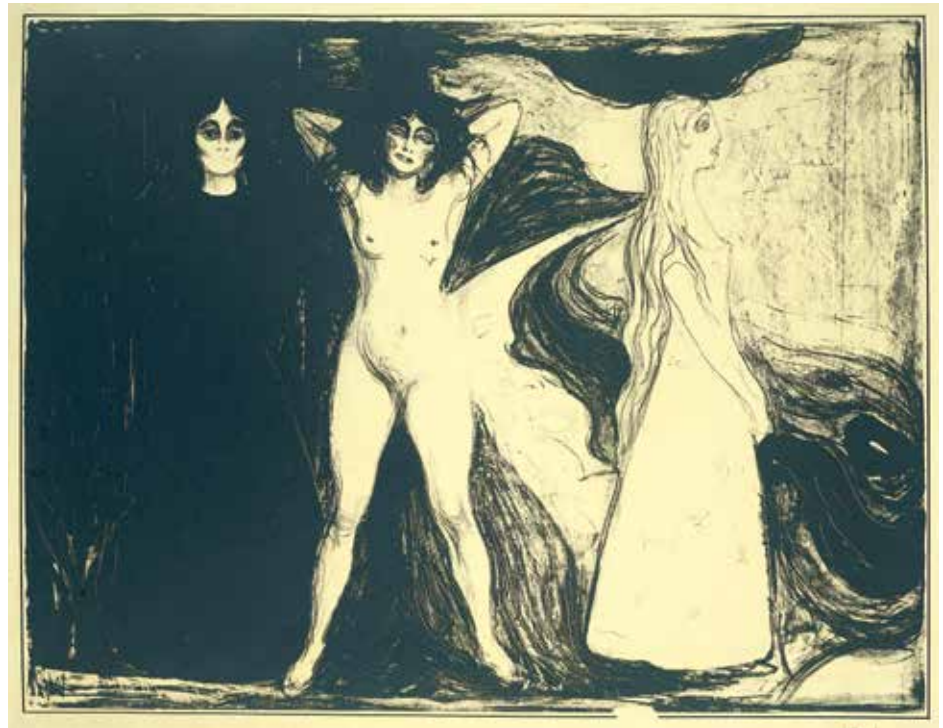
This idea manifests itself artistically in a ‘large, colourful chalk and pastel drawing’ that Gerard creates and calls *Sphinx* in imitation of Toorop’s famous work. He exhibits it as the public vengeance of a male gazer: ‘And this he gave to the people, to the world. Thus he denounced her. Here she hung, disgraced before the world.’<sup>10</sup> Her loveliness and softness have vanished, and Gerard uses the eyes to depict her supposed cruelty:

The Sphinx face emerged larger than life from the right of the drawing. It was indeed Hedwig’s profile, drawn very firmly and clearly, anxiously, as though a vision had been depicted by someone who feared he might forget it. It was Hedwig’s small straight nose, her thin and gracefully curved mouth, and her wide-open grey eyes beneath the somewhat surprised high eyebrows. But the eyes stared out cold and cruel, and a bright crimson drop of blood hung from the corner of the subtly curved mouth.<sup>11</sup>

In the year Van Eeden’s novel came out, Carel (or Karel) de Nerée—a great admirer of Van Eeden, incidentally—was working on his own Sphinx-inspired portraits. A good example of this artistic principle of transformation is the abovementioned drawing *Extaze: na het offer* from 1900–01. In her standard work on Dutch Symbolism,<sup>12</sup> Bettina Polak describes De Nerée’s oeuvre and this drawing in particular as a highlight.

This drawing not only depicts the protagonist in Couperus’ novel, but at the same time the artist’s intended: Claartje Rijnbende. They became acquainted in 1898, but the further their relations progressed, the more irritated De Nerée became with her and the more he





began to find her silly and irritating. This emerges from his many (unpublished) letters.<sup>13</sup>

Much like the Hedwig of fiction, Claartje was an innocent and conventional girl, more *femme fragile* than *femme fatale*: a ‘tender, quiet, weak-looking girl’ with ‘delicate limbs and especially beautiful large eyes.’<sup>14</sup> The large eyes with their innocent gaze look out from a naturalist pencil portrait from the period. But on several drawings where she sits for him, he constantly depicts her with her eyes lowered, looking away, disturbing or otherwise obscured.<sup>15</sup>

The gaze of the subject in *Na het offer* is all but unnatural, as the pupils have disappeared beneath the upper eyelids, almost like a dead body’s. Neither De Nerée nor the viewer of his drawing falls within her wide and innocent field of vision. Her gaze is directed at her own soul and innermost feelings, rather than those of another. The cutting-off of the gaze is symbolic for the final closing of the road to envisaged motherhood. This ‘rejection of motherhood’ is a central characteristic of the *femme*

*fatale*, ‘one of her most threatening qualities since by denying his immortality and his posterity it leads to the ultimate destruction of the male. *Femmes fatales* are typically villainous, or at least morally ambiguous, and always associated with a sense of mystification, and unease.’<sup>16</sup>

So is this the definitive iconographic determination tool for the *femme fatale*? I wouldn’t say that, because she is more complicated and more unfathomable than anything. But someone forewarned first looks more closely into her eyes. Listen to Nico: ‘It’s not hard to realize/ Just look into her false-colored eyes.’

<< Bats appeal to the imagination, and fictional bat-human hybrids go back to well before 20th-century American comic-book heroes. Léopold Gautrait (see p. 111), pendant; Paris, c.1900. Gold, enamel, cast, h. 3.5 cm. Badisches Landesmuseum Karlsruhe, inv. no. 66/101.



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< The sphinx, a mythological half-human, half-lion creature, was a popular theme for Symbolist artists. This work by Edvard Munch (1863–1944) is also known by the name *Sphinx*, which refers to the Greek myth of Oedipus. Oedipus has to solve the riddle that the sphinx has posed: what has four legs in the morning, two in the afternoon and three in the evening? The right answer was: 'A human being'. A somewhat gloating depiction of the three phases of a woman's life is often to be found in the art of around 1900, sometimes in triptych form. Munch here presents it in a single picture. Edvard Munch (1863–1944), *The Three Stages of Woman (Sphinx)*, c.1894. Lithograph, h. 50 × 65 cm. Rijksmuseum Amsterdam.



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Carel de Nerée did five drawings inspired by the decadent-mystical novel *Extaze* by Louis Couperus, whom he greatly admired. *Na het offer (After the Sacrifice)* is regarded as a highlight of Symbolism in the Netherlands. Carel de Nerée tot Babberich, *Extaze: na het offer*, 1900–1901. Indian ink with pen and brush, and purple watercolour on paper, 35.4 × 22.2 cm. Kunstmuseum, Den Haag (The Hague Art Museum).





# WOMEN'S CLOTHING

## Moving with the Times

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**W**hy did women submit so completely to squeezing themselves into uncomfortable clothes around 1900? Constraining corsets ensured that their bodies followed the lines that were the standard in art. While freedom of movement and health suffered as a result, the reasons for distorting the body go back a long way. Since time immemorial, imposing restrictions on movement in both men and women has been seen as enhancing status. Taking up a lot of room—with broad shoulders, wide sleeves, large head coverings or plus-fours, for example—underlined one's status in life. During the art-nouveau period, restrictive and voluminous clothing specifically accentuated the status of women, showing that they did not need to do any physical work.

### CONSPICUOUS LEISURE

As the turn of the century neared, the economist and sociologist Thorstein Veblen (1857-1929) wrote a book in 1899 that expressed criticism of the consumption patterns of the day. In *The Theory of the Leisure Class* he lashes out at those who aim to impress by excessive consumption and waste.

Clothing was an expression of the so-called money culture. A man's status could in part be read off from his wife's appearance. She represented him in this way, and in doing so emphasised his position. This meant that she had to watch and adhere meticulously to the seasonal fashions, always presenting herself in the latest outfits and accessories. Veblen called this 'conspicuous waste'. In addition, her clothing had to severely restrict her freedom of movement. According to Veblen: 'The corset is, in economic theory, substantially a mutilation, undergone for the purpose of lowering the subject's vitality and rendering her permanently and obviously unfit for work.' Her sole economic function was, in his view, to waste money and energy. Her way of dressing was thus also an expression of 'conspicuous leisure'. Uncomfortable shoes and huge hats that meant she could barely turn her head contributed to that aim.

So it is no surprise that ladies' fashions around 1900 focused completely on this need for waste and restricting freedom of movement. Apart from tight corsets and impractical accessories, this image of luxury was achieved through the use of richly adorned fabrics with

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Illustration from *Les Robes de Paul Poiret racontées par Paul Iribe*, 1908.

an abundance of decorations made of lace, ribbons, feathers and beads. The apparently natural shapes flowing over the body have complex drapes, delicate pleats, small trains and enormous gigot sleeves. A lady was unable to dress or undress herself: she needed help with that.

Paul Poiret (1879–1944) was one of the first fashion designers to start working against this kind of female image in around 1905. He abhorred restrictive clothing, pale colours and the scattered decorative effects placed apparently meaninglessly. Poiret's wide, deep-red, comfortable and multipurpose kimono coat *Révérénd* is decorated with judiciously positioned geometric motifs. He experimented with verve in his later models, finding inspiration in airy, exotic basic models with colourful contrasts. He liberated women from the S-bend corset, replacing it with an upright model that distorted the body less. In any event, his divergent approach to body and clothing was highly significant to the evolution of fashions in the first two decades of the twentieth century.

#### THE REFORM MOVEMENT

There had also long been criticism from the medical profession as well of corsets and clothing that distorted the body and restricted movement. Doctors pointed regularly to the dangers of crushing the ribs and constricting the internal organs, as this resulted in women suffering breathing problems and even fainting.

From as early as 1878, the German doctor Gustav Jaeger (1832–1917) put forward the idea that the skin has to breathe. In his view, the 'Jaeger underwear' he had developed promoted health and hygiene. His products made of undyed animal fibres, such as wool, gained worldwide renown.

Reform societies arose in various European countries to advocate for improvement in women's clothing. Britain led the way with the Rational-Dress Movement founded in 1881. Germany followed in 1896, the Netherlands in 1899 and Austria in 1902. The reform societies



aimed for healthy, practical and at the same time aesthetically pleasing clothing. The body's natural shape should not be subjected to force resulting from constraining corsets. Clothing made of heavy, non-breathing fabrics should be avoided, as should wearing a dirt-gathering and unhygienic train. This liberation of the woman's body was intended to lead automatically to her liberation in spirit. She needed to realise that she was a being of independent thought and to act accordingly. The reform movements saw

Ladies' fashions of around 1900 seriously restricted freedom of movement. This drawing in the English magazine *The Theatre* in 1903 reveals how corsets forced the body into an S-bend. The size of the hats also ensured that well-off women could move only with care.



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The clothes, rather than the woman wearing them, take centre-stage in this painting. The puff sleeves, wasp waist and wide hat were characteristic of the ladies' fashions of the day. Amero Cagnoni (1855-1923), *Painter's Studio with Young Woman Wearing a Hat*, 1885-1895. Oil on wood panel, 40 x 24 cm. Pinacoteca dell'Accademia Carrara, Bergamo.





the blind pursuit of fashion as a lack of independent thinking. These ideas coincided in part with the views of the feminist movements that were emerging vigorously at the time.

#### THE NEW CLOTHING

In the first instance, supporters of the reform movements recommended highly simplified dresses without a corset. The loose garments falling in folds inspired by the draped robes of ancient Greece moreover embodied a new ideal. This clothing was far removed from the S-bend silhouettes that were prevalent at the time. But not every feminist automatically wore reform garments. Many feminists were nervous of being laughed at, of negative reactions and of acquiring the label 'eccentric'—and some of them drew their clothes in even tighter. The simple skirt and blouse they often opted for was rejected by the reform movement as unaesthetic.

The English department store Liberty promoted spacious 'aesthetic' clothes based on the ideas of the Pre-Raphaelites and the Arts and Crafts movement led by William Morris (1834–1896). Elsewhere, artists like the Belgian Henry Van de Velde (1863–1957) and the Germans Alfred Mohrbutter (1867–1916) and Peter Behrens (1868–1940) garnered praise with their so-called artistic clothing designs. In part, these artists followed the ideas of doctors and the reform movements, but what they were looking for primarily was the relationship between form and function. Van de Velde, for example, saw the shoulders literally as 'bearers' of the clothing, the yoke, and suspended the clothing and decoration from them. Mohrbutter believed that fabric and colour had to be adapted to both the wearer's personality and the occasion, and he opposed pointless buttons and bows. Behrens preferred to do away with ornament altogether. Austrian artists such as Josef Hoffmann (1870–1956), Koloman Moser (1868–1918) and Gustav Klimt (1862–1918) joined forces to set up the Wiener Werkstätte (Vienna Workshop)



in 1903. Their general principles of design linked up closely to those of reform clothing: functionality through the right proportions, the use of high-quality materials and the addition of 'meaningful decoration'.

#### WOMEN AND SPORT

Demand for simplified and practical types of clothing slowly increases, while comfortable elements from men's clothing creep into the woman's wardrobe. The shirt-blouse, jacket (suit), laced shoes, cardigan, waistcoat and ulti-

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Paul Poiret designed loose clothing with flowing lines, providing a counter to the ideal feminine silhouette prevalent at the time which literally forced women into a straitjacket. Illustration from *Les Robes de Paul Poiret racontées par Paul Iribe*, 1908.



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>> Societies for reform clothing organised lectures, participated in exhibitions and worked with designers to create new women's fashions that were not only attractive but also comfortable and healthy. These societies also published magazines for disseminating their message. Reinier de Vries, cover of the *Maandblad voor de Vereeniging tot Verbetering van Vrouwenkleding* (Monthly Magazine for the Society for the Improvement of Women's Clothing), 1904. Kunstmuseum (Art Museum), The Hague.

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> According to the reform movement, nutrition, clothing and interior design needed to correspond more to nature. They advocated a loose-fitting model of dress that could be worn without a constricting corset and was scarcely decorated. Four reform dresses, depicted in *De gracieuze, geïllustreerde Aglaja* (2 November 1903).

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mately trousers gradually gain ground. There is a rising need for exercise, resulting in the new phenomenon of sports clothing for women.

Over the course of the nineteenth century, playing sport comes to be regarded as a healthy and sociable pastime for the man. He was able to stand out from the rest and enhance his social status by wearing special sports clothes. The polo shirt, blazer, and pullover were seen as status-boosting, modern and dynamic, both off the sports field and on.

Women were expected to keep away from sporting activities. Any woman perspiring in front of spectators and clenching her teeth with effort was an unbearable sight. And the combative atmosphere that could arise when playing cricket or other ball games did not suit a lady at all. Even the medical world had serious objections to women playing sport. Enlargement of the heart, unaesthetically developed muscles and problems in childbearing threatened, according to finger-wagging physicians. These reservations did not apply to sports deriving from innocent pleasure or parlour games. Tennis, hockey, golf, gymnastics, horse riding, archery and skating gracefully were regarded as 'elegant' and thus suitable for a woman. Running and perspiring visibly were naturally undesirable here. So, hitting a tennis ball so that a lady could return it only by reaching above her head was unsporting.

At first, women's sports clothing scarcely differed from the restrictive fashions of the day. That meant that on the tennis court, ladies around 1900 wore dresses, hats and shoes that they could scarcely move in even in a tea shop.

#### SWAYING IN COUPLES

Skating women are often depicted on Dutch seventeenth-century winter landscapes. The ladies were supposed to sway elegantly on the skates and nothing more; participation in racing competitions was undesirable. Things were a bit more relaxed in country villages, where



there are examples of women skating fast. In the nineteenth century, fashion-conscious ladies preferred to glide over the ice in the skating outfits recommended by fashion magazines. These sports kits also barely differed from the elegant fashions prevalent at the time. This meant that fashionable skating

was also done in rigid corsets, tight jackets with high collars and a profusion of pleats, ruches and embellishments.

A roller-skating craze was reported in the Dutch papers of 1910. Roller-skaters swept past pedestrians on the smoothly paved streets of the cities. Photographs show men doing daring tricks dressed in sporty jackets with flat caps, whereas the women are wearing demure ankle-length skating costumes and the large hats then in fashion. Just as with the ice-skating, they move in pairs in the same elegant, subdued manner.

#### INDECENT AND UNHEALTHY: THE BICYCLE

The bicycle was originally a sports item for men. Cycles were a luxury product. But when more bicycles came onto the market around 1885, the question suddenly arose: may a woman also go cycling? The general answer was a resounding 'No'.

Cycling was indecent, unwomanly, and unhealthy. It was said to harm women's organs so severely that procreation was jeopardised, and young mothers would be unable to breast-feed. In 1898, a minister still lauded a young bride because she 'had not yet touched such a monstrosity as a bicycle.'

Women who paid little attention to these views had to be extremely self-confident, as they were looked at as 'miraculous creatures' or 'flying insects'. After a number of pre-eminent doctors finally reported that they had never 'seen an organic weakness or upset that could be traced back to cycling', this was taken as encouragement to women to start taking up this sort of exercise as well.

Of course, it wasn't that easy, because cycling women were roundly mocked and criticised. Ladies were advised by a co-combatant to pretend to be deaf to this. But, this woman believed, once the road started rising, she should rather walk alongside her bicycle after all, because her fresh complexion would otherwise 'become hot and perspiring'. And that was highly unaesthetic.



Ladies' cycling schools are established to teach women how to cycle. In Amsterdam's Parktuin in 1895, they first practice on wooden planking. Once they have acquired sufficient skill, they're allowed to zigzag between the trees and ride along narrow paths. 'In this way they can acquire cycling skills without being watched.' According to report, they were not permitted to ride outside the park until they had permission from the teacher; they could store their bicycles in a building, have a drink and change there—from the last decade of the nineteenth century, the general view was that a cycling

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A number of sports, among them graceful skating, were seen as 'elegant' and so suitable for a lady. Achille Beltrame, illustration in *La Domenica del Corriere*, 27 January 1907.





^ Women's tennis was on the programme for the first time at the second modern Olympics in 1900. This photograph of a participant in the Olympic Games in Paris shows how that must have looked. Cover of *La Vie au grand air*, 22 July 1900.

> In silhouette, the tennis kit barely differed from fashionable everyday dress. Leopoldo Metlicovitz, poster for the Mele department store in Naples, 1907, 295 x 206 cm. Private collection.



outfit was exclusively for cycling. Ladieswear for horse riding provided points of reference for these new cycling fashions.

#### REVOLUTIONARY CYCLING OUTFITS

At the end of the nineteenth century, doctors noted that women using a side-saddle for horse riding were developing a bent spine. Ladies needed to take their example from how a man sat a horse and rode a bicycle, they said. From around 1880, fashion magazines were printing illustrations showing straight trouser legs under the wide and extremely long skirts of women riding side-saddle. They were held in place with a tape running under the foot. Knee-length trousers hidden under the skirt combined with high stockings and boots also start making a cautious appearance. These skirt-and-trousers combinations turn into cycling outfits.

Bloomers, the trousers named for the American journalist and women's rights activist Amelia Bloomer (1818–1894), also provided a good model for women's cycling trousers. When the body-distorting and bulky fashion for crinolines emerged around 1850, Bloomer came out fighting for sensible and more practi-

cal women's clothes. As an alternative to the unnatural hooped skirts, she advocated a trouser design modelled on loose Turkish women's trousers caught in at the ankle. They were not a success at the time, but around forty years later women's magazines began to highlight the advantages of bloomers as comfortable cycling trousers. According to dedicated female cyclists, these trousers ensured 'perfect freedom and safety when getting on and off; the wind doesn't catch them and the clothing doesn't get tangled in the pedals, which results in many accidents'. In bloomers a woman could also ride a horse astride on a man's saddle and climb mountains.

Cycling outfits have to allow freedom of movement, without causing offence. A problematic combination. Many different cycling fashions emerged in Europe and America around 1890. Adverts show combinations of long skirts with bolero jackets, double-breasted jackets with lapels and two rows of buttons, blouses and cycling cloaks. Skirt-wearers experimented with weights in the seam or threaded a drawcord through them. But the most noteworthy are of course the pantaloons and the so-



called trouser skirts: a skirt with one or more vertical splits with buttons and a trouser shape under them. They come together in a single waistband. Inventive solutions led to special variations. The split skirt could for example be buttoned up at the front and the back on both sides using buttons sewn on at the top. On alighting from the bicycle, the cyclist unbuttons the ends and the skirt falls modestly over the trousers. Practical and comfortable. Someone let slip that she always had a skirt with her. As soon as she got off, she pulled it over her bloomers so that no one could see that she wasn't wearing a petticoat.

In the view of an 1894 American magazine, every female cyclist should wear a full suit of woollen undergarments. Underwear made of cotton or silk was unsuitable, as it became

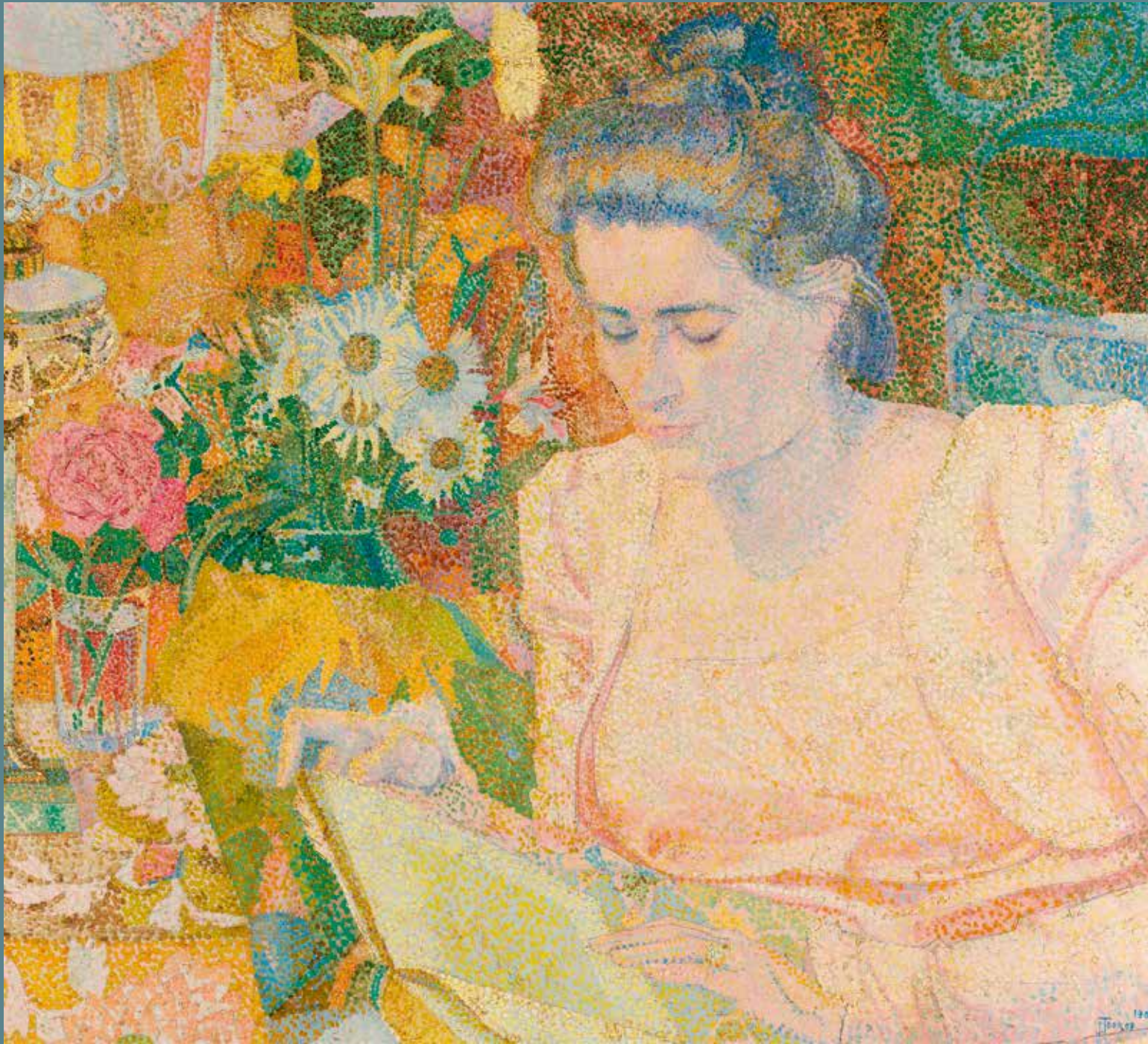
damp with perspiration. For greater comfort, she should leave the corset at home. Corset makers latched on to such advice to come up with special cycling corsets. They looked like standard corsets, but were recommended as essential for lady cyclists. Because then the lady cyclist would be spared a whole series of bodily ailments, including shortness of breath, headache, liver and kidney disease or anaemia; it would not damage the respiratory or digestive organs. With cycling fashions too, articles borrowed from menswear gradually found their way in. Her robust jacket with lapels was based on a menswear jacket and her blouse was similar to a man's shirt, complete with detachable collar. She wore a tie as well.

Her cycling shoes had to be low and wide, the long stockings black. Wearing garters was

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The weekly *Jugend*, illustrated and laid out in modern style, published satirical and critical articles on the social issues of the day as well. On the left, a cover from 1897 by Julie Wolfthorn, a member of the Berlin Secession: a drawing of a woman in a dress with corset, puff sleeves and wide hat that recalls the work of Henri de Toulouse-Lautrec. On the right a cover by Frans Dubeck from 1896: a woman in a reform dress enjoying nature.





In this painting, Toorop makes use of the modern, pointillist style to emphasise the emancipated and progressive spirit of the woman depicted. Jan

Toorop, portrait of Marie Jeanette de Lange in reform dress, 1900. Oil on canvas, 70.5 × 77.4 cm. Rijksmuseum Amsterdam.





discouraged, because they restricted free movement of the knee. The head should be covered with a cap or small hat, such as a beret or cap with a small peak, but 'a lightweight tourist felt hat' or straw hat was a popular accessory as well. In 1888, the pupils at the Antwerp ladies' cycling school were advised to wear a veil to ward off dust and insects in summer and to prevent the tip of the nose freezing in winter.

A cycling woman should preferably wear thin cotton gloves, as glacé or chamois leather was too warm in the summer, and silk gloves would slide off the handlebars. Jewellery was left at home.

In combination with the developments in fashion in the art-nouveau period a number of factors had a major impact on women's emancipation with respect to clothes. Rising aware-

ness of hygiene and medical aspects set in train by doctors helped women liberate themselves from over-restrictive corsets. Women's changing position also played a role, as well as the rising interest in sport.

Looking back, we realise that the bicycle was the vehicle of women's emancipation in Western European countries. Precisely by cycling, women not only emphasised their yearning for freedom and independence, but set themselves up as men's equals. It was more than half a century before cycling trousers were transformed into an item of clothing for everyday use. But, as the precursor of an item that has now become essential in women's wardrobes, cycling trousers may be regarded as a major pathbreaker to greater freedom.

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<< At the end of the 19th century, women started cycling as well. In order to be able to move more freely, they combined waisted jackets with wide dresses or even trousers. The pretty details on this jacket stand out: scalloped fabric, decorative stitching and buttons in art-nouveau style. Anonymous (Netherlands), short cycling jacket, 1898-1900. Wool (broadcloth) and mother of pearl, l. 60 cm. Rijksmuseum Amsterdam.

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Karl Bauer, cover of *Jugend*, 18 July 1896.





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The invention of the bicycle had major social consequences, also for individual freedom and women's emancipation. The bicycle allowed women the freedom to travel under their own power and so widened their options for participating in public life. Jean Béraud, *Le Chalet du cycle au bois de Boulogne*, Paris, c.1900. Oil on wood panel, 53.5 × 65 cm. Musée Carnavalet, Paris.





# JEWELLERY

## *Style Guirlande versus Art Nouveau*

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**D**uring the state visit by French President Raymond Poincaré to his Russian allies in the summer of 1914, Tsar Nicholas II held a banquet in the Empress Elizabeth Hall of the Winter Palace in Saint Petersburg. The French ambassador, Maurice Paléologue, wrote about it later in his memoirs:

The radiance of the uniforms, the magnificent toilettes, the glittering liveries, the lavish furnishings, in short the overall splendour and grandeur meant that this spectacle could not bear comparison with any other court in Europe. I will long remember the dazzling brilliance of the ladies' jewellery. A fantastic flood of diamonds, pearls, sapphires, emeralds, topazes, and beryls... as though everything were on fire. Tsarina Alexandra Feodorovna was breathtaking in her low-cut brocade evening dress and diamond diadem, while innumerable diamonds sparkled on her bosom at her body's every move.

The banquet was held on Monday 20 July. Eight days later, the First World War broke out, bringing to an end the Belle Époque, the 'beautiful epoch', the period in French and Belgian—and by extension European—history characterised by general prosperity, a high degree of social peace, and artistic and scientific development on a huge scale.

During the Belle Époque, fantastic jewels were crafted in two completely different styles: art nouveau, with René Jules Lalique (1860–1945) as the most important exponent, and style *guirlande*, introduced by Cartier in particular.

Rising up from nowhere apparently and lacking any similarity with previous styles, art nouveau soared to great heights, only to soon vanish again. The collector and dealer Michel Périnet (1930–2020), who was one of the first after the Second World War to sell art-nouveau jewellery from his gallery on the Rue Saint Honoré in Paris, said in a 2017 interview: 'The movement existed for only a short period, approximately fifteen years, from 1898 up to the start of the First World War. The most beautiful art-nouveau jewellery was created

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This piece of jewellery depicts a woman metamorphosing into an orchid. Philippe Wolfers, pendant in the shape of a fantasy orchid with necklace attached, signed with the monogram PW, 1902. Gold, enamel, *plique-à-jour*, pearl, diamond, ruby, carnelian, pendant dimensions: 6.7 × 5.7 cm. Private collection.



over an even briefer period: from around 1898 to 1906.' Most of the art-nouveau goldsmiths completely subordinated the materials to the design. The Belgian artist Fernand Khnopff (1858–1921) wrote in the special 'Modern Jewellery' winter edition of the British magazine *The Studio* in the winter of 1901–1902 that many jewellers were not at all happy with the new developments, because they feared that they would be left sitting on their large stocks of valuable gemstones. At least 300 jewellery and goldsmith ateliers were based in Paris around 1900, most of them engaged in manufacturing and selling classical gemstones.

That this fear was unjustified is shown by the fact that the Viennese art critic Fritz Minkus-Linz reached the conclusion in 1900 that the showcases of the major Paris jewellers were still stocked with valuable gemstones in conventional styles, which continued to be in demand from most of their customers. They were bought as an investment by those who believed that the new style could not last for long. The jeweller Pierre Cartier (1878–1964), for example, completely distanced himself from art nouveau when he told an English customer: 'We use very little material and a great deal of stones.'

He was attempting to make clear that he thought little of materials other than precious stones—exactly as Paléologue saw them worn during the Saint Petersburg banquet. Tsarina Alexandra Feodorovna did in fact own a walking stick with a gilded silver head in the shape of a woman turning into a dragonfly—a typical art-nouveau motif—but it was an exception in her collection. The head was made by René Lalique, who took the motif from a poem in *Les Fleurs du mal* by Charles Baudelaire (1821–1867). All the tsarina's other jewels were crafted in classical styles and came from traditional Russian jewellers, such as the Bolin and Fabergé companies, and Paris houses, including Cartier and Boucheron. A greater contrast between jewels made in the same period is scarcely conceivable and had never occurred previously in the history of jewellery.

A telling example from the time is the diadem that was made by a German jeweller in 1897—so more or less at the height of art nouveau—for the inauguration of Queen Wilhelmina of the Netherlands a year later. This piece made of gold and silver, set with centuries-old diamonds in the possession of the family, was executed entirely in a heavy Louis XVI style. A few years later, Cartier in Paris made a

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<< Diadem of silver, gold and diamonds, made by Schürmann & Co in Frankfurt in 1897 for the inauguration of Queen Wilhelmina in 1898. One of the gemstones from the House of Orange collection that went into it was the large pear-shaped diamond bought in 1690 by King-Stadholder William III and Queen Mary Stuart II and for that reason called 'the Stuart'.

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^ Queen Máxima of the Netherlands wearing Wilhelmina's diadem with the Stuart diamond during the state visit to the United Kingdom in 2018. This was the first time in forty years that the diadem was worn.





^ This bandeau diadem with tendril and leaf motifs and a large central diamond in cushion cut is typical of the *style guirlande* by Cartier. Queen Elisabeth of Belgium bought the diadem in 1912; it went on to become her trademark. Cartier, diadem, 1910. Platinum, diamonds. H. up to 5 cm.

>> Queen Elisabeth of Belgium (r. 1919–1934) with the Cartier diadem, photographed during the wedding of her son Leopold to Princess Astrid of Sweden in 1926.

The two diadems in *style guirlande* and this art-nouveau piece by Lalique, all three from the same period, exhibit at a glance the difference between the two styles. René Lalique, diadem in art-nouveau style, c.1903–1904. Gold, silver, pearls, diamonds and enamel, diameter 18.8 cm. Schmuckmuseum Pforzheim im Reuchlinhaus, Pforzheim.

diadem for Queen Elisabeth of Belgium. One noteworthy difference with the Dutch one is the lightness of this piece, owing to the use of platinum, with the result that much finer settings could be made—giving rise to the name *style guirlande*. Louis Cartier sent his designers out onto the streets to copy the details of eighteenth-century house façades. Motifs based on balcony railings can in fact be discerned in the Elisabeth diadem.

Virtually at the same time, René Lalique designed a diadem in art-nouveau style set with a winding row of pearls and leaf motifs made in *plique-à-jour*, which is currently in the collection of the Pforzheim Schmuckmuseum (jewellery museum). A greater contradiction in style at the same point in time is scarcely to be found in the history of jewellery.

#### STYLE GUIRLANDE

Cartier was to a large extent responsible for art nouveau's counterpart, which was in fact based on the neo-Louis XVI style. This style came into fashion in around 1855, thanks in part to Empress Eugénie of France. Her admiration for Queen Marie Antoinette led to a revival of the designs of the late eighteenth century. Jewellery with motifs such as flower garlands, garden



urns, bows and portrait medallions was crafted in gold and silver, set with diamonds and pearls. As the metals used are relatively soft, fairly heavy pieces were the result. By using platinum, Cartier was at the century's end able to produce much finer settings which led to pieces of almost lace-like appearance, with the stones more evident than the metal. The names given to this style in England were 'garland style' and 'lace-work', in Belgium *bijoux dentelles* or *bijoux Louis XVI*.

America's nouveaux riches, created partly by industrialisation, felt drawn to jewellery of






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René Lalique, walking-stick of Tsarina Alexandra Feodorovna (r. 1894–1917) with a gilded silver head in the shape of a woman turning into a dragonfly. Paris, c.1900. Bamboo, gold, silver, steel and enamel, l. 92 cm. Hermitage, Saint Petersburg.

uncrowned queens such as the Astor and Vanderbilt ladies always turned up fashionably late to provoke the envy of the others with their diamond diadems, necklaces and brooches.

There was a comparable situation in Europe for the rich upper crust, made up of royalty and the attendant aristocracy, along with ladies in a position one way or another to buy or be given precious gemstones. Among them were artistes and so-called *cocottes* or *grandes horizontales*, like Caroline Otero and Liane de Pougy. Otero is to be seen in a photograph wearing an early necklace by Lalique, still entirely in the classical style, set with precious stones.

There is good reason, then, why a number of great jewellers, some of which continue to exist, were established at this time: Cartier in 1847, Boucheron in 1858, Chaumet from 1885, Van Cleef & Arpels in 1896, and Tiffany from 1878.

All of these classical jewellers moreover furnished their premises in a classical style that suited the collections on display. At Cartier,

this kind. The wealth of the American elite grew apace. While American society ladies were unable to sample life at court, the thirty-five private boxes at the New York Metropolitan Opera House (where the music was of much less importance than the fashions and jewellery on show) that were grouped in a semicircle around the hall made for an outstanding replacement. These boxes were dubbed the Diamond Horseshoe, where




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<< Léopold Gautrait (design) and Léon Gariod (manufacture), brooch in *style guirlande*, Paris, c.1900. Gold, diamonds, enamel and *plique-à-jour*, 4.5 x 5 cm. Private collection. Gautrait also worked in art-nouveau style: compare the pendant on p. 111.




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Caroline 'La Belle' Otero (1868–1965), photographed here in Paris by Charles Reutlinger, was a Spanish-born dancer, a singer, courtesan, and mistress to numerous dignitaries and artists. Her appearances as exotic dancer—often stigmatised as scandalous—made her one of the most talked-about and sought-after artistes of her time. In this photograph, she is wearing an early necklace by Lalique in the classical style.



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The use of metal decorations with plant motifs in art-nouveau architecture was soon adopted in lamps, cutlery, and other applied artwork. Philippe Wolfers, vase with stylised ornaments borrowed from nature, c.1895. Silver, h. 24.2 cm. Rijksmuseum Amsterdam.

which set up on the chic Rue de la Paix in 1899, the salesrooms were furnished completely in neo-Louis XVI style. And when Amsterdam jeweller Bonebakker decided to renovate his business at the beginning of the last century, Carl Bonebakker wrote: 'Our new building must continue to have the cachet of stylish distinction. This will be best achieved by keeping it entirely in a particular style, e.g. Empire.'

Despite this 'stylish distinction', jewellers of this kind also on occasion sold art-nouveau pieces and articles of use. In particular, Bonebakker sold silverware made by the Wolfers company in Brussels. A vase in the art-nouveau style, bearing the masonic master's mark of Wolfers frères (three five-point stars in a triangle) as well as the Bonebakker shop brand, was sold by auction through the art trade to Amsterdam's Rijksmuseum a few years ago. And a Wolfers pendant in the shape of a dying swan—identical copies of which are kept by museums in Amsterdam, Pforzheim, Darmstadt, and Brussels—was sold around 1900 by The Hague jewellers 't Hart, which specialised primarily in classical pieces (see p.112).

#### THE STYLE FOR THE AVANT-GARDE

For artistic renewal, a relatively small and somewhat avant-gardist group of interested patrons relied on a visit to the ateliers and shops of the relevant artists. René Lalique had his business on the second floor of a building on Rue Thérèse, and Georges Fouquet in his premises designed by Alphonse Mucha on Rue Royale. Sarah Bernhardt (1844–1923), the Armenian oil magnate and collector Calouste Gulbenkian (1869–1955), and the painter Georges Clairin (1843–1919) gathered there to place their orders and to meet each other and other artists and avant-gardists. Bernhardt had her portrait painted by Clairin, who introduced Lalique to her. Alphonse Mucha (1860–1939), who designed posters for the actor for years, brought her into contact with Fouquet. And it was probably Bernhardt who introduced Gulbenkian to La-



lique. Following Lalique's death, Gulbenkian wrote to Lalique's daughter: 'My admiration for his unique work has only increased over the fifty years that our friendship lasted [...] I am proud to possess, as far as I know, the largest number of works by Lalique.' The collector acquired these eighty pieces of jewellery, glass objects, drawings and objets d'art directly from the artist between 1899 and 1927. Right up to today they form one of the most important and most representative collections of his work in the world.

Sarah Bernhardt, the 'divine Sarah', as she was known, was a walking advert for the art-nouveau artists. She wore their pieces both in private and on the stage. In the play *La Princesse lointaine*, specially written for her by Edmond



<< Henriette Rosine Bernard (1844-1923), better known as Sarah Bernhardt, in *La Princesse lointaine* by Edmond Rostand. Her head-dress, with colourful precious stones, was designed by René Lalique in around 1895; the metal lilies are set with imitation pearls. Photo Charles Reutlinger, Paris.

This poster from 1896 by Alphonse Mucha, dedicated to the actor by her friends and admirers, shows Sarah Bernhardt wearing real flowers in her Lalique diadem. Lithograph, 75.5 × 55.2 cm. Musée des Arts Décoratifs, Paris.

Rostand (1868–1918), she wore a René Lalique diadem with metal lilies set with imitation pearls. In the last act, she switched these lilies for real flowers, which she continued to carry up to the end of the play. It was this scene that Alphonse Mucha used for his poster for the play, and this poster in its turn was used to design an iconic brooch that was originally part of the Citroen collection in Amsterdam and that is currently in the Hessisches Landesmuseum (Hesse State Museum) in Darmstadt.

Another Bernhardt icon is the snake bracelet set with opals and enamel which the actor wore when playing Medea in the tragedy of that name by Catulle Mendès (p. 100). This piece, also made to a design by Mucha, was crafted by Georges Fouquet, who frequently waited at the artists' exit at the theatre in the hope of collecting his money. Bernhardt finally sold the bracelet in order to provide her son

Maurice, a compulsive gambler, with money. The piece ultimately came into the collection of Michel Périnet, who offered it to Amsterdam's Rijksmuseum for 100,000 guilders in the 1960s—in vain. In 1986, he sold the bracelet to an anonymous bidder through Christie's in Geneva for 1,300,000 guilders.

Lalique gained his greatest triumph during the 1900 Paris Exposition (see p. 16): 'The least debatable victory is the work of Lalique,' one of the members of the jury wrote. The artist put an end to the 'material' mindset of the nineteenth century by proving that a piece of jewellery should be prized not only for the value of the material, but also for its beauty of form and craftsmanship, despite the use of less precious but ethically sound materials. He achieved unheard-of results through his use of horn, enamel, glass, ivory, and opal. His hobbies—painting watercolours and photography—formed a valuable addition. He mastered the

> Sarah Bernhardt brooch, c. 1900, designed from Alphonse Mucha's poster. The maker is unknown, probably American. Gold, diamonds, emerald, pearl and enamel, 8.4 × 3.6 cm. Hessisches Landesmuseum, Darmstadt, previously Citroen collection, Amsterdam.







plique-à-jour technique to perfection. This enamel technique, which was probably known to Etruscan goldsmiths, is described by Benvenuto Cellini (1500–1571) in his *Trattati dell'Oreficeria e della Scultura* (*Treatises on the Goldsmith's Art and Sculpture*). In 1857, this work was translated into French and the technique rediscovered by number of goldsmiths. Plique-à-jour would ultimately become one of the most important characteristics of art-nouveau jewellery.

With his floral symbolist designs, Lalique exerted a fascinating influence on a number of contemporaries, who imitated him in part, but also used him as a source of inspiration while maintaining their own character. An *École Lalique* and a Lalique genre arose, both in Paris and outside France.

The *École Lalique* included goldsmiths who were strongly influenced by the master and even copied him on occasion, such as René Foy and Paul Liénard. Léopold Gautrait (1865–1937), whose designs were executed by Léon Garid



<< Georges Fouquet after a design by Alphonse Mucha, Sarah Bernhardt's snake bracelet, 1898. She wore this piece while playing Medea in the tragedy of that name by Catulle Mendès (after the original by Euripides from 431 BC). In this tragedy, a woman takes vengeance on her unfaithful husband by killing their two children and his new love.

Alphonse Mucha, poster for the tragedy *Medea* in the Théâtre de la Renaissance in Paris, 1898. Lithograph, 206 x 76 cm. Mucha has successfully captured Sarah Bernhardt's imposing stage presence, with the Lalique snake bracelet making its contribution to Medea's aura of sorceress and exotic femme fatale. Granger Historical Picture Archive.



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Gautrait was one of the few goldsmiths who worked simultaneously in the art-nouveau style and in the *style guirlande*. Many copies of this pendant are known after a jeweller sold them as his 'calling card' at the 1900 Paris Exposition. Design: Léopold Gautrait, manufacture: Léon Gariod, pendant in the shape of a peacock, c.1900. Gold, diamonds, emerald, opals and *plique-à-jour*, 6.7 × 7 cm. Collections: Victoria and Albert Museum (London), Schmuckmuseum Pforzheim and private collection, among others.

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>> René Lalique, drawing of a jewel with peacock motif, 1897–1898. Pencil and pastel on BFK Rives paper, 28 × 22 cm.

and sold by the jeweller Henri Vever, should be mentioned in this regard. Gautrait's famous peacock pendant seems literally to have been copied from a Lalique design. Whereas Vever sold the series-produced Gautrait peacock during the 1900 Paris Exposition, Lalique had designed his version as early as 1897–98. In addition, Gautrait was one of the few goldsmiths who worked simultaneously in the art-nouveau style and the *style guirlande*.

Eugène Feuillâtre worked as an enameller for Lalique, but also supplied designs under his own name. Georges Fouquet, Lucien Gaillard and Henri Vever worked in the Lalique genre, as did the Austrian Gustav Fischmeister, who served his apprenticeship under Lalique and later worked in Vienna along with Lalique's colleague Rozet, in the style of his mentor and others. In Germany, the work of Wilhelm Lucas von Cranach revealed Lalique's influence. The Barcelona jeweller Masriéra worked in classical nineteenth-century styles and materials. Luis

Masriéra is said to have attended the 1900 Paris Exposition and been much impressed by the jewellery on display. Once back in Barcelona he closed his shop to reopen a year later with an entirely new collection in the art-nouveau style. His designs always reveal a somewhat baroque influence; they can be readily distinguished from those of his French colleagues and sometimes recall Mucha's designs.

Remarkably enough, it was primarily men who designed jewellery for women during the art-nouveau period. Nevertheless, a few female designers did make a name for themselves. Charlotte Isabella Newman (1836–1929) is regarded as the first significant jewellery designer in a world that at the time consisted almost exclusively of men. She was based on Savile Row in London and signed her jewellery with 'Mrs N.' She worked initially in various neo-styles, but ultimately also became involved in art nouveau, which was called Modern Style in Britain.





Elizabeth Bonté was active in Paris. Inspired by René Lalique's work, she specialised in jewellery made of horn, which she was able to colour in an ingenious way. On occasion she added pearls and precious stones to her designs, in which butterflies, dragonflies and other insects predominated. After all her fellow-jewellers had stopped making art-nouveau pieces, she continued working in the style up to the 1930s.

**BRUSSELS AS A CENTRE OF THE ARTS**  
 'Brussels was still a bustling city at the time,' Jacques Brel once sang. At the end of the nineteenth century, the Belgian capital was at the centre of the avant-garde and an inspirational artistic environment. Political, social and economic conditions turned Brussels into the centre of arts and culture in Western Europe around 1900. In a sense, Brussels played an even more significant role in art nouveau than did Paris. Architects such as Paul Hankar, Victor Horta and Henry Van de Velde designed and built houses, while innumerable art dealers sold their wares to a select, but extremely well-informed and progressive public. Painters,

sculptors, musicians and other artists made successful careers in the Belgian capital.

As early as 1881, the Brussels lawyers and art connoisseurs Octave Maus and Edmond Picard published the first edition of *L'Art moderne*, a magazine on the evolution of modern art. Maus started organising concerts in combination with exhibitions in 1884. Van Gogh, Gauguin, Seurat and Pissarro were among the exhibiting artists, while the music of Franck, Debussy and Scriabin was played here, sometimes for the first time. In November 1895, the German art dealer Samuel Bing opened his galerie *l'Art nouveau* in Paris, giving the new movement its name. But as early as 1893, Edmond Picard had launched a comparable initiative in Brussels under the name *Maison d'art*. He combined it with a theatre where artists discussed their work in symposia.

The artist Philippe Wolfers (1858–1929) lived and worked in this climate that was ideal for art and craftwork. He turned to Japanese art and nature for inspiration and was one of the first artists to start working in ivory—furnished by King Leopold II and originating from the Belgian Congo.



<< Elizabeth Bonté studied at the *École des arts décoratifs* in Paris. After experimenting in leather and textiles, she started making hairpins and combs in carved horn. Her atelier was successful and she went on to manufacture a range of horn pendants in art-nouveau style decorated with flower and insect motifs, in collaboration with her former competitor Georges Pierre. Bonté was still making art-nouveau pieces in the 1930s. Elizabeth Bonté, butterfly brooch, London, c.1916. Horn and turquoise, h. 5 cm. Lalique Museum Nederland, Doesburg.






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< 'Swansong' refers to a last gesture, effort or performance shortly before death or retirement. The term refers to the belief, originating in ancient Greece, that swans, which do not make a sound during their lives, sing a beautiful melody immediately before they die. The singing dying swan, recognizable from the bent neck and hanging head, is a recurring theme in Western art and literature. Philippe Wolfers, necklace with swan, c.1901. Gold, ruby, pearl and enamel; h. 8.2 cm (pendant). Rijksmuseum Amsterdam.

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> Philippe Wolfers, *Het lied van de zwaan* (Song of the Swan), 1898. Bronze, marble, oak and mahogany, 157 × 66 × 135 cm, Virginia Museum of Fine Arts, Richmond (US).

In his book *Sources of Art Nouveau* published in 1956, Tschudi Madsen referred to Wolfers as 'the Belgian Laliqé'. Wolfers, however, developed his own individual style and was not part of the *École Laliqé*.

Belgium did not participate in the 1900 Paris Exposition, where Laliqé celebrated his triumphs, and so Wolfers could not compete with him. Nevertheless, he was compared with the great artist that same year, during a banquet to mark the fiftieth anniversary of the Wolfers frères family business. To mark the occasion, the Berlin jeweller Felix Friedländer had written a song, which I discovered in the Wolfers family archive almost a century later. The second verse began:

Dir, Philippe, Dir waren die Musen hold,  
 Du bist ein Künstler in Silber, in Gold.  
 Du führtest die Firma von Siege zu Sieg,  
 Du bist heut' in Belgien der zweite Laliqé.

You, Philippe, the muses loved,  
 You are an artist in silver and gold.  
 You led the firm from triumph to triumph,  
 In Belgium now, you are the second Laliqé.

Wolfers' oeuvre is comparatively small. More than 2,000 Laliqé designs are known, which were often reproduced several times over by a large group of specialists. By contrast, Wolfers worked with a staff of only five, primarily on unique pieces, of which he personally recorded more than 150 in his *Catalogue des exemplaires uniques*. A number of pieces were reproduced more often, but total production was limited.

More than fifteen unsigned copies of Wolfers' pendant in the shape of a swan are currently known. In the 1970s, museums in Amsterdam, Pforzheim and Darmstadt bought three of them, which were then listed as 'Anonymous, Paris, c.1900'. I was able to show in 1984, with the assistance of Wolfers' oldest granddaughter, Jeanine Schotsmans-Wolfers (1924–1991) and thanks to her grandfather's archive which she managed, that these pendants had been produced by Philippe Wolfers in 1902. I drew the conclusion from the swan's posture that it was dying and so I could name the design *Le Chant du cygne* (The Swan's Song), by analogy with the bronze of the same name that Wolfers created in 1898 and which is now in the collection of the Virginia Museum of Fine Arts.



The pendant *Orchidée* made in 1902 (see p. 102) is not unique either, but it does bear the monogram PW; to date four copies are known. A mask cut into carnelian can be seen in the centre of the piece. In all probability, Wolfers borrowed the motif from literature. This detail is mentioned in the Eastern fairy tale *Narkiss* by the French author Jean Lorrain (pseudonym of Paul Duval, 1856–1906), published in the collection *Princesses d'ivoire et d'ivresse* in 1902. *Narkiss*, son of the pharaoh, saw a dream flower in an enchanted world on the banks of the Nile with a face in which he recognised one of his ancestors, the goddess Isis. Lorrain, incidentally, dedicated this story to his friend Lalique, who also worked this motif up into a piece of jewellery, which is now in the collection of the Gulbenkian Museum in Lisbon.

The fact that Wolfers owned an important comb made of horn made by Lalique shows that he admired his French colleague. This piece is crowned by a golden peacock set with enamel and opals and is unsigned, but is still in its original case with the address of Lalique on Rue Thérèse in Paris in the lid. The comb was

sold through me to an anonymous buyer by one of Wolfers' granddaughters in 1989.

Whereas René Lalique devoted himself increasingly to the production of glass from 1908 onwards, Wolfers after the art-nouveau period focused almost exclusively on the art of sculpture up to his death. He was the universal artist of the two, even composing music of exceptional merit in the style of Debussy.

#### THE END OF THE STORY

Interest in art nouveau disappeared after the First World War. Whereas the art-deco style emerged fairly naturally from the style *guirlande* in part, art nouveau was viewed with a certain disdain. Interest was revived to some extent after the Second World War.

The Amsterdam jeweller Karel A. Citroen died in Oslo at the age of almost 100 on 18 December 2019. An internet search for his name yields a Wikipedia entry: *Engelandvaarder* (WWII escapee to England) and silver expert. Citroen did indeed become well known as the latter among those interested in silver, primarily through his publications on silver hallmarks. But he earned his spurs in another area as well.

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<< This Lalique pendant shows a woman's face in a flower, borrowed from the fairy tale *Narkiss* by the French author Jean Lorrain. René Lalique, pendant in the shape of an orchid, c.1900. Gold, enamel and glass, 7.4 × 5.4 cm. Signed on the leaf at top right: LALIQUE. Calouste Gulbenkian Museum, Lisbon.

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< Philippe Wolfers, *Orchidée ailée* (*Winged Orchid*), detail of p. 102.

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Comb with peacock, bought by Philippe Wolfers from René Lalique. René Lalique, comb with peacock, Paris, 1898–1899. Horn, gold, opals and enamel, h. c.18 cm. With original case: R LALIQUE – 20 Rue Thérèse – PARIS. Private collection.





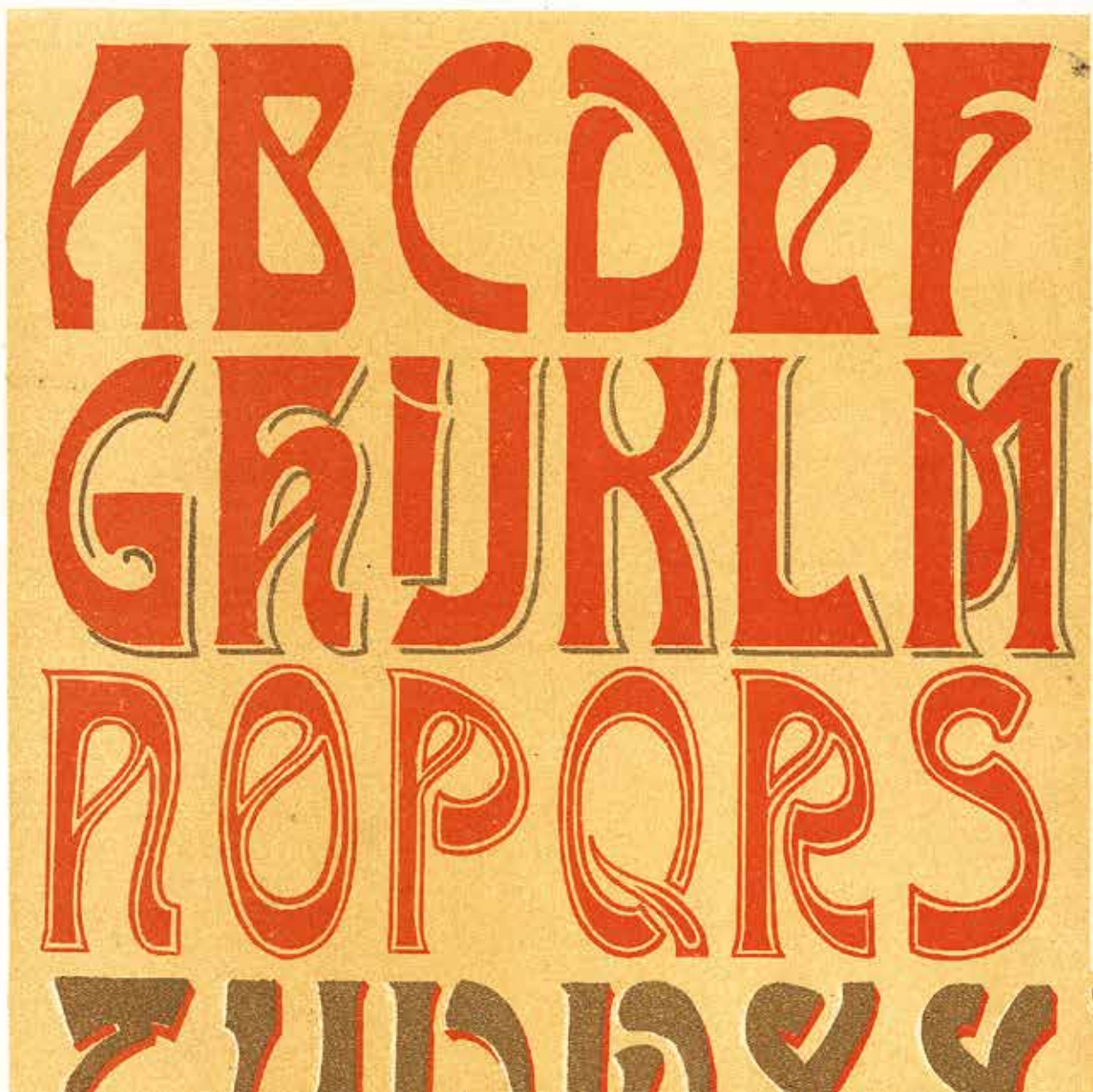
The peacock, symbol of everything that is beautiful but vain, may be the animal that is seen the most in art nouveau (cp. p. 111, 133). The tail feathers were a popular motif in jewellery and are typical of the cloth designs made for Liberty. René Lalique, brooch with female nude and peacock feathers, c.1905. Gold and enamel, 4 × 4 cm. Lalique Museum Nederland, Doesburg.

Following the Second World War, he began collecting art-nouveau jewellery. In the mid-1960s he offered his collection, on which he had regularly published, to the Rijksmuseum for one guilder, but it turned down the offer for reasons that remain incomprehensible.

The Hessisches Landesmuseum in Darmstadt, where the collection had once been exhibited, did decide to purchase in 1966—for a million Deutschmarks—and now holds one of the most significant collections in this field in Europe. Citroen bought a large part of his collection from the Paris collector and dealer Michel Périnet, who died on 13 January 2020.

Citroen and Périnet played a prominent role in the re-evaluation of art-nouveau jewellery immediately following the Second World War. They became the absolute pioneers in the area of publications and exhibitions on the subject, and have both made a significant contribution to the rising interest in jewellery in general and art-nouveau jewellery in particular, on which innumerable books have now been published. This jewellery is now an essential part of collections in international museums and at the displays of specialist dealers at art and antique fairs all over the world.







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# ART NOUVEAU

## in the Allard Pierson Collections

Since 2019 the University of Amsterdam heritage collections are in the care of the Allard Pierson, the amalgamation of the Allard Pierson Museum and the university's Special Collections. They include renowned collections in the fields of archaeology, the history of the book, cartography, graphic design, literature, Jewish cultural history, natural history, and the performing arts. Especially the Graphic Design and Performing Arts collections abound with posters and other objects from art nouveau. During the preparations for the exhibition *Goddesses of Art Nouveau*, the style was the subject of a search in and selection from the collections for the first time. This led to amazing finds, some of which are now exhibited for the first time. Many of these objects were given a special conservation treatment first.

### GRAPHIC DESIGN

The collection in the field of graphic design mostly regards the industrial period, i.e. the time from c.1830 onward. It concerns script (calligraphy, lettering, and type design) as well as the production and design of books, posters and other printed works. It has an

international orientation and contains a large collection of secondary sources.

The foundations for the Graphic Design collection were laid with the acquisition of the *Bibliotheek van het Boekenvak* (Library of the Dutch Publishing Industry) in 1958, a broad collection in the field of book history with regard for design and production. The next major acquisition was that of the sizeable *Typografische Bibliotheek van Lettergieterij Amsterdam* (Typographical Library of Type Foundry Amsterdam), formerly N. Tetterode, in 1971. This collection focuses on the design and production of printed works, but also contains archives such as the S. H. de Roos Archive and the Type Production Archive. Apart from type samples and specialist literature, the Typographical Library includes numerous rare type specimens and highlights from the history of Dutch and international graphic design.

Since the 1950s there has been active acquisition of designers' and institutions' archives, including that of the former *Nederlands Archief van Grafisch Ontwerpers* (NAGO, Dutch Graphic Designers Archive). These materials now cover a period of more



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Sjoerd de Roos, *Knitting Volendam Woman*, 1899.  
Pencil drawing, 31 × 20 cm.  
Allard Pierson, University of Amsterdam.





Albert Capus's comedy *Les Maris de Léontine* (*Léontine's Husbands*), on a modern woman who defies convention, was an instant international success: it premiered on Broadway within a year and was turned into films in Germany (1928) and France (1947). Anonymous, *Les Maris de Léontine*, 1900. Poster, 140 × 100 cm. Allard Pierson, University of Amsterdam, TiN collection, inv. no. T1900-002.

than hundred years and constitute the most important source for research into Dutch graphic history. It is the Allard Pierson graphic collections' range that makes them so special: technology as well as design, and designers known from museums next to those who represent the history of the profession in a less conspicuous way. The collection's field is partly intertwined with the field of book history

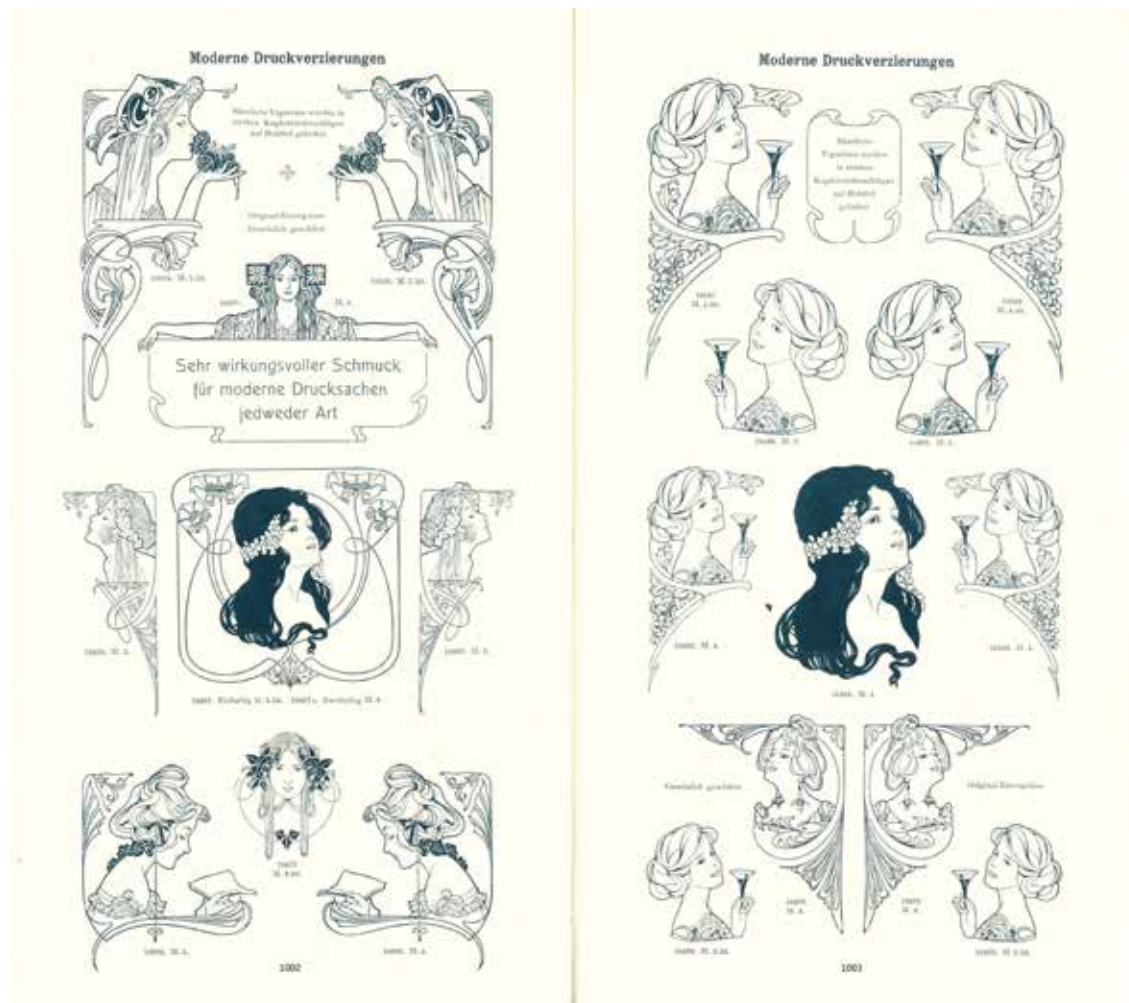
and with the history of design and art. It enables research into the graphic profession in all its aspects and thus makes an essential contribution to the knowledge of the history of Dutch design. In this discipline the Allard Pierson is in close collaboration with the Master's Programme of Book Studies and the Wim Crowwel Institute (WCI), which has founded a chair in the History, Theory and Sociology of Graphic Design and Visual Culture. The WCI's activities support the conservation of collections and the knowledge of the history of graphic design and typography.

#### PERFORMING ARTS

The Performing Arts collection has a wide scope: Dutch classical and modern music, jazz, theatre, dancing, and the international circus. A smaller part is dedicated to cabaret, opera, musical, operetta, mime, and puppetry. The TiN (Theater in Nederland) Foundation transferred its collections to the care of the Allard Pierson. They preserve the history of the Dutch theatre in plays, prints and photographs, posters, programmes, replicas, film, and costumes. The premieres database (1751–present), which contains over 100,000 Dutch theatre premieres and which is updated daily, links these collections. The circus collection—the world's largest—is internationally orientated. It owes its existence and size to the circus enthusiasts K. D. Hartmans (1963), Herman Linssen (2010), and Jaap Best (2016).

#### HIGHLIGHTS

The collections of the Allard Pierson—the University of Amsterdam's museum and research institute—are meant for study; they aim at the presentation



and research of history in all its aspects. They are not collected for their highlights, but for their content as a whole. Naturally they do include highlights, as do the collections mentioned above which include important art-nouveau works. Research for the present exhibition led to the rediscovery of book covers and posters by major designers such as K. P. C. de Bazel, Walter Crane, Wilhelmina Drupsteen, Adolph Friedländer, Roger Marx, Alphonse Mucha, and Jan Toorop.

The library turned out to contain almost complete series of *Jugend* and *Ver sacrum*, including famous covers by

Koloman Moser and Gustav Klimt. An early drawing by Aubrey Beardsley dating from 1893 in the Theatre collections (see p. 86) is absolutely unique: the only known original Beardsley drawing in a Dutch collection.

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Type-specimen books for printers show how the imagery of art nouveau was used in commerce. *Musterbuch Schriften, Einfassungen, Ziermaterial [...]*, c.1906. 16.4 × 30.2 cm. Allard Pierson, University of Amsterdam, inv. no. 66563901.





ILLUSTRATION FOR *LOÏE FULLER*  
BY ROGER MARX AND PIERRE  
ROCHE  
Design Pierre Roche, 1904

Société des Cent Bibliophiles, Paris  
H. 27.2 cm, w. 20.6 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KG 10-220

From 1892, the American dancer Loïe Fuller caused quite a stir in Paris with her Serpentine Dance and Salome Dance. She is viewed as a pioneer in the fields of modern dancing and theatre lighting; in her performances she combined free movement with modern lighting techniques and with garments for which hundreds of metres of silk were used.

Loïe Fuller was portrayed more often than any other artist of her time. Fuller posed for bronze, marble and glass sculptures, for drawings and paintings; her portrait appeared on porcelain, jewellery, medallions, and in books. The art critic Roger Marx (1859–1913) and the sculptor Pierre Roche (1855–1922) in 1904 celebrated her with a luxury edition that is a work of art nouveau in itself. The book contains essays that Marx had written about Fuller from 1892 and embossed prints that Roche had made of her between 1893 and 1897. The printer and publisher G. Peignot et Fils designed a new font specially for this edition: the *Auriol Italique*.

The last two decades have seen a revival of interest in Loïe Fuller: not just for her important part in modernist dancing, but also for her battle to acquire patents on all kinds of lighting-related inventions and copyright on her work. In 2016 a film about Fuller titled *La Danseuse* premiered at the Cannes film festival. AP



COVER FOR *LA PLUME*,  
NO. 186, 1897

Design Alphonse Mucha  
Imprimerie de Vaugirard, Paris  
Colour lithograph, h. 26 cm, w. 18 cm  
Allard Pierson, University of Amsterdam,  
inv. no. Z 1070

*La Plume* (The Feather) magazine was founded by writer Léon Deschamps in Paris in 1889. Its motto: 'Pour l'art' ('For art'). It was a two-monthly magazine about art and literature illustrated by the likes of Paul Gauguin, Odilon Redon, and Henri de Toulouse-Lautrec.

The developments in colour lithography enabled the making of large

posters from the 1890s onward, both for advertising and as a form of art. Posters became all the rage, and in Europe as well as in the USA art-nouveau posters were in great demand. *La Plume* cleverly dedicated an entire issue to the history of the poster in 1893. There were special issues about single artists as well. From 1894 the magazine regularly organised exhibitions under the name 'Salon des Cent', with *La Plume* as the exhibition catalogue; the 1897 solo exhibition of Alphonse Mucha, for example, for which he designed the poster as well. On that occasion six issues of the magazine were about Mucha's work. For the almost identical covers, Mucha drew an allegorical woman with a feather from Pegasus' wings in her hand: Pegasus is the winged horse from Greek mythology that symbolises poetic inspiration. AP





COVER FOR *VER SACRUM*,  
NOVEMBER 1898

Design Alphonse Mucha  
Gerlach & Schenk, Vienna  
Colour lithograph, h. 30 cm, w. 29 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KG 10-49-52

*Ver sacrum* (Latin for ‘sacred spring’, a Roman ritual in which youngsters were made to leave the city to found a new settlement) was the magazine belonging to the Vienna Secession, the union of young Austrian artists in search of a new art for a new society. The Vienna Secession had split away

from the Vienna Artists’ House, condemning its traditionalism. The Secession’s first exhibition was held in a new building with the same name in 1898. It features a striking gold dome and inscriptions such as *Ver sacrum* and the motto ‘Der Zeit ihre Kunst/ der Kunst ihre Freiheit’ (‘Time should have its art, art should have its freedom’).

Gustav Klimt and Max Kurzweil had founded the magazine in 1898; it quickly became the main source for art nouveau in Austria. Writers and artists from all over Europe collaborated in it. In the last issues female

artists got some attention as well. In 1898 *Ver sacrum* published a special issue on Mucha, who also designed the cover for the November issue: a medallion picturing a seated woman with long hair that seems to fill the entire circle. She is leaning her chin on her hands, which are holding a book or magazine. AP



COVER FOR *VER SACRUM*,  
APRIL 1899

Design Koloman Moser  
Gerlach & Schenk, Vienna  
Colour lithograph, h. 30 cm, w. 29 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KG 10-49-52

The most important designer for the Vienna avant-garde review *Ver sacrum* was Koloman Moser (1868–1918). He was one of the founders of the Vienna Secession and in 1900 was appointed professor of drawing and painting at Vienna’s Kunstgewerbeschule (Arts and Crafts School).

For *Ver sacrum* Moser designed several covers, but his most important task was the lay-out of the content pages, merging text and illustrations into a harmonious whole. For the April 1899 issue, he made what may well be the most appealing cover in the maga-

zine’s brief history (it stopped appearing in 1903): a girl’s raised head, her face framed by curls that resemble luscious roses. Moser had drawn similar portraits of girls in *Allegorien: Neue Folge* (*Allegories: New Part*), a book of examples that, like *Ver sacrum*, was published by Gerlach & Schenk. In this portfolio they embody ‘song and love’ and ‘spring’.





COVER FOR *VER SACRUM*,  
FEBRUARY 1898

Design Koloman Moser  
Gerlach & Schenk, Vienna  
Colour lithograph, h. 30 cm, w. 29 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KG 10-49-52

The designer Koloman Moser was an excellent example of a *Gesamtkünstler*: an artist involved in many fields of art. With Joseph Hoffmann and Fritz Wärndorfer he founded the Wiener Werkstätte in 1903, a movement similar to Arts and Crafts. Gustav Klimt,

Egon Schiele, Emil Orlik, and Oskar Kokoschka were also involved in the Werkstätte. As an artistic director, Moser worked with others in producing furniture, silver and metal work, textiles, jewellery, and graphic design. He also designed settings and costumes for the Wiener Werkstätte theatre. Between 1909 and 1916 his paintings were exhibited in Düsseldorf, Dresden, Budapest, Rome, and Berlin.

Moser's work can be found in all the areas of daily life: book covers and magazine vignettes, fashion and stained glass, ceramics, crockery, glass,

silver, jewellery and furniture. When he chose a butterfly as a decorative motif, it could lead to wallpaper or a cover for a magazine, such as this one for *Ver sacrum*. In this design he placed a dancing butterfly girl in a repeating pattern that runs from the front to the back cover, making human being and nature merge into one flowing movement. AP



PLATE FROM CALENDAR *LES MOIS (THE MONTHS)* FOR LA BELLE JARDINIÈRE, 1896

Design Eugène Grasset  
G. de Malherbe, Paris  
Woodcut and chromotypography, 12 plates;  
h. 31.9 cm, w. 24.7 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KF 12-6

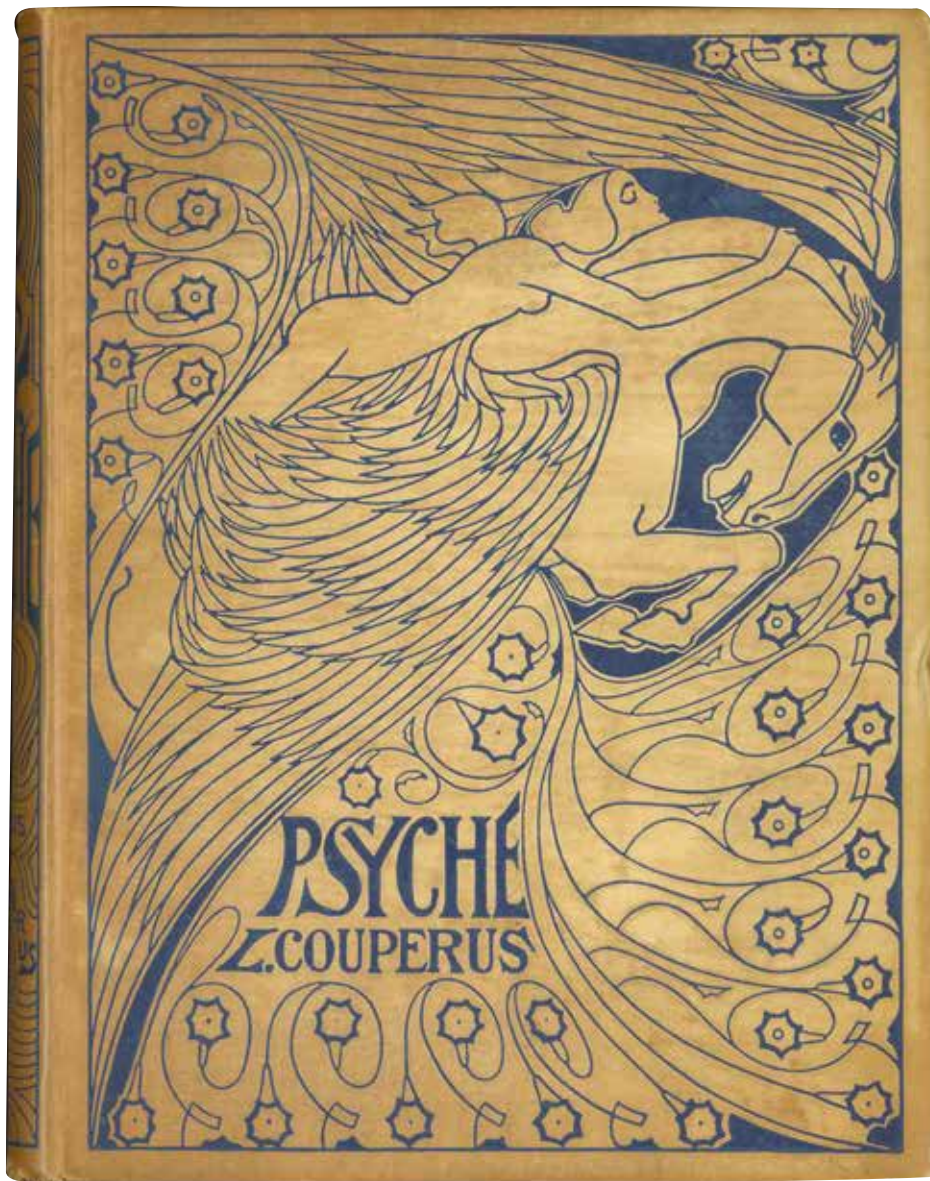
The Paris-based Swiss artist Eugène Grasset (1841–1917) worked in a bewildering variety of applied arts: he designed furniture, wallpaper, textiles and tapestries, ceramics, jewellery, and stained glass—but it was graphic design that became his forte, especially poster art. The Salon des Cent (see p. 122) held an exhibition of his work in 1898. As the popularity of French

posters was sky-rocketing in the United States, Grasset was soon contacted by several American companies. His work for *Harper's Magazine* and *Tiffany* contributed to the dominance of art nouveau in American art.

In 1895 Grasset designed a calendar for the Paris department store Les Grands Magasins de la Belle Jardinière. In a reference to the name of the store, he filled the calendar with elegant women in a romantic garden whose atmosphere changes with the months.

The department store, an idea that had sprung up in Paris in the nineteenth century, led to a new concept thanks to the general prosperity of the Belle Époque: fun shopping instead of buying what you need, with the wares laid out in a well-lit, spacious store. It was also a place where women enjoyed freedom of movement outside the home. Selfridges in London (1909), Galeries Lafayette in Paris (1912), À l'Innovation in Brussels (1901), and Yeliseyev in Saint Petersburg (1902–1903) were built in the art-nouveau style and are still famous for their spectacular architecture. AP





COVER FOR *PSYCHE* BY LOUIS  
COUPERUS

Design Jan Toorop, 1898

L. J. Veen, Amsterdam

H. 28 cm, w. 21 cm

Allard Pierson, University of Amsterdam,

inv. no. K-65-666

Jan Toorop (1858–1928) was one of the most important Dutch artists in the period 1880–1910. He worked in several styles, such as Symbolism, pointillism and art nouveau. He made paintings, drew portraits and designed ceramics, advertising posters, and book covers. Toorop was (and still is) viewed as an international artist, with exhibitions all over the world. His work influenced

Gustav Klimt, who was impressed by his artful handling of lines—also known as the ‘salad-oil style’, from Toorop’s poster for Delft Salad Oil (see p. 42).

For *Psyche*, an esoteric fairy tale by the famous Dutch author and dandy Louis Couperus (1863–1923) on the human soul, Toorop designed a Symbolist cover: Psyche is flying to the celestial sphere on the back of her winged horse. The whiplash lines are typical of art nouveau. In the second edition a Toorop drawing was printed on the frontispiece, just as in the second edition of Couperus’ *Fidessa* (see p. 85).

Toorop made three other Symbolist book covers for Couperus: *Metamorphoze* (1897, see inside of the front cover), *Babel* (1901), and *God en goden* (1903). Nowadays Toorop’s cover designs are regarded as a highlight in Dutch book decoration; especially the Couperus covers are coveted collector’s items. AP





*DIE HEXE (THE WITCH),*  
ILLUSTRATION IN *VER SACRUM*,  
FEBRUARY 1898

Gustav Klimt  
Gerlach & Schenk, Vienna  
Colour lithograph, h. 30 cm, w. 29 cm  
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. KG 10-49-52

The Austrian painter Gustav Klimt (1862–1913) was one of the most influential artists of his time. His oeuvre, full of imagination and intuition, belongs to Symbolism. Klimt was a founder and one of the prominent members of the Vienna Secession; during the 1890s he was very popular as a portrait painter of the Viennese bourgeoisie. His art presents the new, independent, self-confident woman.

Klimt's portraits are experimental, looking for new forms. His preference for strong, unassailable, and sensual women is visible in most of his oeuvre.

The first page of the February 1898 issue of *Ver sacrum* features an expressive portrait of a witch, drawn by Klimt. Her pale face with black-lined eyes, red lips and a determined expression is framed by a shock of red hair. <sup>AP</sup>



*FISCHBLUT (FISH BLOOD)*,  
ILLUSTRATION IN *VER SACRUM*,  
MARCH 1898

Gustav Klimt

Gerlach & Schenk, Vienna

Lithograph, h. 30 cm, w. 29 cm

Allard Pierson, University of Amsterdam,

Tetterode collection, inv. no. KG 10-49-52

The March 1898 issue of *Ver sacrum* was dedicated to Gustav Klimt's work. It started with a short biography of the Vienna artist, framed in a drawing that Klimt had made in 1897 for Martin Gerlach's book of examples, *Allegorien: Neue Folge (Allegories: New Part)*. Especially for this issue Klimt made the drawing *Fischblut*, which may be his most important graphic work. In this

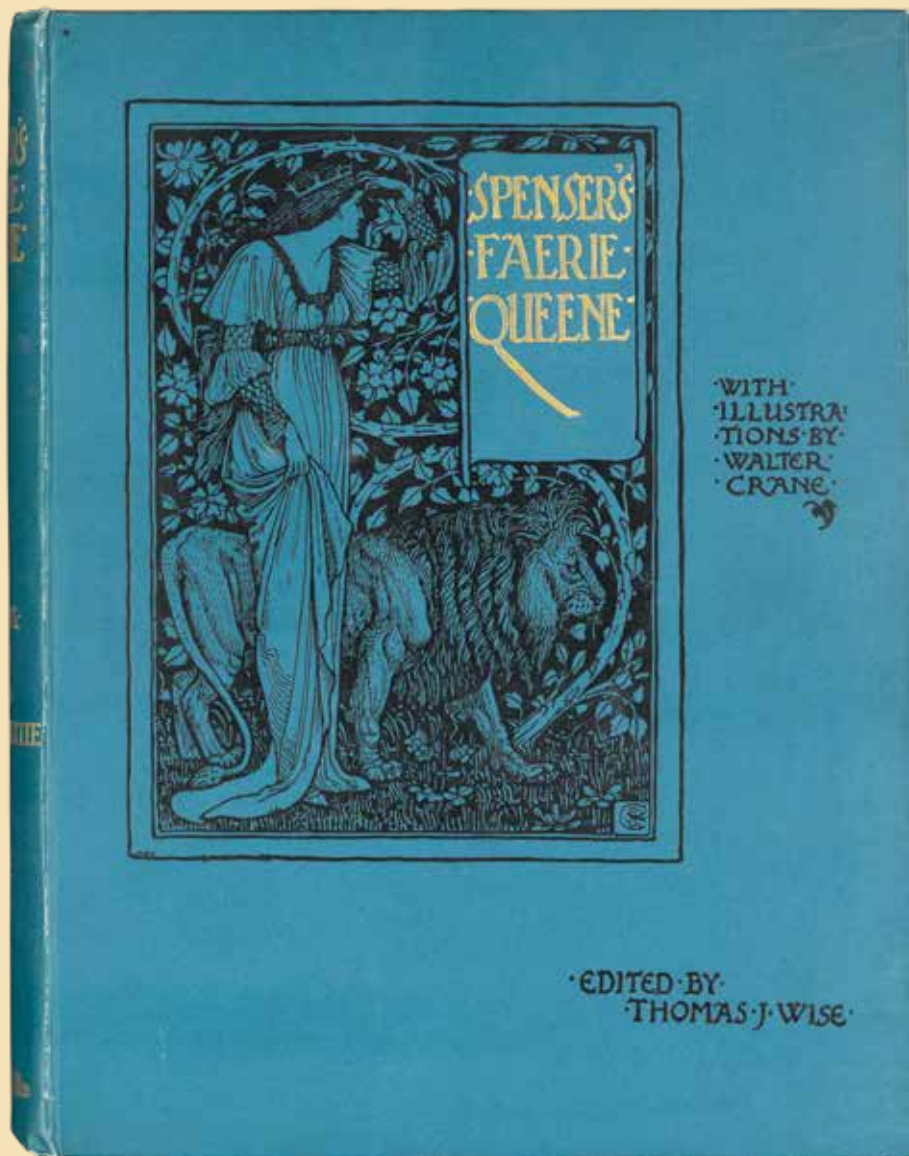
powerful yet mysterious underwater scene, inspired by Japanese woodcuts, five nude female figures are floating on waves and between fish. The composition leads the viewer's gaze diagonally upwards to where the fifth figure has been cut off in the corner; not one of the figures is complete.

This drawing marks the start of a new subject in Klimt's art: erotic female nudes floating in water or space, their long hair merging with their watery surroundings. The women are swept away by forces of nature, expressing the idea that human beings have no

control over their existence. The title suggests that the women in the image have little feeling.

Despite conservative opposition to the eroticism in his work—he was refused a position as professor on four occasions—Klimt was a renowned artist during his lifetime already. He is viewed as one of the great modernists of art history and his work can now be seen everywhere in the world, including ads and decoration on everyday objects. Whenever his paintings are sold at auction, their prices set new records. AP





COVER FOR *SPENSER'S FAERIE QUEENE. A POEM IN SIX BOOKS WITH THE FRAGMENT MUTABILITIE* BY EDMUND SPENSER, ED. THOMAS J. WILSE, 1894-1897  
 Design Walter Crane  
 George Allen, London  
 H. 27.3 cm, w. 21.2 cm  
 Allard Pierson, University of Amsterdam,  
 inv. no. KG 74.4.9

*The Faerie Queene* by the English poet Edmund Spenser (1552/53-1599) is a long poem that was influenced by Arthurian legend and by the epic poetry of the Italian Renaissance. It was written in the form of allegories in which knights embody various virtues. The knights all serve Queen Gloriana, who represents Queen Elizabeth I of England (r. 1558-1603). *The Faerie Queene* consists of six parts and the

beginning of a seventh part, *Mutabilitie*. It has always been in print since the sixteenth century and was a very popular children's book in the nineteenth century.

Walter Crane (1845-1915) designed the cover and made the illustrations for this edition; it is regarded as one of the most beautiful products of the Arts and Crafts movement. Apart from book covers and illustrations, Crane also designed wall paper, stained glass and ceramics, and made his mark in the supply and design of children's books. His initiative to publish *The Faerie Queene* testifies to the romantic fascination with the Middle Ages in the Arts and Crafts movement. AP



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OPHELIA, ILLUSTRATION IN  
*MORALITÉS LÉGENDAIRES* BY  
JULES LAFORGUE, 1897-1898

Design Lucien Pissarro

Wood engraving Esther Pissarro-Bensusan

The Eragny Press, London

H. 21.6 cm, w. 14.6 cm

Allard Pierson, University of Amsterdam,

Tetterode collection, inv. no. K10-176, 177

*Moralités légendaires* by Jules Laforgue (1860-1887), a Decadent poet who was influenced by Impressionism as well as Symbolism, appeared in 1887, a few months before he died of tuberculosis. It is a parody on literary characters such as Hamlet, Lohengrin, Salome and Ophelia: they have been taken out of their traditional contexts and trans-

ferred to a fantasy world where absurd humour and philosophic fable intermingle.

The book was published in two volumes in 1897, with a print run of 220 copies. The illustrations, ornamental borders and initials were designed by the French-British artist Lucien Pissarro (1863-1944) and engraved in wood

by his wife, Esther Pissarro-Bensusan (1870-1951). On this page we see Ophelia, who after Hamlet's murder of her father goes mad with grief and drives the people of Elsinore to distraction with incomprehensible songs. She finally drowns under mysterious circumstances, a scene depicted by many artists (see also p. 77). AP

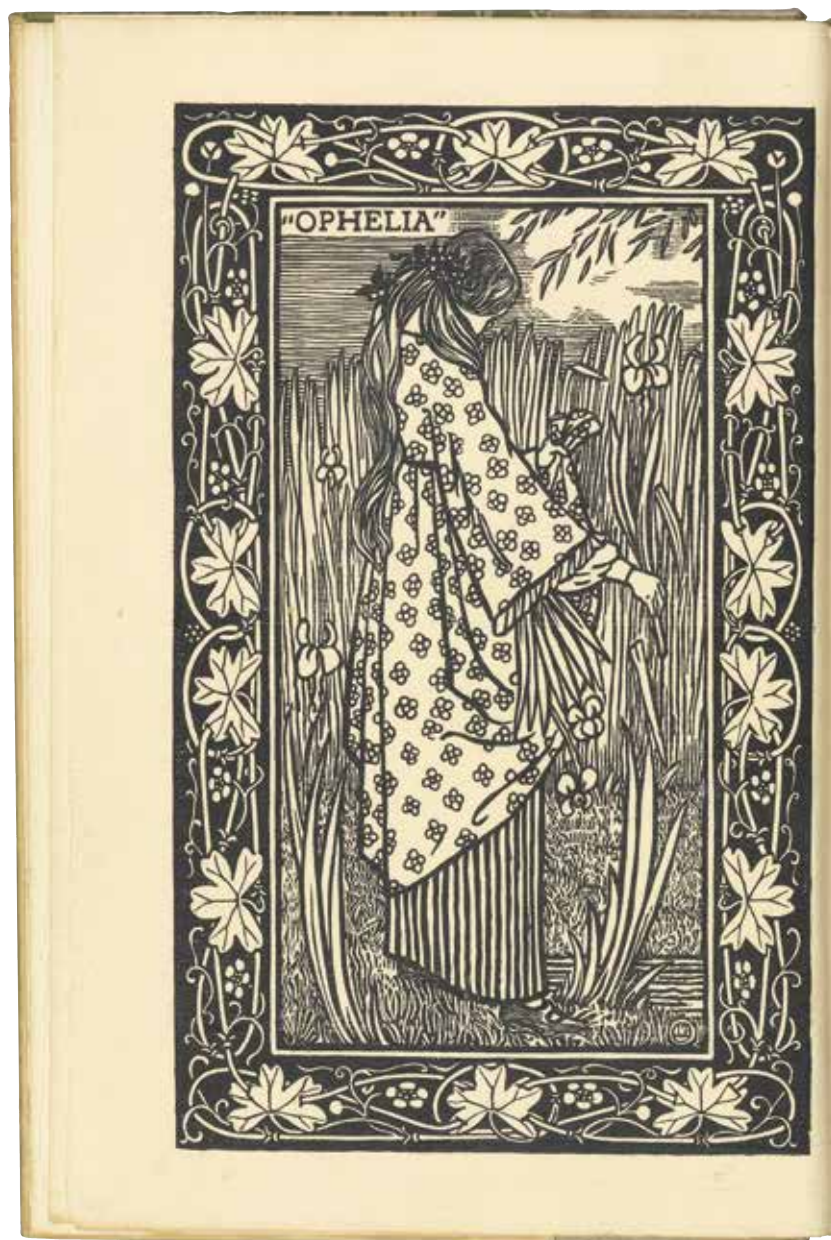




ILLUSTRATION IN *DAT LIEDEKIN  
VAN HERE HALEWINE (THE SONG  
OF LORD HALEWIJN)*

Design Henricus Jansen, 1904  
N.V. Lith formerly S. Lankhout & Co,  
The Hague / Erven F. Bohn, Haarlem  
Colour lithograph, h. 40.8 cm, w. 55.6 cm  
Allard Pierson, University of Amsterdam,  
inv. no. OL 63-922

The Dutch graphic artist, painter and designer Henricus Jansen (1867–1921) spent two years working on a portfolio of twenty-seven lithograph sheets to illustrate *The Song of Lord Halewijn*. This medieval ballad was handed down by oral tradition for centuries and was written down and published in the nineteenth century. It tells of Lord Halewijn, who lures women with his singing and then hangs them on a field of gallows. One princess almost shares this fate, but with a ruse she is able to behead Halewijn with a sword.

In a refined, graceful style and with delicate pastels, Jansen gives the gruesome ballad a luxurious setting. He put the text of the Halewijn ballad on loose text pages with floral decorations. A year before they were published, Jansen had the lithographs exhibited in the *Haagsche Kunstkring* (The Hague Art Circle). On this page we see the banquet at the end of the story: the princess presents Lord Halewijn's head on a dish, in a reminiscence of the story of Salome and John the Baptist. AP



ILLUSTRATION *THE PEACOCK SKIRT* IN *SALOME: A TRAGEDY IN ONE ACT* BY OSCAR WILDE, 1907  
 Aubrey Beardsley, 1894  
 John Lane, The Bodley Head, London  
 Block print, h. 21.7 cm, w. 17.8 cm  
 Allard Pierson, University of Amsterdam,  
 Tetterode collection, inv. no. K 10-184

In his one-act play *Salome* Oscar Wilde (1854–1900) tells the biblical story of John the Baptist’s death from the perspective of Salome, who danced so beautifully before her stepfather Herod Antipas that she could ask for anything as a reward. She demanded the head of John the Baptist. Wilde wrote the play in French in 1891; in 1894 the English translation appeared, with a cover design and illustrations by Aubrey Beardsley (1872–1898). Beardsley chose the peacock and its splendid feathers, a beloved motif in art nouveau (cp. p. 111, 115), as the key to the designs. The green book cover is lavishly decorated with gilt peacock feathers, while the illustrations are in black and white. Some of them were initially rejected as too erotic, but were included in the 1907 edition. Wilde and Beardsley turned *Salome* into a manipulative, cruel and passionate femme fatale. *The Peacock*



*Skirt* presents her in a long garment decorated with a stylised pattern of peacock feathers and wearing a head-dress of peacock feathers as well; there even is a strutting peacock in the background. Beardsley drew his inspiration for the illustrations from Japanese prints as well as the wall paintings in ‘The Peacock Room’, which the American painter James McNeill Whistler

(1834–1903) had designed for a house in London in 1877.

*Salome* was to premiere in London in 1892 starring the French actor Sarah Bernhardt (1844–1923), but the performance was prohibited by censors; the world premiere took place in Paris instead. In 1905 Richard Strauss (1864–1949) used Wilde’s text for his opera of the same name. AP

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*PORTRAIT OF SARAH BERNHARDT  
AS CLEOPATRA, 1913*

Antoon van Welie

Pastel on paper, h. 38 cm, w. 27 cm

Allard Pierson, University of Amsterdam,

TiN collection, inv. no. t005327.000

At the beginning of the twentieth century Antoon van Welie (1866–1956) was a famous portraitist, both in the Netherlands and abroad. He lived in London, Paris and Vatican City by turns, as he had studios there. In the Netherlands he favoured The Hague, where he was part of Louis Couperus' circle (see p.127). His work represents the cultural elite of his time: from renowned politicians, the popes Benedict XV and Pius X, members of the



Dutch royal family and other aristocrats to writers and artists such as Yvette Guilbert and Sarah Bernhardt. Van Welie used this pastel drawing of Bernhardt playing Cleopatra for the invitation to an exhibition of his work in Paris in 1924.

Sarah Bernhardt (1844–1923) was the most famous actor of her genera-

tion. She fascinated the world with her voice and her unrivalled acting, not to mention her exuberant private life. Bernhardt also was a sculptor, painter, businesswoman, and theatre director who hired two Paris trendsetters: René Lalique (see Akkerman's contribution) and Alphonse Mucha. <sup>AP</sup>



POSTER *TRAGIQUE HISTOIRE  
D'HAMLET, PRINCE DE DANEMARK.*  
*THÉÂTRE SARAH BERNHARDT, 1899*

Design Alphonse Mucha

F. Champenois, Paris

Colour lithograph, h. 196.5 cm, w. 67.5 cm

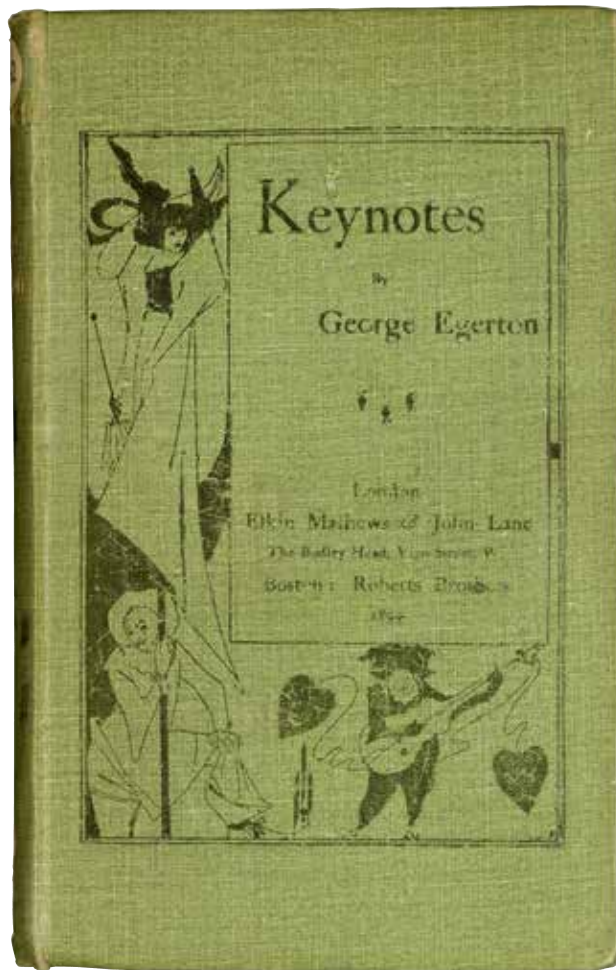
Allard Pierson, University of Amsterdam,

TiN collection, inv. no. T1899-002

On 20 May 1899 the Théâtre Sarah Bernhardt at the Place du Châtelet (now the Théâtre de la Ville) in Paris saw the premiere of a new French translation of Shakespeare's *Hamlet*. To the critics' surprise, *Hamlet* was played by the world-famous actor Sarah Bernhardt, who also owned the theatre. Because of this, British critics in particular found it difficult to take the play seriously. The exception was the British writer and theatre critic Max Beerbohm, who was known as a dandy and wit, and was friends with Aubrey Beardsley. After the play he stated that Bernhardt had been the 'très grande dame' from beginning to end. Alphonse Mucha, whom Bernhardt hired for a long time, designed the poster for the play, showing the actor in medieval dress with the green cloak and fur collar she wore as *Hamlet*.

Bernhardt's interpretation still captures the imagination: in 2018 the play *Bernhardt/Hamlet* premiered on Broadway, dealing with the play's background and her playing the male protagonist. AP





COVER FOR *KEYNOTES* BY  
GEORGE EGERTON, 8TH EDITION  
1895

Design Aubrey Beardsley (cover and  
illustrations), 1893  
The Bodley Head, London  
H. 20 cm, w. 13 cm  
Allard Pierson, University of Amsterdam,  
inv. no. 2562 G 15

George Egerton was the pen name used by the originally Australian author Mary Chavelita Dunne Bright (1859–1945). In her novel *Keynotes* she did away with the male-construed image of the ‘pure’ woman, which denied women the right to sexual free-

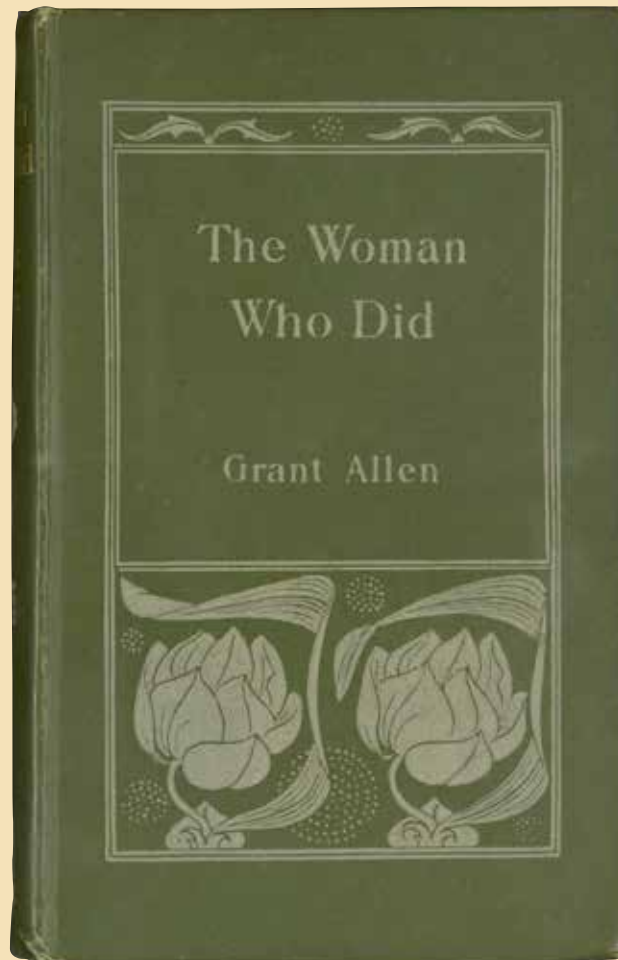
dom. Egerton is regarded as an icon of the New Woman movement and was a proponent of women’s suffrage and emancipation, but she did not want her work to be viewed as just feminist.

*Keynotes* was a notorious success both in Europe and the US because of its audacious style and its often radical and feminist content. Egerton was a trailblazer for writers such as Virginia Woolf, James Joyce, and D. H. Lawrence.

The title *Keynotes* was also used some years later for a series of thirty-four ‘female-friendly’ novels with which publisher John Lane of The Bodley Head wanted to propagate the

ideal of the New Woman. Aubrey Beardsley designed the covers and decorations for twenty-two of these editions, drawing the series into the decadent atmosphere of the fin de siècle. His book cover for *Keynotes* contains ingredients from the *commedia dell’arte*, such as a minstrel with a lute and a pierrot holding a stick puppet of an elegant woman with a duster. AP





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COVER FOR *THE WOMAN WHO DID* BY GRANT ALLEN,  
18TH EDITION 1914

Design Aubrey Beardsley (cover and illustrations), 1895

John Lane, London

H. 20 cm, w. 13 cm

Allard Pierson, University of Amsterdam,

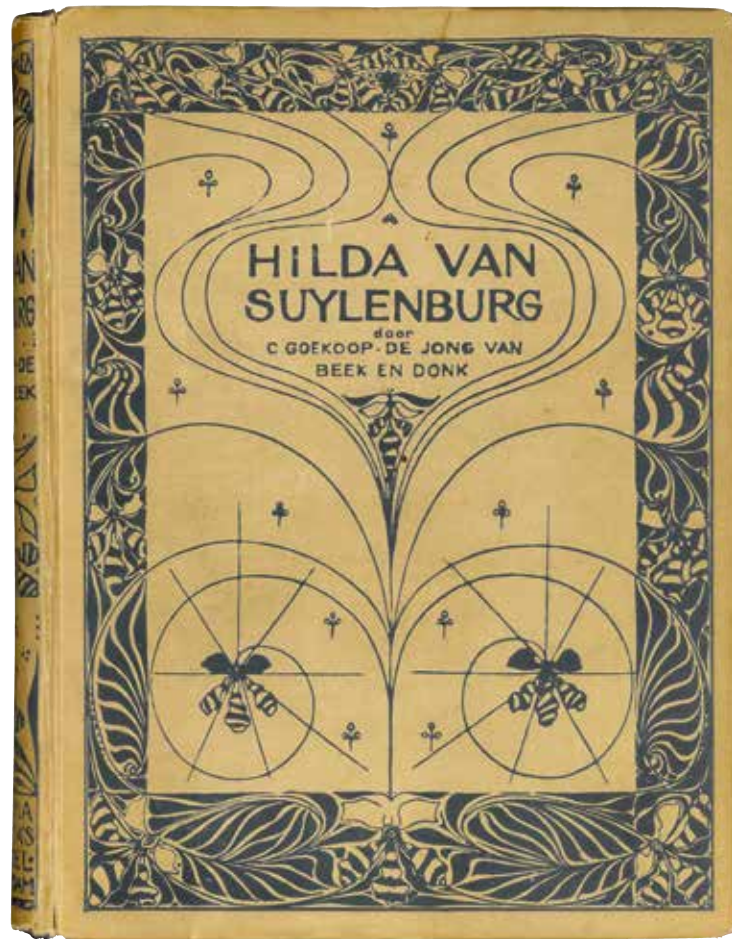
inv. no. 1247 G 22

The *Keynotes* series initiated by publisher John Lane to promote the New Woman also included *The Woman Who Did* (1895) by the Canadian-British writer, novelist, and champion of the evolution theory Grant Allen (1848–1899). The protagonist is a young, self-confident middle-class woman who objects to marriage for reasons of principle and is prepared to bear the consequences by facing life as a deliberately single mother.

Allen was a feminist who saw this novel as a means to promote women's rights. The book caused a sensation and was instantly controversial, as

both conservatives and feminists criticised Allen's protagonist. *The Woman Who Did* was turned into films in Britain in 1915 and in Germany in 1925, but also occasioned retorts such as *The Woman Who Didn't* by Victoria Crosse and *The Man Who Didn't* by Emily Lovett Cameron, which championed the traditional division of roles between men and women.

Aubrey Beardsley made a cover design with lotus flowers, symbolising rebirth, truth and inner growth. AP



COVER FOR *HILDA VAN SUYLENBURG* BY CÉCILE GOEKOOP DE JONG VAN BEEK EN DONK

Design Theo Nieuwenhuis, 1897  
Scheltema & Holkema, Amsterdam  
H. 21 cm, w. 17 cm  
Allard Pierson, University of Amsterdam,  
inv. no. 573 H 19

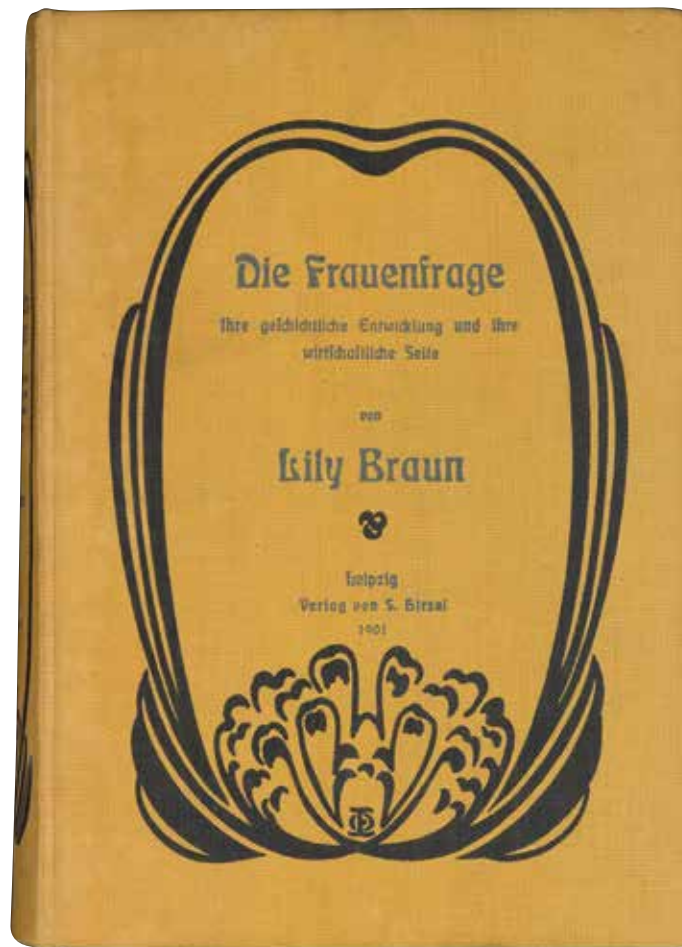
*Hilda van Suylenburg* by Cécile Goekoop de Jong van Beek en Donk (1866–1944) is regarded as the first fully fledged Dutch feminist novel. The author was closely involved in the trail-blazing National Exhibition of Women's Labour held in The Hague in the summer of 1898 (see p. 74). Her novel on an

unconventional young woman in The Hague addresses all the urgent issues of the new women's movement: marriage and divorce, custody, the rights of illegitimate children, and women's suffrage. Hilda decides to go to university, becomes a lawyer and manages to combine her work with having a family. The book was a huge success that was soon translated into German, French and Swedish, and still is in print today.

Theo Nieuwenhuis (1866–1951) designed a gorgeous *Nieuwe Kunst* (the Dutch art nouveau) cover and also created a cheerful prospectus for the novel. Nieuwenhuis was the house

designer, so to speak, of modern Dutch literature: he made designs for books by Louis Couperus, Jac. van Looy, and Jacques Perk. Form (*Nieuwe Kunst*) and content match perfectly in this case, because the story of *Hilda van Suylenburg* links up with the so-called New Women Writing of Kate Chopin, Rachilde, George Egerton, and Charlotte Perkins Gilman. They paved the way for feminist-modernist authors such as Virginia Woolf and Radclyffe Hall. AP





COVER FOR *DIE FRAUENFRAGE: IHRE GESCHICHTLICHE ENTWICKLUNG UND WIRTSCHAFTLICHE SEITE* BY LILY BRAUN, 1901

Design anonymous  
Verlag S. Hirzel, Leipzig  
H. 23.5 cm, w. 17.5 cm  
Allard Pierson, University of Amsterdam,  
inv. no. 2340 B 14

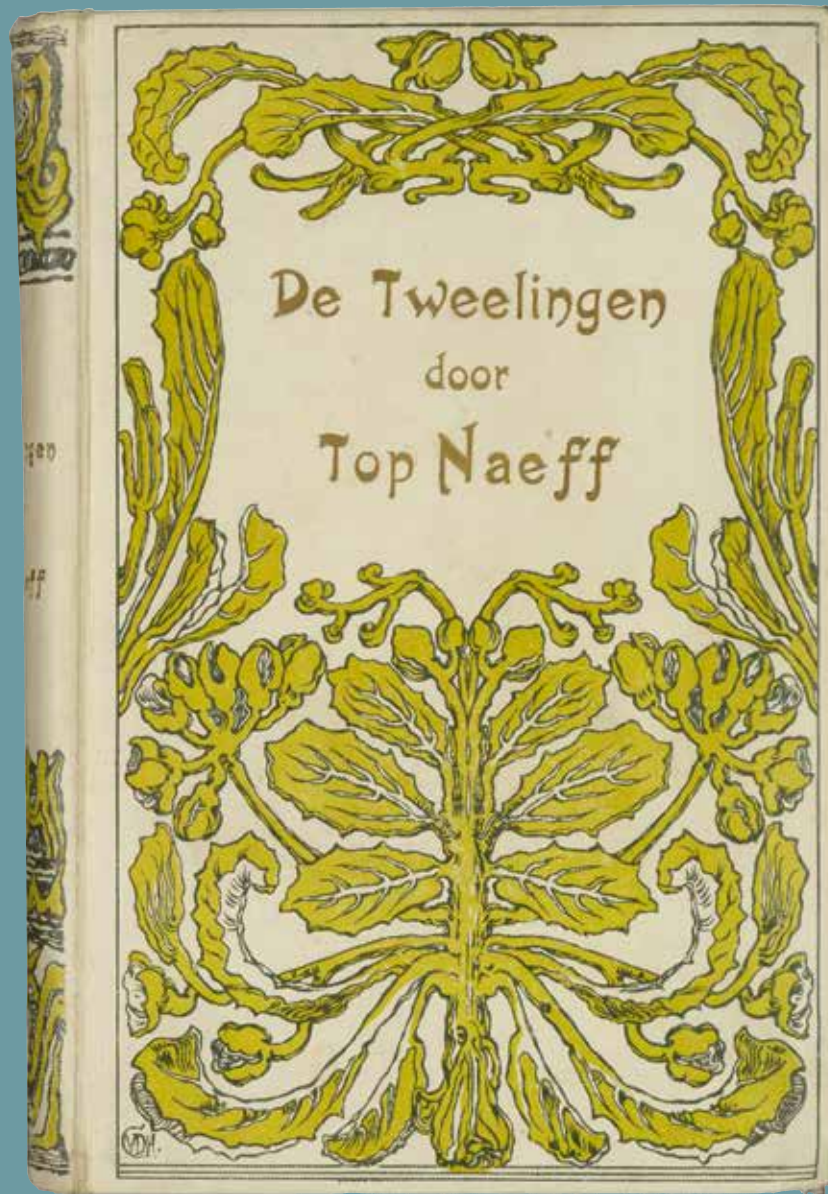
The German author Lily Braun (originally Amalie von Kretschmann, 1865–1915) was a member of the SPD (Germany's Social Democratic Party) from an early age and became a leader of the German feminist movement.

Her best-known book is *Die Frauenfrage* (*The Woman Question: Its Historical Development and Economic Aspect*). Taking the economic position of women as her starting point, Braun in this book gives a detailed description of women's circumstances at the beginning of the twentieth century and the challenges they faced in a changing society.

Braun defends her views, which sometimes appear to be radical, by means of a careful study of source material and an accurate use of the available statistics. Her view is that women have their own personalities and should not be regarded as just

someone's (future) wife or mother. She therefore promotes economic freedom for women and, on these grounds, a new model for personal relationships and the abolition of the institution of marriage. In Braun's view, capitalism contributes to the suppression of women and the destruction of the family, making socialism inevitable. The book was translated into Dutch in the same year it was published in German, and into French in 1908.

The cover design is characterised by typical art-nouveau lines and abstract nature motifs; the designer remains anonymous. AP



COVER FOR *DE TWEELINGEN*  
(*THE TWINS*) BY TOP NAEFF

Design Cornelia van der Hart, 1901  
H. J. W. Becht, Amsterdam / G. J. Thieme,  
Nijmegen  
Decorated linen cover, h. 23 cm, w. 16 cm  
Allard Pierson, University of Amsterdam,  
inv. no. 1429 A 19

Cornelia van der Hart (1851–1940) was a Dutch artist who worked in many fields: she painted, drew, made ceramics, and designed book covers and illustrations. In 1901 she designed the cover for *The Twins*, a novel by Top (Anthonetta) Naeff (1878–1953) describing the lives of two sisters from the Dutch Indies—one dark, the other blond—who after their parents’ death go to

stay with family in the Netherlands together with their elder sister and then are separated to go to boarding school. For the cover Van der Hart has chosen a floral motif of stems, leaves and buds growing from a single plant, branching off into separate directions and finally meeting again. AP





COVER FOR *SNEEUWUITJE*  
(*SNOW WHITE*) BY GOVERT VAN  
DER HOEVEN

Design Wilhelmina Drupsteen, 1906

D. Coene & Co, Amsterdam

H. 30 cm, w. 24 cm

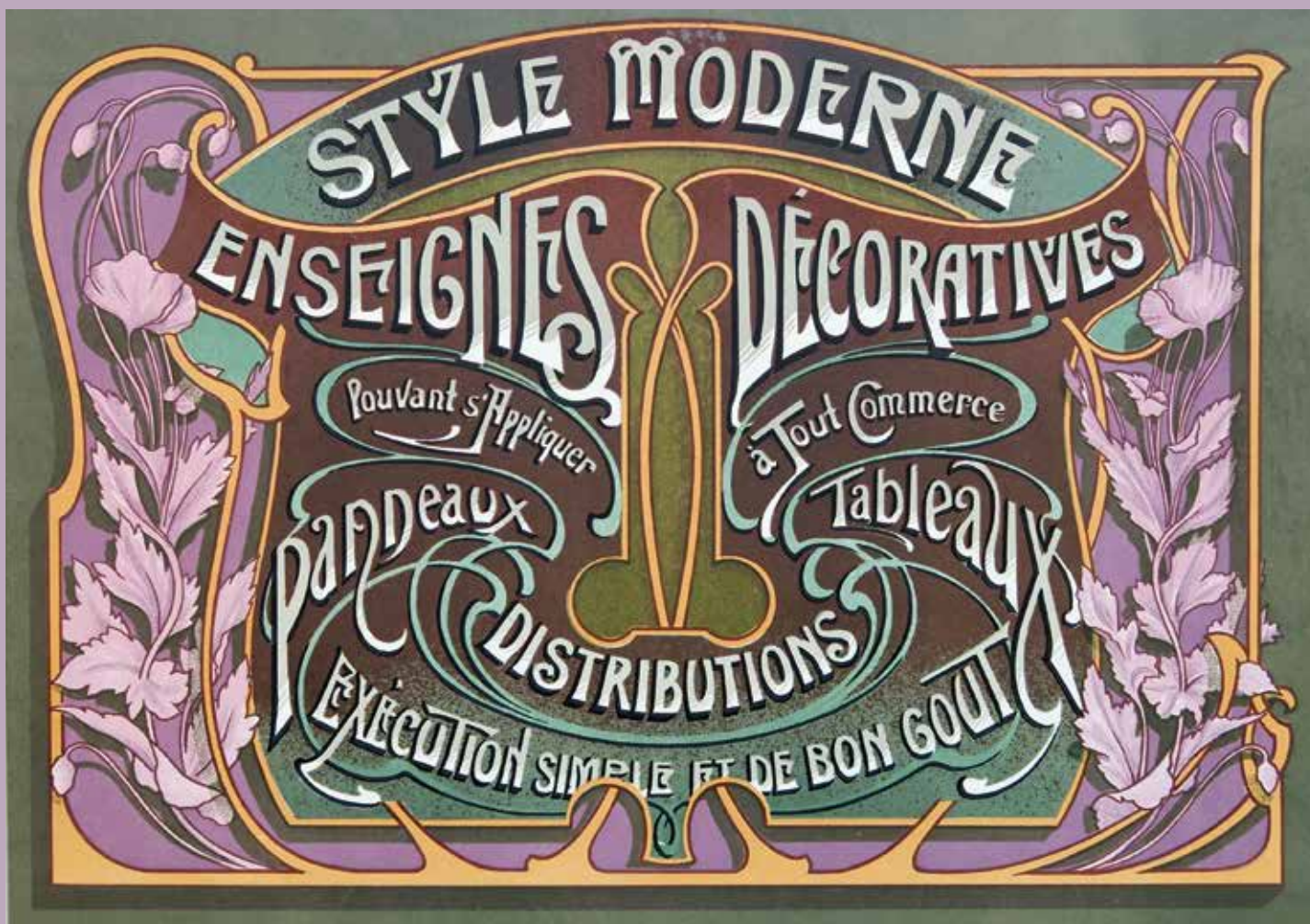
Allard Pierson, University of Amsterdam,  
Tetterode collection, inv. no. EDF 01-29

The Dutch painter and graphic designer Wilhelmina Drupsteen (1880–1966) was commissioned mostly by feminist organisations and other NGOs. In 1903 she made fashion drawings for the

*Maandblad der Vereeniging voor Verbetering van Vrouwenkleeding*, the monthly magazine of the Society for the Reform of Women's Clothing. Drupsteen was an assistant and later a teacher at the *Dagteken- en Kunstambachtsschool voor Meisjes* (Girls' Day School for Drawing, Arts and Crafts) in Amsterdam from 1904 to 1906. In 1906 she received the Royal Award for Modern Painting, which was instituted in 1871.

In 1913 she made an important contribution to the Dutch feminist exhibition *Woman 1813–1913*. Her design *Purple*

*and Green* was declared the winner in the poster-design category. She also became known for her book covers, typography and illustrations for the fairy tales *Snow White* (1906) and *Cinderella* (1907), which had been translated and rewritten by the journalist Govert van der Hoeven. Both cover designs were based on geometry. The fairy-tale characters on the covers and illustrations are wearing reform dresses that Drupsteen designed for the reform society's monthly in 1903. <sup>AP</sup>



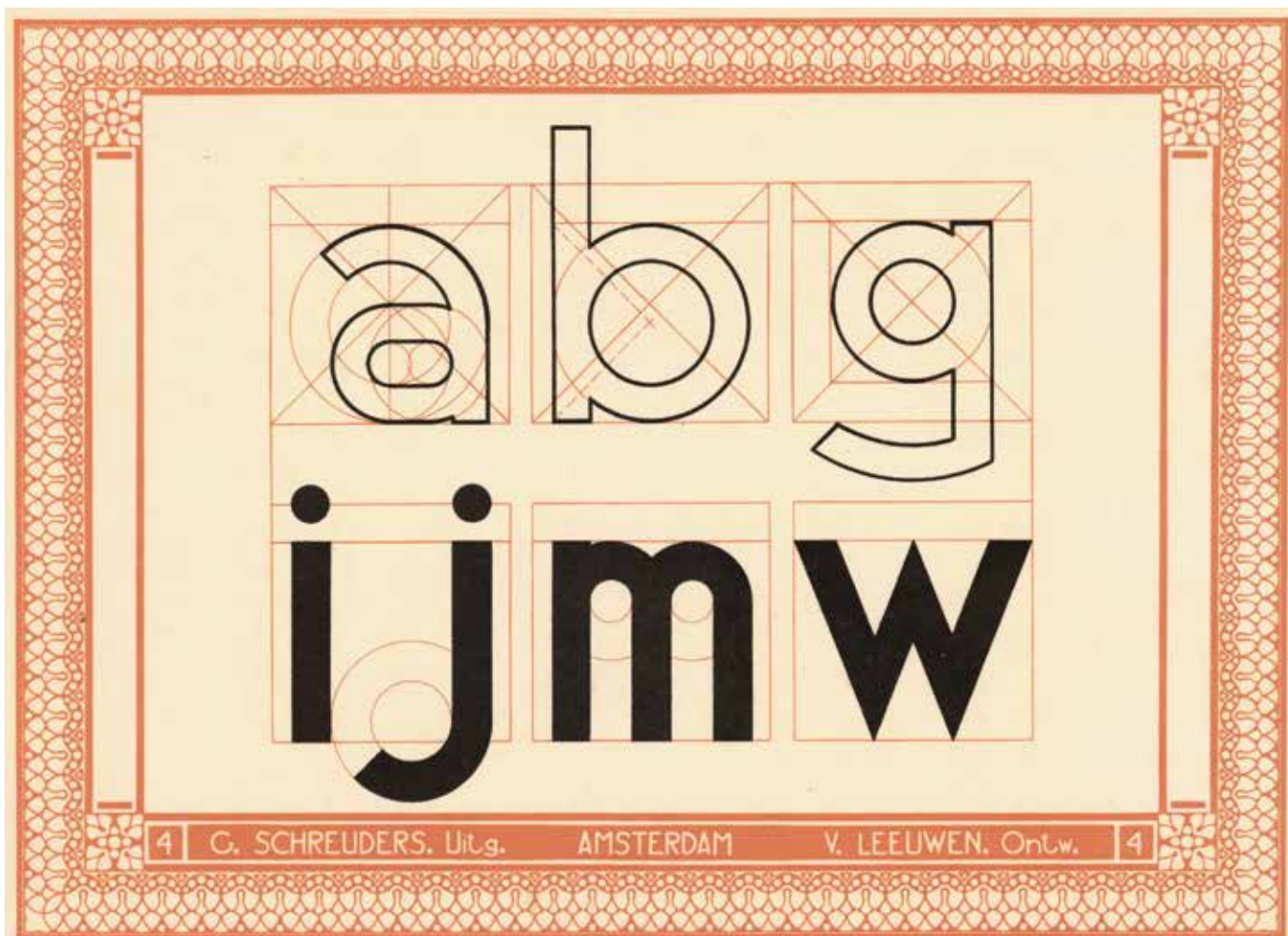
LOUIS RAMADE, *NOUVEAU RECUEIL PRATIQUE D'ENSEIGNES DÉCORATIVES À L'USAGE DES PEINTRES*, C.1901

Monrocq frères, Paris. Published in the series Bibliothèque du peintre en bâtiment 19 sheets in a portfolio, h. 32.5 cm, w. 49 cm Allard Pierson, University of Amsterdam, Jan Tholenaar collection, inv. no. OL 63-3112

During the art-nouveau period, script lithographers and painters often imitated typefaces such as the well-known Auriol, or used examples from lettering model books. German, French, and British publishers had specialised in these books since the middle of the nineteenth century; so had the Paris firm of Monrocq frères. They could be sumptuous luxury editions, often in loose sheets, or cheap little books in a simple edition. Around 1901 Monrocq frères published one of the artistic highlights in the field of art-nouveau lettering and a pinnacle of

nineteenth-century chromolithography: Louis Ramade's *Nouveau recueil pratique d'enseignes décoratives à l'usage des peintres* (*New Practical Collection of Decorative Signs for the Use of Painters*). Ramade, who was a teacher at a painting school in Melun, did not present any alphabets in his portfolio but merely painted imaginary applications. Other notable art-nouveau example books are *Neue Schriften und Firmenschilder im modernen Stil* (Vienna/Leipzig 1904) by Josef Lehner and Eduard Mader, and *Schriftenatlas: neue Folge* (Stuttgart 1903–05) by Ludwig Petzendorfer. AP





KLAAS VAN LEEUWEN, *LETTER-BOEK VOOR DEN TEEKENAAR EN AMBACHTSMAN*, 1907

G. Schreuders, Bennekom (NL)

54 plates in a portfolio, h. 29 cm, w. 37 cm

Allard Pierson, University of Amsterdam, inv.

no. hs. XXXV D 18:2

*Het Letterboek voor den teekenaar en ambachtsman* (*Lettering Book for the Draughtsman and Craftsman*, 1907) by Klaas van Leeuwen is a typical product of the 'rational' Nieuwe Kunst (the Dutch art nouveau) of Amsterdam. Van Leeuwen was influenced by his architect friends Karel de Bazel (1869–1923) and Mathieu Lauweriks (1864–1932), both striving for a geometrical order from a theosophical persuasion (see also p. 21). Most of the designs are presented in a series of three sheets: construction on a grid, an alphabet, and an imaginary application. The

prints were made in bicolour lithography, apart from a few pictures that were reproduced by collotype.

With his portfolio Van Leeuwen wanted to provide examples that could easily be reproduced by painters and stonedressers, for example. In order to achieve unity of form in a simple way, Van Leeuwen thought, 'it is necessary to draw the letters on simple basic forms, which for our alphabet means the square and the circle.' He was not into organic lettering shapes of the whiplash kind that is so typical of art nouveau. AP



COVER FOR *HITWEEK*,  
AMSTERDAM, 27 MAY 1966

Design Willem de Ridder

H. 44.5 cm, w. 31 cm

Allard Pierson, University of Amsterdam,

inv. no. ZZF 7505

The catalogue accompanying the exhibition *Jugendstil & Expressionism in German Posters*, which was held in Berke-

ley's University Art Gallery in 1965, became an important source of inspiration for young designers in San Francisco. This neo-art nouveau became the pictorial idiom of the West Coast hippies and the Summer of Love of 1967, which brought the hippie movement international fame.

The Dutch teen magazine *Hitweek*, designed by Fluxus artist Willem de

Ridder, closely followed American counterculture. In the middle of the 1960s *Hitweek* had neo-art-nouveau covers and headlines in a new version of the Arnold Böcklin (1904), the *Jugendstil* typeface *par excellence*. The magazine sold reprints of Mucha posters and the editors also wrote about the 'youth style'. AP





*FRUGALITY AND PRUDENCE AS FEMININE VIRTUES, 1903*

Design Adolf le Comte  
Execution Jan Schouten  
Glass, lead, h. 250 cm, w. 276 cm  
Allard Pierson, University of Amsterdam  
(long-term loan from De Nederlandsche Bank), inv. no. 1904850000

In 1903 the De Nederlandsche Bank (Dutch National Bank) staff presented the board of directors with a stained-glass window made by the Delft painter Jan Schouten (1852–1937) after a design by Adolf le Comte (1850–1921). Both worked at the Polytechnic School

of Delft, now the Delft University of Technology. The gift was placed in the entrance hall of the main branch.

The window features a tree with the House of Orange's coat of arms and motto in a reference to King William I (r. 1815–1840), who founded the investment bank in 1814. There are elegant female figures on either side, wearing long robes and headdresses. The one on the right symbolises frugality, with one hand clasping her purse, dressed in a sixteenth-century costume with a pleated collar. The figure on the left is holding a cashbook and represents the domestic virtue of

sound financial management. The lions couchant are guarding the hoards of gold, while the two little devils hiding to the left and right symbolise the dangerous side of money.

The Allard Pierson was given this window as a long-term loan in 2015. It was put back in the museum's entrance hall as a tangible memory of the period when the museum building was the main office of De Nederlandsche Bank (1865–1967). AP

# WOMEN in Karlsruhe around 1900

## Social Renewal in a Liberal Capital

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The year 1871 saw the birth of the German Empire: an amalgam of semi-autonomous states, each governed by its own noble family and each with its own educational system. The Grand Duchy of Baden in the southwest of the Empire, with its capital Karlsruhe, was ruled by relatives of the emperor. In contrast to the authoritarian rule of the Kaiser, however, Grand Duke Frederick I (r. 1856–1907) chose a liberal approach.

The role of women in the Empire was restricted by societal rules, but in Baden, due to the liberal political cli-

mate, women had more autonomy. In 1893, the first grammar school for girls in Germany opened its doors in Karlsruhe. Women in Karlsruhe founded the society *Frauenbildung – Frauenstudium* (Education and Academic Studies for Women). By itself, this was already a revolutionary step, because the participation of women in political organisations was prohibited throughout the rest of Germany. Baden's association law, however, did allow for political activity by women. In the autumn of 1899, thanks to the social and political influence of this society,

the first female students were admitted to the university of Freiburg. The university of Heidelberg and the Technische Hochschule (polytechnic) of Karlsruhe followed shortly after.

The situation at the art academy in Karlsruhe was different. Whereas in Russia women were admitted to art academies from 1871, this was not the case in Karlsruhe (nor in the rest of Germany). It was only with the introduction of legal gender equality in 1919 that women could enter the art academies. In order to circumvent this prohibition and enable professional art



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Male Kunstgewerbeschule students dressed up as women. Picture in *Jugend* 1897, no. 23, p. 383. Universitätsbibliothek Heidelberg





Bowl on foot *Roses*  
 Design Käthe Roman-Försterling, Karlsruhe, 1908.  
 Execution Großherzogliche Majolika-Manufaktur Karlsruhe. Earthenware (*Irdengut*), wheel-thrown, white tin glazing, coloured glazing, transparent lead glazing.  
 H. 17 cm, diam. 26 cm. Badisches Landesmuseum Karlsruhe, inv. no. M193

education for women, the Großherzogliche Malerinnenschule Karlsruhe (Grand-ducal School for Female Painters) was established in 1885. Thus, Karlsruhe became a front runner in the whole of the Empire, together with Munich, which was home to a 'Damen-Akademie' (Ladies' Academy). Grand Duchess Louise became the school's patron and thus provided part of its financial base. These private institutes were much more expensive than the publicly funded state academies. By advertising in and outside of Germany, the school received many applications. Margarethe Hormuth-Kallmorgen and Käthe Roman-Försterling were influential teachers. Talented students included Jenny Fickentscher, later to join the 'Grötzingen Malerkolonie' (Painters' Colony of Grötzingen) in an idyllic suburb of Karlsruhe, and Dora Horn-Zippelius, one of the founders of the Bund Badischer Künstlerinnen (the League of Women Artists of Baden), which is still in existence today.

The new Malerinnenschule provided an example for women interested in craftsmanship; they now started demanding admission to the Kunstgewerbeschule (Arts and Crafts College) of Karlsruhe. In 1897, a humorous photograph appeared in the famous weekly *Jugend*—from which the name 'Jugendstil' was derived—showing male students of the Kunstgewerbeschule dressed as women, with the programmatic word JUGEND in capitals on their dresses. From its start, *Jugend* campaigned for women's rights.

In one of its first issues (in January 1896), Georg Hirth, one of the magazine's founders, published an article headed 'Our Dear Sisters' Brains', which reads like a manifesto:

From a purely human point of view, our sisters' struggle for equality with the stronger, ruling, oppressive sex seems to me to be the most fascinating and worthwhile of the more elevated stirrings and movements of our time. [...] If they wish

to achieve this equality with us men in the realm of creativity, they shall have to wrest it from us in a hard fight, making use of every possible stratagem of war.

Women were finally admitted to Karlsruhe's crafts college in 1901. Female and male students were allowed to attend classes jointly, which was not self-evident in Germany at this time (as opposed to other countries). In 1901, the artist Hans Thoma initiated the establishment of the Großherzogliche Majolika-Manufaktur Karlsruhe (the Grand-ducal Majolica Factory). He set out the conditions for the company's collaboration with artists in an official programme titled 'Conditions for the Artistic Gentlemen'—the possibility of collaboration with female artists did not even cross his mind. It was only in 1908 that Käthe Roman-Försterling, as the first and only woman artist, received a commission for a ceramic design at the Majolika-Manufaktur. Her life illustrates the ambiva-



Detail of a Japanese robe by Emmy Schoch (see p. 168).

lence of the position of women in society around the turn of the century. She was one of the first female students at the Kunstgewerbeschule in Karlsruhe and went on to become a teacher at the Malerinnenschule. Her husband, the artist Max Roman, also worked there—as a teacher and later as its director. Roman-Försterling showed her confidence and ambition by using a double surname, a gesture as modern as it was rare in those days. Especially women with an artistic or academic profession opted for this. When her marriage foundered in 1908, Roman-Försterling's husband and mother had her declared 'permanently mentally ill' and thus legally incompetent. This meant she could no longer continue in her artistic profession. Roman-Försterling's tragic life demonstrates the

difficulties emancipated women faced on the threshold of the twentieth century. Although she was held in high esteem as an artist, this did not mean she could live her life as she herself saw fit.

Many other extraordinary women shared her destiny, because they could not or would not live up to society's demands. The label 'hysteria' was used for a whole range of alleged mental disorders in women. In 1888, leading neurologist and psychiatrist Paul Julius Möbius defined hysteria as an unstable condition only observed in women, which was characterised by overassertiveness, egocentricity and a strong need to be acknowledged. In 1895, Sigmund Freud and Josef Breuer published *Studies on Hysteria*, where they introduced the concept of 'psychoanalysis'. Unfortunately, the larger part of society accepted these delusions regarding women.

#### THE JUGENDSTIL COLLECTION OF THE BADISCHES LANDESMUSEUM KARLSRUHE

Acquisition of the Jugendstil collection at the Badisches Landesmuseum (Baden State Museum) began in 1919, when objects from the Kunstgewerbemuseum (Arts & Crafts Museum) and the Großherzogliche Sammlungen für Altertums- und Völkerkunde (Grand-ducal Collections of Antiquities and Ethnology) were transferred to the recently founded Badisches Landesmuseum. Just after the Second World War there was little professional interest in fin-de-siècle art and therefore no Jugendstil objects were collected in Karlsruhe, nor did museums and universities undertake any studies of

Jugendstil. This situation remained unchanged until 1970, when the director of the Badisches Landesmuseum, Ernst Petrasch, decided to buy the two hundred objects of art historian Gerhard Woeckel's Jugendstil collection. By acquiring this internationally important collection, Petrasch laid the foundations for the museum's Jugendstil department: the first step in its systematic elaboration over the following years. The collection also includes and documents characteristic artefacts by local artists, such as ceramics by Max Laeuger and textiles by Emmy Schoch. In 1982, a sizeable acquisition of around 14,000 objects created in the Großherzogliche Majolika-Manufaktur Karlsruhe followed. Besides many fine examples of Jugendstil majolica, this collection also includes models (see p. 151) and moulds.

The state lottery fund Zentralfonds zur Anschaffung von Spitzenwerken der Kunst (Central Fund for the Acquisition of Major Artworks) funded further important acquisitions for the museum's collection, like Mucha's bust *Nature* and the Edward Burne-Jones tapestry. Other recent additions to the collection are the European Jugendstil tiles (2000) and the collection of French ceramics decorated with dripping glazing (2007). Objects were also added during the preparation of the exhibition *Jugendstil am Oberrhein (Jugendstil on the Upper Rhine)* in 2008.





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### BUST NATURE

Design Alphonse Mucha, Paris, 1900

Execution Émile Pinedo foundery, Paris  
Bronze, hollow cast, chased, silver-plated,  
gold-plated, chrysocolla

Signed 'Mucha' in the hollow beneath the  
right shoulder

Manufacturer's mark 'Pinedo Paris' on the  
socle and founder's mark 'C' in rectangle  
H. 70.7 cm, w. 28 cm, d. 28 cm

Badisches Landesmuseum Karlsruhe,  
inv. no. 76/197

There are several interpretations of the symbolic meaning of this masterpiece by Mucha as well as different theories about the woman depicted here. Is it the actress Sarah Bernhardt or the dancer Cléo de Mérode? One copy, titled *Nature*, was presented at the 1900 Paris Exposition. Another one was referred to as *Heathen Goddess*, in the allegorical context of the zodiac. Some think she represents Salammbô from the French novel with the same title (1862) by Gustave Flaubert. This would explain the presence of the egg, which plays an important role in Flaubert's novel, as a symbol of the origin of life.

Because the arms are missing, the hair becomes more conspicuous. Abundant, ornamentally rendered woman's hair is one of the most important stylistic elements of Mucha's work. Here, the artist cleverly merges it with the spirals of the socle. This merging of forms, where beginning and ending of the individual lines can hardly be discerned, is common in Jugendstil art. JFF



### DECORATIVE WALL PLATE *HARPY*

Design Hans Thoma, Karlsruhe, 1901

Execution Großherzogliche Majolika-Manufaktur Karlsruhe

Fine earthenware (*Steingut*), moulded, white tin glazing, coloured glazing with metal oxides, hand-painted, incised

Signed 'HT' on front side

Marked on reverse '10, Baden, DK' and manufacturer's mark with the crown of Baden and 'MM'

Diam. 38 cm, h. 5.5 cm

Badisches Landesmuseum Karlsruhe, inv. no. M112a

The painter and graphic artist Hans Thoma (1839–1924) was the grand old man of the Karlsruhe art scene. He had an exceptional influence on artistic and cultural developments in the grand-ducal residential town of Baden. He regularly attended court and had direct contact with Grand Duke Frederick I. This put him in a position to interest the grand duke for the foundation of the Majolika Factory, where only artists made the designs.

Apart from Medusa, harpies are Jugendstil's most popular embodiments of a dangerous *femme fatale*. In

Greek mythology, harpies are malicious, bloodthirsty, and invulnerable female storm demons. They are hybrid creatures with a woman's head on a vulture-like body with raptor's claws. Thoma provided his harpy with pronounced breasts to emphasise the creature's demonic character. In Jugendstil art, such sexualised harpies served as the opposite of other female images, which show the idealised, maidenly, asexual *femme fragile*. JFF





DECORATIVE WALL PLATE  
*THE FROG KING*

Design Hellmuth Eichrodt, Karlsruhe, 1908  
 Execution Großherzogliche Majolika-Manufaktur Karlsruhe  
 Earthenware (*Irdengut*), moulded, white tin glazing, coloured glazing with metal oxides, slip-painting (*Schlickermalerei*) on border, hand-painted  
 Manufacturer's mark on the reverse with crown of Baden and 'MM', 'model 1034'  
 Paper sticker 'Großherzogliche Majolika-Manufaktur Karlsruhe i.B.'  
 Diam. 36 cm, h. 3 cm  
 Badisches Landesmuseum Karlsruhe,  
 inv. no. M 6475

Large decorative wall plates were among the main products of the Majolika-Manufaktur in Karlsruhe. Several artists were commissioned to provide designs, among them the painter and graphic artist Hellmuth Eichrodt (1872–1943). He achieved some fame as a collaborator of the legendary weekly *Jugend* and the satirical magazine *Simplicissimus*, both of which publicly criticised the Empire's petty morality.

The word 'model' on the reverse proves that the skilled craftsmen employed by the company used this plate to produce more copies by hand.

In the spirit of the British Arts and Crafts movement, the Majolika-Manufaktur envisaged a way to retain the value of craftsmanship while at the same time producing objects in larger numbers.

The key scene of the Grimm brothers' fairy tale *The Frog King* is depicted in the plate's centre. The frog, having retrieved the lost golden ball from the well, demands the reward the princess has promised him, but she refuses to keep her promise. JFF

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TABLE LAMP *DANCER WITH VEIL*

Design Raoul François Larche, Paris, 1901

Execution Siot-Decauville foundery, Paris

Bronze, cast, gilded

Signed 'RAOUL LARCHE' on the side

Inscription on the side: 'To Mr Soubeiran/  
from his friends/14 July 1901'

Founder's mark 'SIOT-DECAUVILLE PARIS  
FONDEUR, K 293'

H. 33 cm, w. 19.5 cm, d. 17 cm

Badisches Landesmuseum Karlsruhe,

inv. no. 66/8

The bronze figurine depicts the American dancer Loïe Fuller (1862–1928). After her first performance in the Parisian cabaret music hall Folies Bergère in 1892, she soon became a phenomenon and achieved international fame. Her spellbinding Serpentine Dance with huge swathes of transparent fabric made her a cherished subject for Jugendstil artists. Fuller became a Jugendstil icon and images of dance a favourite theme in turn-of-the-century art.

The beautiful bronze also has a practical use, although at first sight one overlooks the light bulb hidden behind the enormous veil. Around 1900, electric light was still a revolutionary innovation. Electric street-lighting could already be found in the larger cities, but few houses were fitted with mains, and electric household appliances were a rare luxury that only the wealthy could afford. JFF





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STATUETTE *PERFORMANCE*  
*WITH A VEIL*

Design Agathon Léonard, Paris, 1898–1900  
Execution Manufacture Nationale de Sèvres,  
1912

Biscuit porcelain, slip casting  
Marked underneath 'No. 12'  
Manufacturer's mark on the side of the dress  
'SEVRES' and 'S 12' in triangle  
H. 55 cm, w. 38 cm, d. 20 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 69/7

The Belgian sculptor Agathon Léonard (1841–1923), who was to acquire French nationality later in life, was known in the first place for his depictions of dance. Like many other Jugendstil artists, he was fascinated by subjects related to dynamic movement and rhythm. Not only Loïe Fuller but also other famous, dashing women such as the Dutch dancer and spy Mata Hari (1876–1917) and the American pioneering dancers Ruth St. Denis (1879–1968) and Isadora Duncan (1877–1927).

The statuette *Performance with a Veil* belongs to a table centrepiece of fifteen female dancers and musicians. Originally, the statuettes had a fixed position within one of three groups, each arranged around a central figure on a pedestal. The centrepiece was a triumph at the 1900 World Exposition in Paris, winning Léonard a gold medal. The statuettes were so popular that they were copied in Italy by porcelain manufacturer Richard Ginori in Sesto Fiorentino and in Thuringia, in a smaller version, by porcelain manufacturer Gebrüder Heubach. JFF



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STATUETTE *AUTUMN CROCUS*

Design Sophie Burger-Hartmann, Munich, 1897

Execution Deutsche Werkstätten (German Workshops), Munich

Bronze, cast, joined

H. 28 cm, w. 11 cm, d. 11 cm

Badisches Landesmuseum Karlsruhe, inv. no. 70/50

The German sculptor Sophie Burger-Hartmann (1868–1940) made sculptures that expressed strong emotions, like the sad girl with bent head that rises up from the flower of the autumn crocus. All parts of this plant are toxic and confusion with spring crocus or wild garlic can be lethal. Perhaps this is what is alluded to here, the statuette serving as a metaphor for sudden death and mourning. The plant has soft mauve-coloured flowers and is also named ‘naked ladies’, which refers to the fact that the flowers emerge from the ground long before the leaves appear. In spring there are only leaves and in autumn only flowers. So the limply hanging leaf of the statuette that at first sight appears as foliage, is actually a wilted petal.

Roots twist around the sculpture’s base. The striking aesthetic appearance of roots was a much-loved motif among Jugendstil artists. JFF





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STATUETTE *THE SPIRIT OF ECSTASY*

Design Charles Robert Sykes, 1911  
Execution Rolls-Royce Ltd., Derby  
Bronze, lost-wax casting, chrome-plated  
H. 20.8 cm, w. 10.8 cm, d. 11.7 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 70/119 b

The English sculptor Charles Robert Sykes (1875–1960) is best known for his design of this statuette, *The Spirit of Ecstasy* — the mascot that was to adorn the radiator of every Rolls-Royce from 1911 to 1934. The early Rolls-Royce cars went without ornamentation and it was Lord John Scott Montagu, a friend of Charles Rolls, who came up with the idea of having a mascot designed. He had a sculpture of St Christopher, the patron saint of travellers, mounted on the bonnet of his Daimler to feel safer while driving. Later, he talked to Sykes about a professional design for a car mascot. There are different explanations for the name of the woman thus immortalised. The most current one is that the sculpture was modelled on Eleanor Thornton, Lord Montagu's secretary and lover (hence the nickname 'Nelly in her Nightie'). Sykes knew her well, too, as she modelled for several of his works.

Each statuette was created by hand through lost-wax casting, a method by which a wax model is encased in a mould. The wax is then melted and drained away, and bronze is poured into the hollow core. JFF





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**INTARSIA THE EAGLE ABDUCTING AEGINA**

Design and execution Gaspar Homar i Mesquida, Barcelona, c.1900  
Intarsia, amaranth, ebony and boxwood  
H. 38 cm, w. 30 cm, d. 2 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 70/234 b

The Spanish craftsman and artist Gaspar Homar i Mesquida (1870–1953) had a workshop in Barcelona, where he mainly designed and made furniture and intar-

sia, but also mosaics, textiles, carpets, metalwork, and lamps. He embraced the concept of the *Gesamtkunstwerk* and created complete interiors and even houses, in close collaboration with Spanish architects. For his intarsia Homar did not colour the wood with aniline dyes but used species of wood with different natural colours instead, as in Japanese intarsia art. By using many different native and exotic wood species, he was able to create a great variety of shades.

This panel most probably was part of an interior or a piece of furniture. It shows Zeus, the king of the gods, who has taken the shape of an eagle and abducts the beautiful nymph Aegina. According to Greek mythology, Zeus took form either as an eagle or as a great flame. The artist cleverly combined both versions by depicting a flaming eagle. JFF





TAPESTRY *THE PILGRIM IN THE GARDEN OR THE HEART OF THE ROSE*

Design Sir Edward Burne-Jones and William Morris, London, before 1896

Execution Merton Abbey (supervised by John Henry Dearle), near London, 1901

Unique specimen, wool, cotton warp, silk, machine-woven, embroidered

Manufacturer's mark 'MA' in the bottom right-hand corner

H. 155 cm, w. 201 cm

Badisches Landesmuseum Karlsruhe, inv. no. 72/147

The British painter Edward Burne-Jones (1833–1898) and the artist and craftsman William Morris (1834–1896) were the figureheads of the Pre-Raphaelite Brotherhood and the Arts and Crafts movement, respectively. They were close friends and often worked together, with Burne-Jones usually responsible for the human figures and Morris for the decorative elements (mainly flowers).

This tapestry's theme is derived from a medieval French love poem known in English as the *Romaunt of the Rose*. The story is told in the form of a

dream. Apart from the first-person narrator the characters are not real people, but allegorical figures like Reason or mythological ones like Amor. The rose symbolises the beloved woman. The tapestry shows the scene in which the narrator enters the magic garden as a pilgrim and falls in love with a rose. Hostile forces prevent him from reaching her by raising a thick, thorny rose hedge—but of course, the story has a happy end. JFF





### SET OF PRINTS *THE FLOWERS*

Design Alphonse Mucha, Paris, 1897  
 Execution F. Champenois, publisher and printer, Paris, 1898  
 Atlas (silk), coloured lithograph. H. 100.7 cm, w. 41.7 cm for each length of fabric. All lengths of fabric have been signed 'Mucha' at the bottom. Badisches Landesmuseum Karlsruhe, inv. nos. 74/48, 73/168, 73/167, 74/49

The Czech artist Alphonse Mucha (1860–1935) specialised in prints depicting women in sets of four, such as *Four Seasons*, *Four Jewels*, *Moon and Stars* and *Four Flowers*. They were printed in large editions that sold out quickly, helping Mucha to international fame.

Mucha designed this series of flowers in a fixed order: rose, iris, carnation, and lily. Each flower is impersonated by a girl. The rose, queen of flowers, is an ancient symbol of love and passion. Mucha depicted a rather realistic rose, a far cry from the famous abstract roses of his Scottish contemporary Charles





Rennie Mackintosh. Having been interpreted in a striking way by Vincent van Gogh, the iris became one of Jugendstil's most celebrated decorative plants. Iris was the goddess of the rainbow in Greek mythology. The carnation, which symbolises physical attractiveness, adorns the third print.



Finally, the white lily, a common attribute of the Virgin Mary, stands for pure, virginal love. JFF



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DECORATIVE WALL PLATE

*GIRL WITH DAISY CHAIN*

Design Max Laeuger, Karlsruhe, 1896

Execution Ofenfabrik (factory kiln) Mayer, Karlsruhe

Unique specimen, earthenware (*Irdengut*), white tin glazing, coloured glazing, transparent lead glazing, craquelure, incised  
Marked 'ML' on the reverse

Diam. 36 cm, h. 5.5 cm

Badisches Landesmuseum Karlsruhe, inv. no. 81/354

Before the German ceramic artist Max Laeuger (1864–1952) became director of Tonwerke (clay works) Kandern in 1897, he had his first ceramic try-outs fired at the Ofenfabrik Mayer in Karlsruhe. This plate is one of the few works that were produced there. At that time, Laeuger taught drawing and modelling at the Kunstgewerbeschule (Arts and Crafts College) as well as garden and interior design at the Technische Hochschule (polytechnic) in Karlsruhe.

This depiction of a girl's head shows typical Jugendstil themes: the garland, the wavy, windblown hair and a certain type of woman, with an emphasis on girlish femininity and natural loveliness.

The ox-eye daisy, which is undemanding and grows in meadows, symbolises simple joy and closeness to nature. And of course it is also a much-used flower oracle; the game where a girl repeats the words 'he loves me, he loves me not' while pulling off the petals was as popular then as it is now. JFF





## FLOWERPOT

Design and execution Elisabeth Schmidt-Pecht, Constance, after 1907  
 Earthenware (*Irdengut*), coloured glazing, white tin glazing, incised  
 H. 31.5 cm, diam. 39 cm  
 Manufacturer's mark and signature 'SP' on the bottom  
 Badisches Landesmuseum Karlsruhe, inv. no. 95/1237 a-1

Elisabeth Schmidt-Pecht (1857–1940) had already concluded her training at the Kunststickereischule des Badischen Frauenvereins (School for Art Embroidery of the Women's Society of Baden) in Karlsruhe when she discovered her passion for ceramics. In

1907 she started her own ceramics workshop in Constance. Her husband, the well-known painter and graphic artist Heinrich Schmidt-Pecht, owned a successful family business, the Lithographische Kunstanstalt (Lithographic Art Institute), through which he published his own work and that of other Jugendstil artists. To further his wife's career, he gave up his business and focused exclusively on the continuity of the ceramics workshop, which offered employment to several members of staff. Thus Elisabeth Schmidt-Pecht's life was very different from that of ceramist Käthe Roman-Försterling, who received no support whatsoever

from her husband, the painter Max Roman (see p. 147–148).

Elisabeth Schmidt-Pecht's work was sold by art trader Julius Meier-Graefe in Paris, earthenware manufacturer Georg Schmider in Zell (Germany), businessman Ernst Wahliss in Vienna, and the department stores of Liberty in London and Wertheim in Berlin. Her participation in international exhibitions and the awards she received show that in her time she was already acknowledged as an important artist. JFF

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## PORCELAIN HEAD AWAKENING

Design Paul Börner, Meissen, c.1911  
Execution Königliche Porzellan-Manufaktur  
(Royal Porcelain Works) Meissen  
Porcelain, slip cast, gilded with 'bright gold',  
fired in muffle furnace  
Marked 'B 279, 48, 60' on the bottom  
H. 27 cm, w. 19 cm, d. 21 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 82/302

The German painter, sculptor and medal maker Paul Börner (1888–1970) was one of the most productive artists of the porcelain works at Meissen. *Awakening* is one of the few Jugendstil sculptures that he designed.

The mysterious title, which describes the transitional state between dreaming and being awake, suggests that this work originated in the period of Symbolism. The Symbolist variety of Jugendstil was very interested in dif-

ferent states of consciousness. Artists such as Max Klinger and Paul Philippe also made works titled *Awakening*, and *Spring Awakening* by Frank Wedekind is one of the most influential German plays written around the turn of the century — its subject is the transition from puberty to adulthood. From this perspective, Börner's work can also be interpreted as an inner, mental or spiritual awakening.

For the colouring of the ornamentally styled hair so-called bright gold was used, an invention from the Meissen porcelain works. An oily, sulphurous, brown-black liquid is painted on and then fired at only 800 °C. JFF







CERAMIC TILE TABLEAU MARY  
AND CHILD

Design Max Laeuger, Kandern, 1903  
Execution Tonwerke (clay works) Kandern  
Unique specimen, earthenware (*Irdengut*),  
coloured glazing, slip-painting (*Schlickermale-  
rei*), lead glazing, partly gilded. Signed on the  
front: 'M.L. 1903'. H. 130 cm, w. 101 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 86/352

Max Laeuger was already famous dur-  
ing his lifetime. He represented the  
Grand Duchy of Baden at many  
national and international exhibitions.  
From 1892, he would occasionally  
design ceramic objects for Tonwerke  
Kandern in the Black Forest. When he  
became its artistic director in 1897, he  
designed countless vases and large

ceramic objects. These were decorated  
with *Schlickermalerei*, a typical local  
technique from the Black Forest.

Laeuger consistently worked at dis-  
solving the boundaries between the  
different art disciplines by creating  
*Gesamtkunstwerke* (works of art com-  
bining many art forms). He designed  
complete interiors, into which he fit-  
ted his large tile tableaux, wall foun-  
tains and mantelpieces.

This Madonna consists of 45 parts,  
which have been fitted together into a  
mosaic after firing. The work was made  
as a unique specimen; no series were  
produced. At the 1904 St. Louis World's  
Fair (US), it was awarded a gold medal.

JFF

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## BUST FLORA

Design and execution Karl Kornhas,  
Karlsruhe, c.1900

Unique specimen, fine earthenware  
(*Steingut*), hand-built, iridescent glazing,  
first time fired in oxidation, second time  
in reduction

H. 21 cm, w. 17.5 cm, d. 11 cm

Badisches Landesmuseum Karlsruhe,  
inv. no. 92/469

This bust represents Flora, the Roman goddess of spring and blossom. She is also the goddess of youth and life's pleasures. Depictions of Flora were very popular in Jugendstil: contemporaries such as Arnold Böcklin, John William Waterhouse, and Edward Burne-Jones all used her in their work.

JFF

Together with Max Laeuger, Karl Kornhas (1857–1931) belonged to the most influential ceramic artists in Baden. He was committed to the meticulous perfection of ceramic techniques. One of the techniques he mastered was the highly complex method for creating crystal glazing and iridescent glazing.

To achieve an iridescent glazing, the surface of the ceramic object is first painted with coloured glazes, after which the piece is fired in oxidation. Next, it is painted with an oily solution with metals or metal oxides and fired in a reducing atmosphere. This results in a very thin metal layer (less than 1 µm), which behaves like a shining film of oil on water.





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TEA AND COFFEE SET *DEKOR 501*

Design Jutta Sika (shape and decoration),  
Vienna, 1901

Execution Wiener Porzellan-Manufaktur  
Josef Böck

Porcelain, slip casting, polychrome  
decoration fired in muffle furnace

Marked on the bottom 'Schule Prf. Kolo  
Moser, D 501'

Tea pot h. 17 cm, diam. 13.5 cm

Coffee pot h. 18 cm, diam. 9 cm

Cup and saucer h. 6 cm, diam. 16 cm

Badisches Landesmuseum Karlsruhe,  
inv. no. 74/98

The Austrian ceramist Jutta Sika (1877–1964) studied with Koloman Moser and Josef Hoffmann, two well-known teachers at the Viennese Kunstgewerbeschule (Arts and Crafts College). A gifted and versatile artist, she already started creating designs for several manufacturers during her studies. Besides ceramics, these included embroidery, metalwork, woodcuts, postcards, graphic design, mosaics, stage costumes, fashion accessories, and even Christmas tree decorations. She was a respected member of the Wiener Werkstätte as well as an art teacher and one of the founding mem-

bers in 1913 of the Österreichischer Werkbund (Austrian Working League).

Sika's artistic style stands out as a typical geometrical variety of Viennese Jugendstil. The exuberant decoration, which is made up of different circle segments arranged like fish scales, points forward to the stylistic form of art déco—which actually emerged twenty years later (!). A radical modernity is also apparent in the shapes of the crockery; especially the asymmetric placement of the cup on the saucer is unmatched. JFF



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POSTER *KUNSTAUSSTELLUNG  
HEIDELBERG (ART EXHIBITION  
HEIDELBERG)*

Design Hellmuth Eichrodt, Karlsruhe, 1903  
Execution Kunstdruckerei Künstlerbund  
Karlsruhe  
Colour lithograph  
H. 76 cm, w. 49 cm  
Badisches Landesmuseum Karlsruhe,  
inv. no. 93/947

In 1903, the university of Heidelberg celebrated the hundredth anniversary of its reorganisation by Margrave Charles Frederick of Baden. For this occasion, an exhibition organised by the Kunstgenossenschaft (Art Cooperative) and the Künstlerbund (Artists' League) of Karlsruhe opened in the recently built Jugendstil town hall. The Künstlerbund had only recently broken away from the Kunstgenossenschaft, because it wanted to reach a new audience with its new approach to art. To enable its members to earn an income, the Künstlerbund specialised in printing for daily use and set up its own printing shop, the Kunstdruckerei; its products were sold successfully throughout Germany.

The poster shows a woman holding a palette as a personification of art. But the picture can also be taken literally, to show one of the female members of the Künstlerbund. The artist is wear-

ing a reform dress, which is represented as an ornamental plane without shade and almost without folds—this is typical for the stylistic idiom of Jugendstil. Interestingly, the design of

the poster shows three different perspectives: the woman is seen with a worm's-eye view, the castle from a frontal perspective, and the river Neckar with a bird's-eye view. JFF







PLACARD *JUBILÄUMS-*  
*KUNSTAUSSTELLUNG KARLSRUHE*  
1902 (*JUBILEE EXHIBITION*  
*KARLSRUHE 1902*)

Design Oscar Graf, Freiburg, 1902

Cardboard, lithograph

Signed 'Oscar Graf F. BG' middle left

H. 68.7 cm, w. 48.5 cm

Badisches Landesmuseum Karlsruhe,

inv. no. 2008/787

The fiftieth anniversary of Grand Duke Frederick I of Baden's ascent to the throne was celebrated in Karlsruhe in 1902. To honour the occasion, Baden organised an international jubilee art exhibition. The aim was to give the grand-ducal residence the aura of a centre of modern art, as can be read in the catalogue that went with the exhibition: 'The assignment of the present is to triumph over historicism and to assert the freedom of the individual artist to make what he wants.' The whole event was organised by Ludwig Dill, a former leader of the Munich Secessionist movement and a professor at the Karlsruhe Academy.

The placard was designed by painter and graphic artist Oscar Graf (1873–1958), who worked in Freiburg and Munich. In a style inspired by Antiquity and imitating a mosaic, it depicts a young person holding a palm branch as the symbol of victory. Stylistically, the image represents the more restrained form of Jugendstil in Germany, which stood in contrast to art nouveau as practised by Mucha in France. JFF



## JAPANESE ROBE

Design Emmy Schoch  
 Execution Werkstätte für neue  
 Frauentracht und künstlerische  
 Stickerei Emmy Schoch (Workshop  
 for New Women's Clothing and  
 Artistic Embroidery Emmy Schoch),  
 Karlsruhe, 1911

Silk, batiste, woven silk, yellow blue  
 changeant, blue batiste lining, textile  
 buttons, machine embroidery  
 Back length 108 cm, w. with sleeves  
 spread out 124 cm

Label 'Emmy Schoch Karlsruhe Herrenstrasse  
 12'; typewritten note 'No 4666 jap. Mantel';  
 attached note 'Modewerkstatt Emmy Schoch  
 Karlsruhe/Baden, Herrenstr. N.12, gestickter  
 Mantel Blau No 5707'  
 Badisches Landesmuseum Karlsruhe,  
 inv. no. 61/77

Hermine Emilie (Emmy) Schoch (1881–1968) was the daughter of a politically and socially active chemist in Karlsruhe. Originally she wanted to be a piano player, but because of a lengthy illness she had to give up this ambition. In 1906, after finishing a dress-maker's education in a fashion studio in Berlin, she started her own studio in her birth town. Her husband resigned

from his job at a bank and applied himself to the financial administration of the company. Unlike most other women at the turn of the century, Emmy Schoch received strong support from the men surrounding her. This enabled her to build a career as a visionary textile artist and successful entrepreneur. Her company had several departments (for drawing, pattern cutting, sewing, weaving, hand and machine embroidery, and a separate unit of male helpers), which employed around fifty people in 1911 and as many as sixty in 1914. Throughout her life,

fashion designer Schoch considered herself an artistic craftswoman. She continued to lead the workshop until 1953.

This silk evening robe has been decorated with stylised floral motifs inspired by the Far East and is a specimen of reform dress, which was considered beneficial for health and hygiene. Hence the robe was on display in the International Hygiene Exhibition in Dresden in 1911. The French fashion designer Paul Poiret admired it there. In 1914 it was exhibited in Cologne. JFF



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## TOP OF A SO-CALLED TEA DRESS ENSEMBLE

Design Emmy Schoch

Execution Werkstätte für neue Frauentracht und künstlerische Stickerei Emmy Schoch, Karlsruhe, c.1911–1913

Atlas 'asphodel silk' from Liberty, London, batiste lining, silk embroidery, satin stitches  
Back length 108.5 cm, sleeve length 64 cm, hem length 112 cm

Label 'Emmy Schoch Karlsruhe Herrenstrasse 12', typewritten note 'No 4570 gest. Mantel' Badisches Landesmuseum Karlsruhe, inv. no. 61/78

Emmy Schoch was one of the best-known proponents of reform dress in Germany. She was a member of the Karlsruhe branch of the Verein zur Verbesserung der Frauenkleidung (Society for the Improvement of Women's Clothing), founded in 1901. The original objective of this organisation was to promote health and a new aesthetics in women's clothing. This was soon widened to include the relationship between reform clothing and women's emancipation, which led to a change in name, as it became the Verband für neue Frauenkleidung und Frauenkultur (League for New Women's Clothing and Women's Culture). Fashion designer Schoch blazed the trail with publications, lectures, courses, and her own fashion shows in which she not only elucidated new techniques, but also discussed the hygienic and ethical aspects of clothing: in the choice of materials, for instance. She also argued for closer proximity to the developments in contemporary art. Her garments are typically Jugendstil.



Schoch dismissed the wasp's waist, as can clearly be seen in this dress. Instead, she created a loosely draped robe with large folds on the sides — a controversial innovation that was

characteristic of reform clothing. The Parisian fashion designer Paul Poiret also used these elements in his designs. JFF



turesque cottages, rustic occupations, and aesthetically appealing traditional costumes. Many of them, however, were concerned with moral aspects as well, contrasting the honest authenticity of simple country folk with the materialism and hectic life of the city.

This stained-glass window pane was designed by the southern-German artist Hans Drinneberg (1852–1931) in a series representing the four seasons. Here, in the pane titled *Autumn*, a young woman is portrayed in profile, wearing a head-dress and mantle. Behind her rises a medieval town with half-timbered houses beneath a church.

The portrait is part of a secondary window pane made up of differently coloured pieces of stained glass. The woman is wearing a hennin, a pointed headdress worn in late-medieval and early-Renaissance European towns. Around 1900, the so-called ‘German garb’ was not only viewed as the traditional costume of rural folk, but also as a patriotic urban costume. AP

#### STAINED-GLASS SECONDARY WINDOW *AUTUMN*

Design Hans Drinneberg, c.1900  
 Execution Anstalt für Glasmalerei und Kunstverglasung, Karlsruhe  
 Decorative glass, antique glass, opal glass, cast glass, lead strips, wooden frame  
 H. 74 cm, w. 50 cm  
 Badisches Landesmuseum Karlsruhe,  
 inv. no. 2005/573

Themes from folklore were popular around the turn of the century; many artists were dissatisfied with life in the city and came to rural areas and fishing villages in search of an unspoiled, natural way of life. This was the heyday of so-called artists’ colonies, which could be found all over Europe. Of course, the artists were mainly drawn by the lovely landscapes and sea views, pic-



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## RELIEF

Design Gustav Klimt (probably)

Execution Georg Klimt, Vienna, c.1900

White alloy, embossed, chiselled

Unsigned

H. 116 cm, w. 31 cm, d. 2 cm

Badisches Landesmuseum Karlsruhe,

inv. no. 91/336

The Klimt family included seven children, three of which took up artistic professions. Georg (1867–1931) became a metal sculptor and goldsmith. Ernst (1864–1892) worked as a painter of historical pieces and decorations. Gustav (1862–1918) is still one of the most famous Jugendstil painters, not only of Vienna but also in an international context. Whereas Gustav's and Ernst's work has been studied by art historians, there is hardly any information on Georg. Thus it is unclear to what extent Georg developed independently as an artist and how strong the



influence of his omnipresent brother Gustav was on his work. Even the two brothers' signatures are almost identical. Apart from his own work, Georg also executed the designs of other artists of the Vienna Secession.

So it is quite possible that this relief was designed by Gustav Klimt. Its stylistic features point in that direction; the rhythmical, wavy lines of the hair, the abstract design of the flowers, and the pattern of spirals on the dress are all typical elements of Gustav Klimt's design idiom. JFF

GABY KUPER, HEIKE PÖPPELMANN  
BARBARA HOFMANN-JOHNSON

# JUGENDSTIL COLLECTIONS

in Braunschweig

The Braunschweigisches Landesmuseum and the  
Museum für Photographie Braunschweig

The Braunschweigisches Landesmuseum was founded in the late nineteenth century, as the formation of the German Empire gave rise to concerns that this would mean a loss of identity for the 750-years-old duchy. A collection was formed of memorable pieces celebrating the history of Braunschweig and its 'heroes', in which the burgeoning Jugendstil played no part yet. It was only in the 1960s, as the museum started systematically collecting domestic objects from the region, that Jugendstil prints, photos, ceramics and furniture entered the collection.

One of the most dramatic items is a decorated photo studio, which testifies to the development of Jugendstil outside the larger cultural centres. In 1978 the museum was offered a set of Jugendstil decorations from nearby Wolfenbüttel: a complete set of painted wall hangings, panelling, flooring and doors, which had served as the entrance hall of Adolf Herbst's photo studio. The museum was able to add the whole set



to its collection, including two ornamental parts of the terrazzo floor. The two central panels depicting women holding a plate camera and an easel were incorporated in a reconstructed photo studio that was part of the permanent exhibition on Braunschweig history in the museum's main building. For the current special exhibition, Herbst's entrance hall is restored to its original form.

Washing set, c.1910, fine earthenware (*Steingut*). Villeroy & Boch, Mettlach; water jug h. 30 cm, wash bowl diam. 39 cm, chamber pot diam. 21 cm. Braunschweigisches Landesmuseum, inv. no. LMB 26781 a-c.

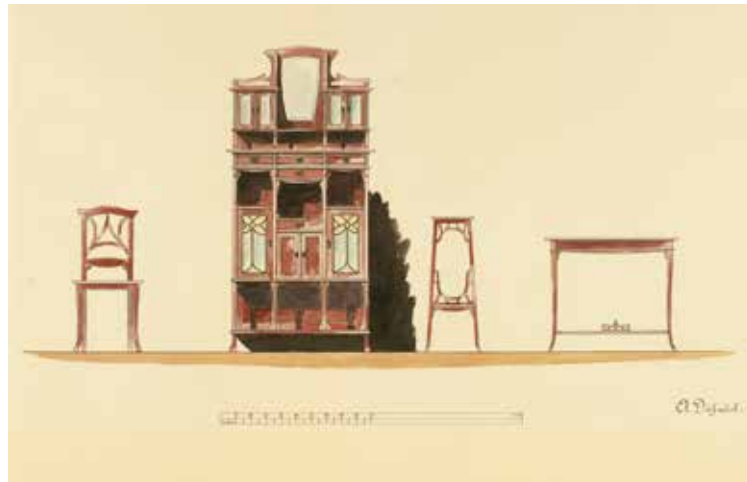




Tin can made by the Lubeca company, Lübeck, for M. F. Reese & Sons Cake & Bisquit Factory, Neumünster, c.1910. Tinplate, h. 13.8 cm, w. 9.4 cm, l. 15 cm. Braunschweigisches Landesmuseum, inv. no. LMB 34758.

Albert Dähndel, design drawing of a furniture set, 1895–1905. Water-colour on paper, h. 41.9 cm, w. 56 cm. Braunschweigisches Landesmuseum, inv. no. LMB 25591.3.

A spectacular extension was made to the Jewish collection in 1924, when the museum's first director, Karl Steinacker, acquired the baroque interior of the synagogue of nearby Hornburg. He was supported in this endeavour by a Jewish graphic artist, illustrator, painter and photographer from Braunschweig, Ephraim Moses Lilien (1874–1925). The latter's works take pride of place in the museum's Jugendstil collection and include early illustrations commissioned by the weekly *Jugend*, from which Jugendstil takes its name.



The bequest of Braunschweig-born photographer Käthe Buchler (1876–1930) is one of the important collections of the history of early-twentieth-century photography. With items documenting different photographic methods and subjects, the collection shines a light on the development of art and photography in an international context.

Buchler came from a wealthy background. As a young woman she learned to paint, but turned to photography in 1901. Her brother-in-law, Friedrich Ritter von Voigtländer, was instrumental in this: her first camera was a Voigtländer with two lenses. The Voigtländer company, which originated in Vienna, had by then established itself in Braunschweig as a distinguished manufacturer of optical and photographic equipment.

As a photographer, Buchler was initially self-taught, but in 1906 she started taking courses at the Letteschule in Berlin, which also allowed women to enrol—by no means usual at that time. In Braunschweig, she collaborated professionally with Wilhelm Müller. She

began presenting her pictures in public slide shows. They are often characterised by a painter's sense for composition and pictorial representation, especially the photos from the First World War in Braunschweig.

Containing more than 1000 black-and-white photographs as 9 × 12 cm glass plate negatives, negative strips, around 330 black-and-white diapositives, contact prints and photographic prints—the latter especially preserved in family albums—Käthe Buchler's bequest is an incredibly broad collection of early-twentieth-century photography. As an added bonus it includes 250 rare coloured autochromes. From 1913 Buchler worked with this elaborate procedure, an additive colour process using potato starch as a medium which was developed by the Lumière brothers in 1903. Its aesthetic effect resembles that of painting.

In 2003, Käthe Buchler's descendants bequeathed the collection to the Museum für Photographie Braunschweig. Since then its preservation and research has been undertaken in collaboration with the city archives.

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## DECORATED HALLWAY

Design and execution: Heinrich Kindervater, Wolfenbüttel, c.1900

Hallway: imitation painting on coniferous wood; h. 384 cm, w. 242 cm, d. 379 cm

Paintings: mixed oil technique on canvas; woman with camera: h. 193.6 cm, w. 91 cm, d. 2 cm; woman with easel: h. 193.5 cm, w. 83.5 cm, d. 2 cm

Braunschweigisches Landesmuseum, Braunschweig, inv. no. BLM 2020-57  
Restoration funded through the Ernst von Siemens Kunststiftung

Adolf Herbst, a professional photographer, created this hallway with its expressive decorations in order to instil the right mood in his customers as they entered his photo studio in Wolfenbüttel. Two young women—one with a painter's easel, the other with a plate camera on a tripod—look at the visitors and invite them in. Tall trees crowned with green foliage are grouped around the slender female figures, whose loosely draped dresses are clearly inspired on the reform clothing of the time. The paintings are dominat-



ed by whites and greens which suggest youth and spring, and framed by stylised tendrils. The decorations were made by Heinrich Kindervater, a local artist who specialised in artistic interior and exterior decoration.

With his decorated hallway, an impressive example of Braunschweig Jugendstil, Adolf Herbst sought to bring elements of modern design and

art into architecture and its related methods of advertising, using a multi-functional approach that tapped into the spirit of the time. He promoted his 'Kunst-Anstalt für moderne Photographie' (establishment for modern artistic photography) as a modern enterprise oriented towards the future, 'with an elegant, contemporary studio and office'. AK





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### TWO LADIES

Adolf Herbst, Wolfenbüttel, c.1901  
Black-and-white studio shot  
H. 168, w. 108 mm (sheet),  
h. 148, w. 104 mm (photo)  
Braunschweigisches Landesmuseum,  
Braunschweig, inv. no. BLM 2019-120

The clients who wanted their professional portraits taken at Adolf Herbst's stylish studio were mostly middle-class. The pictures convey the sitters' social status and set of values; by using the possibilities of modern representation and reproduction, they also emphasised that they belonged to the upwardly mobile part of society.

In this specific photograph, two women present themselves with confidence. Although they have turned to the modern technique of photography, their style is traditional. Their clothing and accessories mirror the old societal structure with its fixed gender roles. Both are wearing corsets, which force



the female body into a statuesque shape. The younger woman has offered the older one her arm in support, as if to show that, in a fast-changing world,

family ties still offer security. But though they seem to hold on to the past, by choosing Herbst's modern studio they also show their curiosity for the new. AK





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GROUP PHOTO OF TWO  
COUPLES IN FANCY DRESS

Adolf Herbst, Wolfenbüttel, c.1910  
Black-and-white studio shot  
H. 167, w. 108 mm (sheet),  
h. 148, w. 103 mm (photo)  
Braunschweigisches Landesmuseum,  
Braunschweig, inv. no. BLM 2019-122

The picture shows four people in fancy dress against the background of a lush, Mediterranean-looking garden. The women are seated, the men are standing behind them. It was taken at Adolf Herbst's studio in Wolfenbüttel, probably during carnival—Herbst's name and address can be found both below the photo and on the reverse of the paper on which it has been mounted. Whereas Herbst arranges his subjects in a classical manner in his portrait photography, he uses the styling of Jugendstil to promote his business. Here it can be seen in the address, but his customers have already encountered it as they entered his studio through the decorated hallway. GK



## SCHÖPFUNG UND PARADIES



ALS Gott Jahwe Erde und Himmel machte, war auf der Erde noch kein Gesträuch auf dem Felde, und noch sproßte keine Pflanze auf der Flur, weil Gott Jahwe nicht hatte regnen lassen auf die Erde und kein Mensch da war, um den Boden zu bebauen. Da stieg ein Nebel auf von der Erde und tränkte die ganze Oberfläche des Bodens. Dann bildete Gott Jahwe den Menschen aus dem Staube des Erdbodens und blies ihm den Odem des Lebens in die Nase, und so wurde der Mensch ein lebendiges Wesen. Dann pflanzte Gott Jahwe einen Garten in Eden, im Osten, und setzte dahin den Menschen, den er gebildet hatte. Und Gott Jahwe ließ aus dem Boden allerlei Bäume sprossen, lieblich anzusehen und gut zum Genuße, und mitten im Garten den Baum des Lebens und den Baum der Erkenntnis des Guten und Bösen.

Von Eden geht ein Strom aus, den Garten zu bewässern, und von da aus teilt er sich in vier Arme. Der eine heißt Pison: der umfließt das ganze Land Hawila, wo sich das Gold findet. Das Gold dieses Landes ist gut; dort findet sich auch das Bedolachharz und der Onyxstein. Der



CREATION AND PARADISE, SCENE:  
EVE OFFERS ADAM THE APPLE

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*,  
ed. F. Rahlwes, ill. E. M. Lilien. Vol. 1, Tradition  
and Law. The Five Books of Moses and the  
Book of Joshua, after the Translation by  
Reuss, p. 34-35. Georg Westermann-Verlag,  
Braunschweig, 1905/08.

H. 25.5 cm, w. 20.4 cm, d. 4.3 cm

Braunschweigisches Landesmuseum, Braun-  
schweig, inv. no. LB 8761a / KWT 100 (1)

The dramatic story of Adam and Eve is told in Genesis, the creation myth in biblical tradition. God created the human couple on the sixth day, 'male and female he created them' (Gen. 1:27).

The story goes that Adam and Eve lived peacefully in Paradise, alongside the animals. Their task was to care for the Garden of Eden. They did not have to worry about their means of existence, as Paradise offered plenty of trees with delicious fruit. They were allowed to eat from all the trees, but God forbade Adam and Eve—on pain of death—to eat from the fruits of the 'tree of the knowledge of good and

evil' (Gen. 2:16f.). But because the cunning snake persuaded Eve to pick an apple from the tree of knowledge and eat it together with Adam, they offended against God's command (Gen. 3:1ff.).

In his interpretation of this central theme, Lilien uses the ornamentation of Jugendstil. He depicts Eve as the seductress, with the snake in the tree of knowledge at her back. Appearing innocent amidst the abundant flowers of the Garden of Eden, she gives Adam the apple that will lead to their doom. Eve becomes a femme fatale who brings about her own and her partner's downfall. HJD





**CREATION AND PARADISE, SCENE:  
BANISHED FROM PARADISE**

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*,  
ed. F. Rahlwes, ill. E. M. Lilien. Vol. 1, Tradition  
and Law. The Five Books of Moses and the  
Book of Joshua, after the Translation by  
Reuss, p. 41-42. Georg Westermann-Verlag,  
Braunschweig, 1905/08.

H. 25.5 cm, w. 20.4 cm, d. 4.3 cm

Braunschweigisches Landesmuseum, Braun-  
schweig, inv. no. LB 8761a / KWT 100 (1)

Adam and Eve have offended against God's command, and having been deceived by the snake, have eaten from the tree of knowledge. As they now know the difference between good and evil, they try to cover up their action, but God finds them out. They lose eternal life, are banished from Paradise, and have to live with the consequences. 'With painful labour you will give birth to children', God says to Eve. To Adam he says: 'Cursed is the ground because of you. [...] By the sweat of your brow you will eat your food until you return to the ground, since from it you were taken; for dust you are and to dust you will return.' (Gen. 3:16-24).

The myth of the fall of man is an attempt to explain why humans are destined to suffer and to work for food, clothing and shelter. Lilien touchingly depicts Adam and Eve as they realise the difficult life they are about to face; the previously seductive femme fatale is now defeated. With her partner, she sets out across the thorns and thistles.

HJD



## ILLUSTRATION FOR THE SONG OF SONGS

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*, ed. F. Rahlwes, ill. E. M. Lilien. The Songs, the Psalms, the Lamentations, the Song of Solomon, after the Translation by Reuss, p. 312. Benjamin Harz Verlag, Berlin and Vienna, 1923.

H. 25.8 cm, w. 21.3 cm, d. 3.1 cm

Braunschweigisches Landesmuseum, Braunschweig, inv. no. LB 8761b / KWT 100 (6)

The Song of Songs is a collection of around thirty love songs, attributed to King Solomon and revolving around the bride, Sulamith (S. of S. 7:1). It celebrates the mutual love between two people meeting, losing and finding each other again. It is a text filled with passion, which uses imaginative wording to evoke love, the longing for the beloved, the praise of her or his beauty, and desire and its fulfilment. The Song of Songs elevates the woman, but she also has a confident, active role.

Both in Judaism and Christianity, the Song of Songs is interpreted allegorically. God loves his chosen people, Israel, as a bridegroom loves his bride. In Christianity, the Church is seen as the bride of Christ.

Lilien's illustration is erotic, mirroring the imagery of the text. Sulamith looks enticing, sensuous and sexy. She is surrounded by ripe pomegranates, which are repeatedly mentioned in the text: 'Your lips are like a scarlet ribbon; your mouth is lovely. Your temples behind your veil are like the halves of a pomegranate [...]. Your plants are an orchard of pomegranates with choice fruits.' (S. of S. 4:3, 4:13). HJD





ILLUSTRATION FOR THE SONG OF SONGS—LOVE IN SPRING

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*, ed. F. Rahlwes, ill. E. M. Lilien. The Songs, the Psalms, the Lamentations, the Song of Solomon, after the Translation by Reuss, p. 318. Benjamin Harz Verlag, Berlin and Vienna, 1923.

H. 25.8 cm, w. 21.3 cm, d. 3.1 cm

Braunschweigisches Landesmuseum, Braunschweig, inv. no. LB 8761b / KWT 100 (6)

The Song of Songs is the only known lengthy love poem from ancient Israel.

The observant bible reader Johann Wolfgang von Goethe, fascinated by its contents, called it ‘the finest collection of love songs created by God’. It inspired him to make his own translation of the biblical text.

The Song of Songs echoes the creation myth from Genesis in a poetic manner, referring to the creation of man and woman. The renowned protestant theologian Eduard Reuss made the poetic translation that Ephraim Moses Lilien translated into sensuous

illustrations. They convey how human beings will always be moved by the power of love.

In the scene *Love in Spring*, the lovers meet in the Garden of Eden. It is an evocative image of the erotic encounter between a man and a woman, in a peaceful landscape with trees and shrubs. In his vivid depiction of human love, Lilien shows its beauty while emphasising that in their mutual desire, man and woman are equal. HJD



her mother-in-law, Naomi, who was also a widow, to her native Bethlehem. As a foreigner Ruth was met with distrust, but this did not worry her. On the fields of Boas, the landowner, she collected the remaining grain to feed herself and her mother-in-law. When Ruth found out that Boas was a relative of her deceased husband, she suggested a levirate marriage. Boas was impressed by the self-assured, much younger woman and agreed to marry Ruth.

In his illustrations of the Bible, Lilien represents Ruth and the other female protagonists as women who, resolutely and confidently, stand their ground in a patriarchal society. As such, they also were role models for modern women at the beginning of the twentieth century. LW

## RUTH

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*, ed. F. Rahlwes, ill. E. M. Lilien. The Didactic Poems, Proverbs, Job, Ecclesiastes, Jonah, Esther, Daniel, after the Translation by Reuss, p. 206. Benjamin Harz Verlag, Berlin and Vienna, 1923.

H. 25.8 cm, w. 21.1 cm, d. 3.0 cm

Braunschweigisches Landesmuseum, Braunschweig, inv. no. LB 8761b / KWT 100 (7)

Ruth is not only the foremother of King David, but also one of the most vigorous and independent women in the Bible. These traits stand out clearly in Ephraim Lilien's illustration: her head held high, Ruth strides across the harvested field. The artist has depicted the ears of wheat with the wavy lines characteristic of Jugendstil.

According to tradition Ruth, a young, childless widow, left her home in the realm of Moab to accompany





## ESTHER

Ephraim Moses Lilien

*Die Bücher der Bibel (The Books of the Bible)*, ed. F. Rahlwes, ill. E. M. Lilien. The Didactic Poems, Proverbs, Job, Ecclesiastes, Jonah, Esther, Daniel, after the Translation by Reuss, p. 236. Benjamin Harz Verlag, Berlin and Vienna, 1923.

H. 25.8 cm, w. 21.1 cm, d. 3.0 cm

Braunschweigisches Landesmuseum, Braunschweig, inv. no. LB 8761b / KWT 100 (7)

In Ephraim Lilien's illustration, Esther faces us with the resolute demeanour of a heroine. The crown on her head and the jewel-bedecked women in the background suggest that the picture captures the moment when the Per-

sian King Ahasuerus has chosen her from numerous women to be his queen. Esther's striped headdress resembles a Jewish prayer shawl and could be a reference to her Jewish descent, which she initially conceals from her husband. It is only when Haman, the king's counsellor, together with his followers plans the extermination of all the Jews in the Persian Empire that Esther reveals her background to Ahasuerus. She convinces him to pronounce the death penalty

against Haman and to allow the Jews to defend themselves against their foes. With her courage and will-power, Esther saves her people. This is why she is considered one of the most important female protagonists in Jewish tradition.

Her resolve has been strongly portrayed by Lilien. It is noteworthy that he used photographs of real women that he had taken on his two journeys to Palestine as models for his portraits.

LW




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*SELF-PORTRAIT WITH WALTHER  
BUCHLER*

Käthe Buchler, c.1906  
 Diapositive, reproduction of an enlargement  
 H. 400 mm, w. 500 mm (sheet),  
 h. 300 mm, w. 400 mm (photo)  
 © Estate of Käthe Buchler - Museum für  
 Photographie Braunschweig / Deposit Stadt-  
 archiv Braunschweig, inv. no. G IX 105 1590

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*ELLEN IN A BOAT (ELLEN  
BUCHLER, LÖWENWALL,  
BRAUNSCHWEIG)*

Käthe Buchler, April 1914  
 Modern print of digitalised autochrome  
 H. 400 mm, w. 500 mm (sheet),  
 h. 300 mm, w. 400 mm (photo)  
 © Estate of Käthe Buchler - Museum für  
 Photographie Braunschweig / Deposit Stadt-  
 archiv Braunschweig, inv. no. G IX 105 1306

Beside landscapes and still lifes, her own family was a recurring subject for Käthe Buchler, who made most of her work in her private circle. She photographed her children at play and on trips. The close relationship between photographer and models gives these shots a special directness. These pictures of her children Ellen and Walther were made at the river Oker, which flowed beside the family's villa on the Löwenwall in Braunschweig.





In the self-portrait with Walther in a boat, Buchler has included herself in the picture, at work with her hand camera. Self-taught as a photographer, she took this photo around 1906, at a time when she was enrolled at the Photographische Lehranstalt des Berliner Lette-Vereins (School for Photography of the Society for the Promotion of Professions for Women, founded in Berlin by Wilhelm Adolf Lette). To take this photo and include herself in it, Buchler works with a sec-

ond camera and an assistant. The symbolic self-portrait with a camera as the equipment of her trade echoes the tradition of painting a self-portrait with brushes and palette in hand.

A later picture shows Ellen in a romantic, pensive pose. The coloured autochrome process creates an artistic effect as of brushwork.

In general, Buchler seems to have used colour photography as an artistic medium, whereas her black-and-white shots aimed to document ordinary life,

as in the case of the many black-and-white photos depicting life in Braunschweig during the First World War.

FH

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### VEGETABLE-MARKET TRADER

Käthe Buchler, n.d.

Diapositive, reproduction of an enlargement  
H. 400 mm, w. 500 mm (sheet), h. 300 mm, w.  
400 mm (photo)

© Estate of Käthe Buchler - Museum für Photographie Braunschweig / Deposit Stadtarchiv Braunschweig, inv. no. G IX 105 0224

The picture shows a matronly rural woman selling vegetables from a small stand and baskets, with a church in the background. This is one of Käthe Buchler's street and market scenes. Buchler found it important to connect with the people she portrayed, as is reflected in the unknown woman's smile—which also betrays some pride to have been chosen by the

photographer. Buchler purposefully photographed her sitters together with objects that symbolise their trades.

The compositions of this series of photographs are similar to paintings, with the camera on a tripod, creating neither unusual perspectives nor threatening proximity—an approach that results in types rather than portraits. The pictures are reminiscent of August Sander's portraits of twentieth-century figures, which were made shortly after. Sander, on the other hand, approaches his models much more closely, thereby increasing the intensity of the shots. GK





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CROCKERY STALL ON  
AEGIDIENPLATZ

Käthe Buchler, n.d.

Diapositive, reproduction of an enlargement

H. 400 mm, w. 500 mm (sheet),

h. 300 mm, w. 400 mm (photo)

© Estate of Käthe Buchler - Museum für  
Photographie Braunschweig / Deposit Stadt-  
archiv Braunschweig, inv. no. G IX 105 1627

A lively trade is going on in this photograph of the market on Aegidienplatz, a square in the historical centre of Braunschweig. This is where the traditional market of pans and other house-

hold goods took place. The photo depicts mainly women, busy buying and selling, in conversation, or crossing the square. It is an everyday urban scene showing the way women dressed and moved about in public. Close to the stalls, a cart is drawn up; maybe it is the saleswoman's means of transport. A bicycle and a tramway exemplify several modern means of urban transportation that were introduced at this time.

Intuitively sensing the specific moment, Käthe Buchler managed to

capture the interaction between the photographer and her models. A woman in the background, who is clearly interested in what is happening in the market square, faces the photographer directly. Through her gaze, she includes Käthe Buchler in the picture. The woman's curiosity and surprise suggest that female photographers were by no means a common public sight at that time. AK





### SCENE WITH STREET PEDLAR

Käthe Buchler, n.d.

Diapositive, reproduction of an enlargement

H. 400 mm, w. 500 mm (sheet),

h. 300 mm, w. 400 mm (photo)

© Estate of Käthe Buchler - Museum für  
Photographie Braunschweig / Deposit Stadt-  
archiv Braunschweig, inv. no. G IX 105 0853

This photo belongs to a series of black-and-white pictures for which Käthe Buchler found her subject matter outside the family. From 1906, she started looking for everyday street

scenes, like this one, on a late, autumnal afternoon on the square in front of the Wolfenbüttel castle. The picture is composed like a painting, with the focus on the action at the centre front. A woman is shown in semi-profile, sitting behind a trestle table covered with the goods she has for sale. The back of her chair faces the viewer. An older man has approached from the left, as if to start a conversation. Two boys are also present; on the left, the elder is looking at the adults, while on the right the younger gazes straight

into the camera. In the background, walkers and cyclists are crossing the square. This might be an idyllic Sunday, but certainly not for the pedlar, who has to make sure she sells her wares. Buchler's photographs depict daily life, but are not meant to convey social criticism. There are no pictures of the squalid workers' neighbourhoods, nor of factory halls or workers protests—just ordinary women one might meet in the street. GK



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*ELLEN BUCHLER WITH BICYCLE*

Käthe Buchler, n.d.

Modern print of digitalised autochrome

H. 400 mm, w. 500 mm (sheet), h. 300 mm, w. 400 mm (photo)

© Estate of Käthe Buchler - Museum für Photographie Braunschweig / Deposit Stadtarchiv Braunschweig, inv. no. G IX 105 0802



The photograph shows Käthe Buchler's daughter Ellen with a bicycle in a large garden. She holds the handlebar securely with her left hand, while her right hand lies casually on the saddle. Although this seems to be a scene from Buchler's private life, it also shows her keen eye for the fast changes taking place in her time, as symbolised

by the bicycle. Speed and technology characterise the transition to modern times.

Many people still viewed cycling as unsuitable for women, so this picture also conveys a new image of womanhood. Even so, many women were already discovering that the bicycle gave them mobility and freedom to

explore. On the bicycle, women could escape outdated forms of social control and find new lives. Or, in the words of the Viennese feminist Rosa Mayreder: 'The bicycle has done more for the emancipation of middle-class women than all the efforts of the women's movement together.' AK

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### PEONIES

Käthe Buchler, between 1913 and 1930  
Modern print of digitalised autochrome  
H. 400 mm, w. 300 mm (sheet), h. 300 mm,  
w. 200 mm (photo)  
© Estate of Käthe Buchler – Museum für  
Photographie Braunschweig / Deposit Stadt-  
archiv Braunschweig, inv. no. G IX 105 0811

Whereas the design idiom of Jugendstil, which dominated artistic expression at the turn of the nineteenth century, was mainly decorative and ornamental, Käthe Buchler had a much more sober style. This is especially true of the black-and-white photography she used before the First World War to depict her family, and during that war for social documentation.

In 1913, Buchler started using the autochrome technique. This was a photographic process to create coloured diapositives developed in 1903 by the Lumière brothers. It made use of a layer of coloured potato starch grains on a glass plate. The process,

which became available for commercial use in 1907, has a very low light-sensitivity and requires long exposure times. This makes it especially suited for landscapes, open-air scenes, and still lifes. After the First World War, Buchler increasingly made use of this method to create artistic still lifes,

mainly compositions of cut flowers in vases that she photographed inside. There is a strong contrast between Buchler's romantic landscapes and these realistic pictures of flowers. With their simple, clear imagery, they give a timeless impression. They also herald modern photography. FH







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*CHRYSANTHEMUMS*

Käthe Buchler, between 1913 and 1930

Modern print of digitalised autochrome

H. 400 mm, w. 300 mm (sheet),

h. 300 mm, w. 200 mm (photo)

© Estate of Käthe Buchler - Museum für  
Photographie Braunschweig / Deposit Stadt-  
archiv Braunschweig, inv. no. G IX 105 0813



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*UNTITLED (AUTUMN FLOWERS)*

Käthe Buchler, between 1913 and 1930

Modern print of digitalised autochrome

H. 400 mm, w. 300 mm (sheet),

h. 300 mm, w. 200 mm (photo)

© Estate of Käthe Buchler - Museum für  
Photographie Braunschweig / Deposit Stadt-  
archiv Braunschweig, inv. no. G IX 105 0621



# Troupe de M<sup>LLE</sup> ÉGLANTINE



Eglantine  
Jane Avril

Cléopâtre  
Gazelle





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Jane Avril (pseudonym of Jeanne Louise Beaudon, 1868–1943) was one of the most famous dancers at the Moulin Rouge and a close friend of the popular artist Henri de Toulouse-Lautrec (1864–1901). She commissioned him to design this poster advertising a tour of Britain with her cancan dance troupe. Avril is the soloist on the left, making a different leg move from her three colleagues'. Henri de Toulouse-Lautrec, *La Troupe de Mlle Églantine*, 1896. Lithograph, 62,3 × 81 cm. Kunstmuseum, The Hague.

## NOTES

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- 1 A. J. Coale, S. C. Watkins, *The Decline of Fertility in Europe* (Princeton 1986), 446–449.
- 2 P. Rietbergen, *Europe. A Cultural History* (New York 2015), 486.
- 3 G. Simmel, *Philosophie der Mode* (1905), in Otthein Rammstedt (ed.), *Georg Simmel. Gesamtausgabe*, vol. 10 (Frankfurt am Main 1995), 40–118.
- 4 J. Romein, *The Watershed of Two Eras* (Wesleyan University Press 1978); Ph. Blom, *The Vertigo Years. Change and Culture in the West, 1900–1914* (London 2008).
- 5 Later known as the Royal Museum for Middle Africa and currently also as the Africa Museum.
- 6 D. Jarrassé, 'Art Nouveau or Congolese Art? The Colonial Museum in Tervuren: A Synthesis of the Arts', in *Gradhiva* 23-1 (2016), 122–145.
- 7 C. Philips, 'Jewellery and the Art of the Goldsmith', in *Art Nouveau 1880–1914* (London 2000), 246–249.
- 8 P. Greenhalgh, 'The Style and the Age', in *Art Nouveau 1890–1914* (London 2000), 15.
- 9 P. Greenhalgh, 'Alternative Histories', in *Art Nouveau 1880–1914* (London 2000), 38.
- 10 G. Wood, 'The Age of Paper', in *Art Nouveau 1880–1914* (London 2000), 149.
- 11 M. Lommen, 'De stijl op straat', in *Allard Pierson Mededelingen* 121 (2020), 2–3.
- 12 A. van der Woude, *De nieuwe mens. De culturele revolutie in Nederland rond 1900*, (Amsterdam 2015), 274.

### Bink

- 1 [https://en.wikipedia.org/wiki/Femme\\_Fatale\\_\(The\\_Velvet\\_Underground\\_song\)](https://en.wikipedia.org/wiki/Femme_Fatale_(The_Velvet_Underground_song))
- 2 Gilman p. 12.
- 3 From *Les Fleurs du mal*, transl. William Aggeler.
- 4 Gilman p. 13.
- 5 M. Kleibrink in *Fatale vrouwen*

(2003), p. 27.

- 6 Gilman p. 12.
- 7 Ed. Amsterdam 1992, p. 294.
- 8 Ed. London 1994, p. 86–87.
- 9 First edition, p. 199.
- 10 P. 224.
- 11 P. 223–224.
- 12 Bettina Polak, *Het fin de siècle in de Nederlandse schilderkunst*, 1955.
- 13 De Nerée tot Babberich family archive, with thanks to Dick Veeze and Richard and Ralph de Nerée.
- 14 S. Bink, *Carel de Nerée tot Babberich en Henri van Booven. Den Haag in het fin de siècle*. Zwolle, 2014, p. 39.
- 15 The *Extaze* series, the *Ohanasan* series, the *Portretstudie* water-colour and the ink drawing *De hogepriester*, all from 1900–1901.
- 16 Virginia Allen, quoted from 'Femme fatale', [https://en.wikipedia.org/wiki/Femme\\_fatale](https://en.wikipedia.org/wiki/Femme_fatale), consulted 16 March 2020.

### Iskin

- 1 The 'New Woman' named in the mainstream press initially was an anti-feminist term. See Jordan 1983, p. 19; on *la femme nouvelle* in France, see Silverman 1992, pp. 63–74; on the New Woman novel in Britain, see Ledger 1997.
- 2 Silverman 1992, p. 66.
- 3 Letter by Guichard, 1874, cited in: Rouart 1959, p. 80.
- 4 Susan B. Anthony, interview by Nelly Bly, *The New York World*, repr. in Ida Husted Harper, *The Life and Work of Susan B. Anthony, Including Her Addresses, Her Own Letters and Many from Her Contemporaries during Fifty Years* (Indianapolis: The Hollenbeck Press, 1898), vol. 2, p. 859.
- 5 Willard 1895, p. 27.
- 6 Anthony in Husted Harper, p. 844.
- 7 For the complete lyrics see <http://www.thesuffragettes.org/resources/anthems/>.
- 8 Anthony in Husted Harper, pp. 859–60.

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Captions cover:

Alphonse Mucha, *Nature*, 1900 (see p. 149). Badisches Landesmuseum Karlsruhe

Jan Toorop, cover for *Metamorfoze* by Louis Couperus, 1897 (detail). Collection S. van de Peppel

Gustav Klimt (design, probably) and Georg Klimt (execution), relief, c.1900 (detail of p. 171). Badisches Landesmuseum Karlsruhe

Caption p. 6:

Théo Perrot, wall plate *La Danse (The Dance)*, c.1900. Earthenware, tin; fired, glazed. Badisches Landesmuseum Karlsruhe, inv. no. 65/93

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Josef Lehner & Eduard Mader, *Neue Schriften und Firmenschilder im modernen Stil*, Vienna, 1904. Allard Pierson, University of Amsterdam, inv. no. OL 63-3123

Caption p. 199:

Paul Naumann, *Moderne Schriften und Alphabete*, Berlin, 1900. Fifteen loose sheets, 51 × 38 cm. Allard Pierson, University of Amsterdam, inv.no. NOF 88-2

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Women, mostly young and elegant and often merged with nature, are everywhere in art nouveau: from commercial poster girls to allegorical figures, from conservative role models to icons of feminism—but rarely women of flesh and blood. The female artists who were able to stand their ground in the male-dominated world of art nouveau also used allegorical female figures.

The fin de siècle was a period of incisive change: urbanisation, the rise of mass consumption and advertising, industrialisation, the class struggle, the women's movement, the large-scale distribution of print. Artists and designers went in search of new forms; the new art, art nouveau, became popular

throughout Europe as it was distributed through magazines and posters, but also through the world expositions which presented the latest applied art for the modern bourgeoisie to embellish their lives with.

*Goddesses of Art Nouveau* sheds new light on an extraordinary era and on the question as to how the image of woman was used—in paintings, spectacular jewellery, the Rolls-Royce mascot, advertising posters and book covers, made by women and men. The book also contains a selection of the most striking art-nouveau objects from the collections of the Allard Pierson in Amsterdam, the Badisches Landesmuseum Karlsruhe, and the Braunschweigisches Landesmuseum Braunschweig.

