

collaborator with the Gallé-Reinemer firm; his mother was a linen maid. Thanks to an allowance awarded by the City of Nancy, Prouvé left home to study at the École des Beaux-Arts in Paris. In the decade after he completed his studies Prouvé held his first exhibitions in the salons of Paris, failed to win the Prix de Rome bursary on several occasions and took two trips to Tunisia. From the 1890s, he entered many public contests for designs for town halls and monuments. He developed a new idealised republican iconography, in which society blossomed harmoniously in the heart of a fraternal republic. His marriage to Marie Duhamel in 1898, followed by the birth of his seven children, gave a new direction to his art, where familial felicity symbolised the victory of a fairer Republic.

## SOCIAL OBSERVATION AND THE ANARCHIST INFLUENCE

The “heroes” in Victor Prouvé’s works are the people: peasants, workers, mothers and children. Yet his work also features the forgotten and the victims of progress, tramps, miners, the drowned, and the left-overs from a false Belle Époque, marked by violent political and societal crises. Prouvé’s tramps, heirs to an anarchist iconography, are also symbols of freedom, in a society without barriers.

## CHARLES KELLER

At the Salon of the Société Nationale des Beaux-Arts in Paris in 1893, Victor Prouvé presented portraits of three figures who embodied the cultural and artistic life of Nancy: the artist and art industrialist Émile Gallé, the journalist and art critic Émile Goutière-Vernolle and Charles Keller, all three of whom were close to Prouvé. On the table in the portrait of Keller there is a book by Maurice Barrès entitled *L’Ennemi des Lois* (The Enemy of Laws), and on a page is a stylized scorpion with two teeth marks and a hand, which can be interpreted as anarchist symbols. A civil engineer, a former Communard and a member of the French section of the Internationale, Charles Keller was the author of several militant poetic and political songs under the pseudonym of Jacques Turbin. Among these, the “Jurassienne”, a true proletarian revolutionary hymn, is also known as “La Marseillaise des Travailleurs” or “The Workers’ Marseillaise”. Exiled in Switzerland after the Paris Commune, he returned to France after the amnesty and settled in Nancy. Charles Keller was a cousin of Henriette Gallé. The Keller, Gallé and Prouvé families were very close, as can be seen in several photographs taken during their holidays. He wrote and composed two revolutionary songs; covers for the

printed booklets were designed by his friend Victor Prouvé. The iconography on these two covers is very similar: solidarity and fraternity turn the violence of the *General Strike* and *Direct Action* into a joyful farandole. Workers, women and children participated in this action which was marked by a fraternal and pastoral pacifism. Charles Keller also wrote poems and musical critiques.

## THE FUTURE SOCIETY AND REPUBLICAN DESIGNS

In parallel to his work in the decorative and fine arts, Prouvé also worked on large public commissions. In addition to designs for the Hôtel de Ville (City Hall) in Nancy and the Prefecture of Meurthe-et-Moselle, he also made two contributions to the Parisian infrastructure: the main stairway for the Mairie (Town Hall) in Issy-les-Moulineaux and the banquet hall of the Mairie in the 11th arrondissement of Paris. The latter, entitled *Séjour de Paix et de Joie* (Destination of Peace and Joy), was described by Prouvé



as follows: “Those who have struggled, the disinherited, come from the city and, arriving by boat, they disperse in the *Séjour de Paix et de Joie* where they regenerate, become better, form a new family. The new youth frolic gaily in front of their ancestors who, seated under the great tree, contemplate their movements... then meditate.” This description of a future golden age symbolises Victor Prouvé’s republican commitment in his designs for the places of power in the Third Republic. Prouvé’s public commissions reflect an identical utopia of a future society, where workers, peasants, miners and the disinherited live harmoniously

and peacefully in a benevolent and prosperous natural environment.

## THE POPULAR UNIVERSITY

The movement to establish popular universities was directly linked to the Dreyfus Affair. The great majority of these universities were founded between 1889 and 1901, thanks to a rallying of public opinion and of intellectuals, in order to protect the people from anti-Semitic and nationalist demagoguery. They were the result of local mobilisation. The concept adopted the idea from the Association Philotechnique, which was founded in 1848 by Eugène Lionnet to give adults the education they needed. The establishment of a Nancy section of the Human Rights League, presided by Charles Keller and with Émile Gallé as treasurer, paved the way for the foundation of a Popular University in Nancy in December 1889.

## INDIVIDUALS INVOLVED IN THE POPULAR UNIVERSITY

Teaching offered at the Popular University was varied; legal practitioners, doctors, academics, artists, teachers and businessmen all sought to “protect workers from the effects of demagoguery and extremism.” Although contemporary issues predominated, much space was also given to art and science. Several

## MAISON DU PEUPLE

The Popular University moved from its rented premises on Rue Montesquieu to the “Maison du Peuple” (House of the People), which was built in 1901-1902 on Rue Drouin. The building was funded by Charles Keller and designed by architect Paul Charbonnier, with decorations by Eugène Vallin and Victor Prouvé. It includes a lecture hall, classrooms and a library. The façade features two figures sculpted by Prouvé, linking Travail or Work, as depicted

by a blacksmith, and *Pensée Libre* or Free Thought, as depicted by a woman rising out of the clouds. It is difficult to measure workers’ attendance at the Popular University. The trade unions gradually began to occupy the premises from 1904 and as a result many of those involved in the Popular University distanced themselves from the institution. In 1907 Charles Keller proposed that the Fédération des Syndicats (Federation of Trade Unions) move temporarily into the Maison du Peuple, which then became the Maison des Syndicats (House of Trade Unions).

# THE ÉCOLE DE NANCY AND THE POLITICAL AND SOCIAL ISSUES OF THE PERIOD —

« Those who live are those who fight »

Victor Hugo

This exhibition presents a little-known but important aspect of the history of the École de Nancy, namely the political and social activism of some of its members, particularly Émile Gallé and Victor Prouvé, two of the most active representatives of the Art Nouveau movement in Nancy.

Although the École de Nancy was primarily an *artistic* movement, its ambitions also went beyond the aesthetic field; it longed to create a new world transformed by a total and social art. By placing education for workers and art for all at the heart of its discourse, it practised a form of social activism. However, only a few members of the École de Nancy were openly active, perhaps for fear of adversely affecting their livelihood, or simply out of a desire to separate the issues. The two successive presidents of the organisation, Émile Gallé and Victor Prouvé, were the exception. For Gallé, aesthetic activism was inseparable from humanist activism, and his art served the causes he defended. For Prouvé, youthful indignation was gradually replaced by his hopes for an idealised republic. Both men played a significant role in turning the École de Nancy into a unique movement, taking it beyond the confines of the decorative arts into a turbulent political situation. In fact, the “Belle Époque”, which legend has retrospectively idealised, was a period of major political and social unrest which prompted many artists to take action.

## THE BACKGROUND

Émile Gallé was born in Nancy on 4 May 1846. He was the only son of Charles Gallé and Fanny Reinemer,

who together ran a crystal and porcelain business. After studying in various towns in Europe, in 1867 Émile Gallé became a partner in his father’s business which traded and decorated faïence and glassware. In 1875, he married Henriette Grimm, the daughter of a pastor from Bischwiller in Alsace, with whom he would go on to have four daughters. Two years later, Émile Gallé took over the family business; he began to expand its activities to cabinetry from 1885. Having received three awards at the World Fair in Paris in 1889, he further extended his technical and aesthetic research in glasswork. His eclectic body of work reflects the diversity of his sources of inspiration and the importance of nature which played an influential but not exclusive role.

War broke out between France and Prussia in 1870. The following year, France’s defeat was ratified by the Treaty of Frankfurt, which sliced off the region of Alsace, five-sixths of Moselle and a third of Meurthe. This annexation, seen as a tragedy by the inhabitants of Lorraine, brought back memories of the Duchy of Lorraine. Major figures from this glorious past experienced a revival, thus proclaiming the unflinching union of a land arbitrarily divided in two. Manufacturers and artists from Nancy explored a wealth of subjects from the Lorraine, much appreciated by the local clientele, including the historical figure of the Duke of Lorraine and King of Poland Stanislaw I, as seen on Émile Gallé’s ceramic planter, as well as Joan of Arc, René II Duke of Lorraine and local symbols such as the thistle of Nancy and the Cross of Lorraine.



## REJECTION OF ANNEXATION THROUGH DECORATIVE OBJECTS AND MOTIFS

Even crockery served as a vehicle for declaration and protest! Although the process was not new, Gallé used it for satirical purposes from 1870. For example, the plate entitled *La Réclame au Village* (The Call to the Village) is not an allusion to the war but to the plebiscite of 8 May 1870 organised by Napoleon III for the people to approve his latest reforms. This plate heralded a series of patriotic plates produced by Gallé from 1871. After the Treaty of Frankfurt, Nancy became the last French town on the frontier of the German Empire, both a showcase for France and a defensive stronghold. Émile Gallé created a series of so-called “assiettes parlantes”

or “talking plates”, denouncing the occupation and expressing the hope for reunification using fairly explicit references. The plate entitled “Pigeon Vole, Pie Vole, Pendule Vol” (Pigeon Flies, Magpie Flies, Clock Flies) alludes to the requisitions and war reparations France was required to pay Germany according to the terms of the Treaty of Frankfurt, i.e. five billion gold francs. The Prussians are represented by a German eagle stealing a clock, thus describing them as plunderers of clocks, jewels and precious objects. The plate entitled *Un Canard Tudesque* (A German Duck) depicts an episode in the Franco-Prussian war which had a great impact in France and Germany: the sabotage of the bridge at Fontenoy-sur-Moselle on 22 January 1871 by a vanguard from the Camp de Délivrance, a group of Franks-Tireurs instructed to attack the railway lines of the East. In retaliation, the German Army evacuated and set fire to the village, convinced that the inhabitants had assisted the saboteurs.

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## REFERENCE TO GAUL

In 1884, at the eighth exhibition of the Union Centrale des Arts Décoratifs (Central Union of Decorative Arts), Gallé presented several ceramic and glassware objects decorated with thistles, the Cross of Lorraine and fleurs-de-lis. He also exhibited an astonishing work in the ceramics section: a dish entitled *Qui Vive? France* (Who Lives? France) which featured a bust modelled by Victor Prouvé called “Tête de la France Casquée” or “Head of France Helmeted”. Gallé stated in his exhibition notice that this object would be the prize for a contest bearing his name proposed by the Société Nationale d’Horticulture (National Society of Horticulture) “to encourage our horticulturalists to present products of France in exhibitions abroad.” By placing this explanation in a section on “Relationships between the Intended Use of the Object, its Form and its Decoration”, Gallé was clearly looking for a way to introduce a patriotic subject in the relationship between these three main objects. This wise experiment placed Victor Prouvé at the heart of Gallé’s aim to dedicate objects to great causes and Gallé would in fact ask Prouvé to produce human figures for several of his major works.

Gallé, Gallus, Gaul... In the three sculpted wooden signs at the World Fair of 1889, Gallé played on his name’s similarity to the word *gallus*, which in Latin designates both the Gaul and the cockerel. The words “Gallus”, “Escam” and “Quaerens” appeared in these signs, together meaning “cockerel looking for food”. Gallé took the words from the fable by Phèdre entitled “The Cock and the Pearl”, notably used by Victor Hugo in the play *Les Deux Trouvailles de Gallus* (Gallus’ Two Finds). These interconnecting analogies enrich the meaning of Gallé’s composition. From a patriotic perspective, the cockerel on the dropped initial Q can be viewed as the motherland claiming the return of Alsace and Lorraine, as personified by the two chicks. But we can also interpret it as a proclamation by Gallé/Gallus, searching for a creative resource in his Gallic heritage.

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## JOAN OF ARC

The figures of René II Duke of Lorraine and Joan of Arc were often used by Lorraine artists at the end of the 19th century, against the backdrop of annexation, to symbolise courage and heroic resistance in the face of oppression. As Joan of Arc was born in Domrémy in the Vosges, part of the Lorraine, she embodied this rejection of occupation and became a national political symbol of the war of 1870. Gallé used the image of Joan of Arc

on several occasions in the 1880s. She is sometimes depicted as a conqueror on her charger with her standard raised, and sometimes as an escort to King Charles VII of France. Gallé was interested in the idea of the Lorraine heroine who chased the invaders out of France. The figure of René II Duke of Lorraine, victor over the Burgundian invader Charles the Bold, was used for the same purpose, as resistance in the face of the occupier.

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## HIGH HOPES FROM THE FRANCO-RUSSIAN ALLIANCE

After the Treaty of Frankfurt, Nancy was not only exposed on the frontline to the German Empire but to the entire East of Europe. Germany, Austria-Hungary and Italy were joined by the Triple Alliance and Russia remained close to Germany. But the resignation of the German chancellor Bismarck in 1890, who had been responsible for the diplomatic isolation of France, altered the situation significantly and enabled France and Russia to gradually move closer.



The French President Sadi Carnot visited Nancy from 5 to 7 June 1892 as part of the *Fêtes de Nancy* (Nancy Festival) for the official inauguration of the 18<sup>th</sup> Fête Fédérale de Gymnastique (Federal Festival of Gymnastics), where he met Grand Duke Constantine, cousin of Tsar Alexander III of Russia. A military agreement with Russia was secretly signed two months later. The alliance between the two nations was overtly demonstrated the following year

by the visit of a Russian squadron to Toulon. Many official gifts were offered to the Tsar and the squadron on this occasion. Lorraine mobilised enthusiastically. Victor Prouvé and Camille Martin created a bookbinding for the *Livre d’Or de la Lorraine à la Russie* (Comments Book from Lorraine to Russia) which was offered to the Tsar. The book records declarations of friendship from all the towns and villages of the Lorraine, as well as drawings and dedications from major Lorraine artists of the time. It was presented on a table produced by Gallé’s workshops entitled *Flore de Lorraine* (Flora of Lorraine). The inscription on the table top illustrates the high hopes placed in the new friendship: “Flore de Lorraine. Gardez les coeurs qu’avez gagnés.” (Flora of Lorraine. Tend the hearts you have won.) Camille Martin, in collaboration with the goldsmith Kauffer, designed punch bowls which were presented to ships; crystal glass manufacturer Daum produced table services enamelled with the Cross of Lorraine and thistles. These gifts, among many others, are valuable evidence of the friendship offered by the Lorraine to Russia and the hope it placed in the alliance. In 1902, the French Republic presented Russia with a set of glassware by Gallé during a trip made by the French

depicts a knight bearing a fleur-de-lis coat of arms and a sword setting forth into the light: “Justice is my calling”. The vitality of this medieval-style scene illustrates the strength of Gallé’s activism, a man who often seemed to be intentionally on the offensive in his intellectual battles. Ahead of the Dreyfus Affair, this vase seems to herald the battle he would go on to wage in order to obtain justice and reparation for the discharged captain.

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## THE PEOPLE’S CAUSE

The legitimacy Gallé acquired in 1889 as a result of his artistic treatment of the cause of Alsace and Lorraine led him to broaden his approach to other oppressed nations, based on the *principle of nationalities* which was then regarded as a principle of international law. He fought for the liberty of oppressed peoples, whatever their nationality or religion. Gallé’s commitment to the Irish, the Boers and the Native Americans is demonstrated in several of his works of wood and glass.

the cause of the Irish peasantry. The engraved quotation by Théodore de Banville refers to imprisonment (“I speak of the plaintive song of imprisoned souls”) and bears a direct correlation to the contemporaneous situation, as O’Brien once again faced prison. He had been condemned in absentia to six months’ imprisonment for conspiracy after having fled to France in October 1890, then to the United States. His return visit to Paris was therefore a final moment of freedom. He was arrested as soon as he arrived in England at Folkestone. The neck is decorated with a shamrock, the symbol of Ireland. The design depicts a shining pelican with outstretched wings, which a clawed pterodactyl attempts to lure into the shadows. There are other examples of this vase with the same design, but unconnected to the Irish cause.

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## SUPPORT FOR THE ARMENIANS

In 1894, Sultan Abdul Hamid II, known as the Red Sultan or Abdul the Damned, began to persecute the Armenian people in the Ottoman Empire. The massacres he perpetrated resulted in at least 250,000 deaths. In October 1900, writer Pierre Quillard founded the *Pro Armenia* journal to support the Armenian cause. An article in the December 1900 edition describes works by Émile Gallé presented at the World Fair, including a commode entitled *Le Champ du Sang* or *Sang d’Arménie* (The Field of Blood or Blood of Armenia). The shelf is inlaid with onyx depicting the branches of a peach tree, the national tree of the “martyr country”; the marquetry on the “console douloureuse” or “distressing console” features flattened tulips against the backdrop of a burning village. One of the lateral panels shows a lunar crescent reflected in a marsh that is red with blood. This item of furniture, symbolically made from Turkish walnut and bearing a quotation by Victor Hugo, was accompanied by a “strange and terrible” vase, where “heavy opaque clots of blood coagulated now and forever.”

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## THE DREYFUS AFFAIR

The Dreyfus Affair was a critical moment in the history of the French Third Republic and in the life of Émile Gallé. In 1894, the French Captain Alfred Dreyfus, a native of Alsace and of Jewish faith, was unjustly accused of passing secret documents to the German enemy and then falsely convicted. The affair had little impact until the acquittal of the real culprit, Major Esterhazy, on 10 January 1898 and the publication of “J’accuse!”, an open letter from the author Émile Zola, in the newspaper *L’Aurore* three



days later. A great period of tension ensued, heightened by a prevalence of anti-Semitism, and divided France into two camps: the “Dreyfusards” who demanded justice and respect for the rights of every citizen and the “Anti-Dreyfusards” who countered with the *reason of state*. Émile Gallé’s name quickly appeared on the petition by intellectuals published in the same newspaper. Gallé spoke of a stifling atmosphere in his native town, where he was no longer greeted. The trial in Rennes in 1899, followed by a pardon for Dreyfus and an amnesty for the real culprits, left the Dreyfusards shocked and frustrated. Preparations for the World Fair of 1900 therefore took on a political dimension for Gallé. The quotation from Hesiod on Gallé’s glass kiln declared that the fight was far from won: “Descend, divine Wisdom! Bless our kilns! Give a beautiful hue to the vases... But if men are cruel, false and corrupt, bring me the demons of fire!... Break the vases, topple the kiln! So that all learn to practice Justice.” The general tension subsided but the fight for Dreyfus’ reinstatement continued. This only succeeded in 1906, two years after Gallé’s death. The artist would therefore not witness the reinstatement of Dreyfus, for whom he had made such efforts, sacrificing his fame and health.

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## SUPPORT FROM DREYFUSARDS

This distressing situation made the final years of Gallé’s life particularly difficult. In spite of active support from his wife Henriette, an ardent militant in the Dreyfus cause, he often expressed resentment and disappointment, particularly in his correspondence. However, he never wavered in his commitment, waging an intellectual battle on several fronts.



→ Victor Prouvé, ca. 1888. J. Royer MEN, fonds Poit.

He debated in the press and helped to found the Dreyfusard republican newspaper *L’Étoile de l’Est*. He also helped to establish the Ligue des Droits de l’Homme (Human Rights League) then the Université Populaire (Popular University). During this period, Gallé corresponded with other public figures committed to Dreyfus’ reinstatement, and dedicated to them or presented them with some of his glassware, such as the actress Sarah Bernhardt, the ceramicist Auguste Delaherche and the lawyer Joseph Reinach. The composer Albéric Magnard, an enthusiastic Dreyfusard, dedicated “L’Hymne à la Justice” (The Hymn to Justice) to Gallé; this work for orchestra was performed for the first time in Nancy on 4 January 1903 in the presence of Gallé, who was by then ill and undergoing treatment.

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## VICTOR PROUVÉ

In 1896, Émile Gallé designed a special work for his friend Victor Prouvé. The *Canthare Prouvé* (Prouvé Vessel) was commissioned by friends of the artist to celebrate his nomination to the Order of the Légion d’Honneur, which marked his completion of the Monument to Sadi Carnot. An extract from *Les Châtiments* (Castigations) by Victor Hugo is inscribed on the vase: “Those who live are those who fight, those whose soul and mind are possessed of a firm design.” This is a stirring tribute from a committed artist to one of his peers.

Victor Prouvé came from a simple and artistic home. His father was a designer of embroidery and occasional

# THE ÉCOLE DE NANCY AND THE POLITICAL AND SOCIAL ISSUES OF THE PERIOD —

« Those who live are those who fight »

Victor Hugo

The permanent collections at the École de Nancy Museum contain several major masterpieces by Émile Gallé which illustrate his political and social activism.

## THE WORLD FAIR OF 1889

Among the four items of furniture presented by Émile Gallé at the World Fair in Paris of 1889, featuring designs by Victor Prouvé, two make explicit reference to the annexation of Alsace-Moselle in 1871.

The table entitled *Le Rhin* (The Rhine) was designed by Gallé in collaboration with Louis Hestaux, one of the main decorators in the workshops, who produced the border of Celtic motifs for the table top; the large central frieze was designed by Victor Prouvé. The theme was determined by Gallé and centred on a phrase by Tacitus inscribed on the inlaid table top: "The Rhine separates the Gauls from all of Germany". The frieze depicts two groups of armed men ready for battle. The Gauls on the left, opposing the Germans on the right. In the centre, the Rhine and the Moselle, represented by a bearded man and a young woman, order the two groups to remain on their side of the river.

This use of symbols continues on the lower portion, where the table top is supported by four avaleurons, bearing a Cross of Lorraine on the breast. The crosspiece is decorated with a large Lorraine thistle running between the balusters. Finally, the two inscriptions sculpted under the thistle - "I hold to the heart of France" on one side and "The more they break me the more I hold on" on the other - reaffirm the rejection of annexation and the attachment to a unified France and Lorraine. This powerfully symbolic table is a unique piece of work by Gallé, who exhibited it again in 1894 in Nancy, at the World Fair of Paris in 1900, and on several other occasions.

Preparatory drawings by Prouvé show the studies he made into the composition of the separate figures and groups before they were transposed into marquetry.

### Lorraine Oak Cabinet

The meaning of this highly-symbolic cabinet is recorded by Gallé himself on one of the door's interior panels: "I made this item of furniture from a lacustrine oak from the land of Lorraine. Arts from our ancestors, oaks from our hills and from my garden gave me the design.

Figures by V. Prouvé after *Poèmes Antiques* by Leconte de Lisle. Émile Gallé Nancy Exhibition Paris 1889." From an oak grown in the soil of Lorraine, Gallé created an item of furniture where oak is the principal material, the design and the subject. The decorative scheme revolves around the tree, featuring cupules and acorns, bark, branches, leaves and mistletoe, complemented by forget-me-nots, lizards, beetles and Celtic elements such as roundels and loops and jewels used as handles and decorative details. The collection of poems by Leconte de Lisle entitled *Poèmes Antiques* served as Prouvé's source of inspiration for the bas-reliefs on the four panels. The lateral panels depict fighting warriors and a bellowing stag. On the centre left a druid harvests mistletoe in the tree, and on the right is the Gallic prophetess Velléda. Prouvé produced several preparatory drawings and plaster models of these bas-reliefs, before they were rendered in wood by an expert practitioner. Due to its origin and its decorative scheme, this item of furniture clearly illustrates Lorraine's roots in French soil and French history, against the backdrop of annexation in 1871.

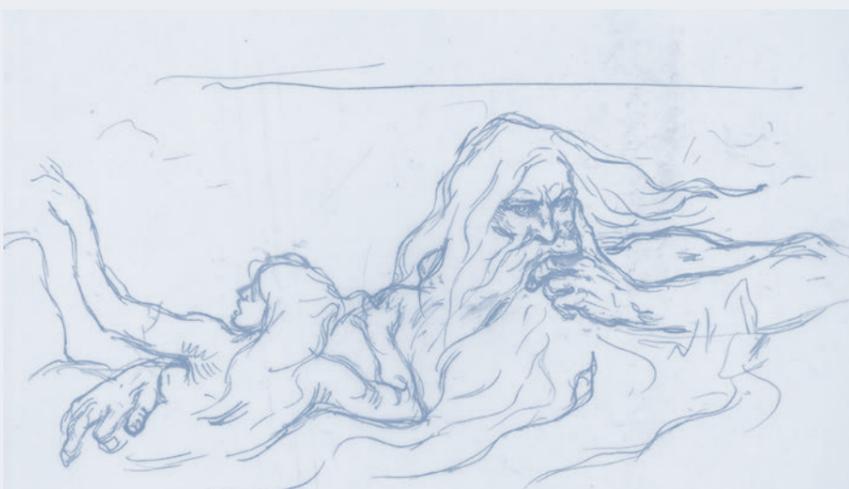
## THE DREYFUS AFFAIR AND THE WORLD FAIR OF 1900

An example of the chalice entitled *Le Figuier* (The Fig Tree) was shown on the glass kiln Gallé recreated for the World Fair. The design featured flowers and leaves from the fig tree, which represented the Jews, along with a Chi Rho formed of the letters X and P, a symbol of the rallying of persecuted Christians in Antiquity and, against the backdrop of the Dreyfus Affair, of Christians defending justice. The shape of the vase, a chalice, recalls Christ's sacrifice and establishes a parallel with Captain Dreyfus', who was sacrificed in the name of the country's superior interest. This symbolism is reinforced by the appliqué tears and the quotation from

Victor Hugo taken from the poem "What is Death": "As all men are sons of the same father, they shed the same tears and emerge from the same eye." The first example of this chalice was presented by Gallé at the Salon of the Société Nationale des Beaux-Arts in 1898.

In the centre of the kiln, Émile Gallé placed the exceptionally large object entitled *Amphore du Roi Salomon* (Amphora of King Solomon), which was made from blown glass and wrought iron. Accompanied by other glassware and a quotation from Hesiod, this amphora is both an illustration of the Dreyfus Affair and a reference to the fairy tale by Marcel Schwob entitled "La Rêveuse" (The Dreaming Girl) which inspired the entire kiln installation. The story follows a young orphan called Marjolaine, daughter of a clay worker, who on his death bequeaths her seven coloured jugs which sit above the fireplace. Her father used to tell her that one of them held a prince captive. Each night Marjolaine tries to wake the prince, but without success. When she becomes an old woman, she breaks the jugs, which are empty. Only a dry rose is found amidst the debris, which turns to dust when Marjolaine picks it up.

Gallé also owned an antique amphora and, like the remains found at the bottom of the seas, the *Amphore du Roi Salomon* is covered with algae, applied from glass and wrought iron, demonstrating the Gallé workshops' mastery of these two techniques. The Seal of Solomon or the Star of David on the neck is also an allusion to Alfred Dreyfus' faith. This spectacular kiln and its Dreyfusard message do not seem to have been understood by visitors and commentators on the exhibition. Few critics described it, lest to mention the quality of the glassware exhibited and the beauty of the general composition.



Expert Curator  
François Parmantier, Deputy Director,  
The École de Nancy Museum

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The exhibition is on display at:

Musée des Beaux-Arts / MBA  
3, place Stanislas 54000 Nancy  
Wednesday – Sunday, 10:00–18:00

and



Musée de l'École de Nancy / MEN  
36-38, rue du sergent Blandan  
54000 Nancy  
Wednesday – Sunday, 10:00–18:00

Both museums are closed on  
1 November, 25 December and 1 January

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Information and registration:  
Tel: 03 83 17 86 77  
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The exhibition is accompanied by  
a series of guided tours and lectures  
for young people and adults. The  
latest programme and all practical  
information can be found on the École  
de Nancy website at  
[www.ecole-de-nancy.com](http://www.ecole-de-nancy.com)  
and on the museum blog page at  
<http://off.ecole-de-nancy.com>

## MUSÉE DES BEAUX-ARTS

Individuals  
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Guided tours for individuals  
Saturday at 11:00 / Sunday at 15:00 /  
[adults](#)  
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to availability

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**Activist music and songs from the era  
of the École de Nancy**  
Tour led by a student at the Regional  
Conservatoire of Music and a museum  
guide  
Wednesday 18 November at 16:00  
Wednesday 13 January at 15:00  
Price: €4 plus entrance ticket / by  
reservation

#### Different Perspectives

→ *History in Art*  
Tour led by a historian and a museum  
guide  
Sunday 8 November at 10:30  
Price: €3 plus entrance ticket / by  
reservation

#### Guided Tours of the Maison du Peuple

Monthly Saturdays on 10 October,  
14 November, 12 December and  
16 January at 10:30  
Meet at the Maison du Peuple  
2 rue Drouin, Nancy  
Price: €3 / by reservation at the Musée  
des Beaux-Arts

#### Piano Recital

→ *Hymn to Justice by Albéric Magnard,  
by the Regional Conservatoire of  
Musique*  
Wednesday 18 November at 18:00  
*L'Hymne à la justice* was composed  
by Albéric Magnard in reference  
to the Dreyfus Affair and dedicated  
to Émile Gallé  
Auditorium in the Musée des Beaux-  
Arts / Free entry / subject to availability

#### Lecture

→ *At the Origins of Activism: Émile Gallé  
and the Social Art Club*  
Lecture by Bertrand Tillier, Professor of  
Contemporary Art History, University  
of Burgundy and Director of the  
Centre Georges Chevrier, co-organised  
by AAMEN  
Friday 20 November at 18:30  
Auditorium in the Musée des Beaux-  
Arts / Free entry / subject to availability

#### Study Day

→ *Anti-Semitism at the time of the  
Dreyfus Affair and Today*  
Organised by the International League  
against Racism and Anti-Semitism with  
support from Ville de Nancy  
10:00 – welcome  
10:15 – exhibition presentation  
10:45–13:00 – lectures on anti-Semitism  
at the time of the Dreyfus Affair and  
today to mark the 110<sup>th</sup> anniversary of  
the reinstatement of Captain Dreyfus  
Saturday 16 January from 10:00  
Auditorium in the Musée des Beaux-  
Arts / Free entry / subject to availability  
**Exhibition Closing Weekend**  
*Gallé and Dreyfus: An Imaginary  
Encounter*

During the final weekend of the  
exhibition, Crache Texte will bring  
Alfred Dreyfus and Émile Gallé to life  
amongst the masterpieces presented  
at the World Fair and dedicated to the  
Dreyfus Affair.  
Saturday 23 and Sunday 24 January  
14:00–17:00  
Entrance ticket / subject to availability

#### Young Audience

#### Sunday Family Tours

→ *The Symbols of the Lorraine*  
Aged 6+  
Sunday 20 December, 15:30–17:00  
Price: €5.50 / €4 (concessions) / free for  
children under 12 / by reservation

#### Autumn Half-Term

→ *Signs and Symbols Workshop*  
Ages 7–11  
Session 1: Thursday 22 and Friday 23  
October  
Session 2: Thursday 29 and Friday 30  
October  
14:30–16:30  
Price: €10 per session / by reservation

#### Mini Lecture

Ages 8+  
→ *What is Art Nouveau?*  
Saturday 7 November, 14:30–15:30  
→ *Artists' Activism : Where does  
Freedom of Expression Start and Finish?*  
Saturday 21 November, 14:30–15:30  
Auditorium in the Musée des Beaux-  
Arts / free

#### Let's Discuss!

Ages 12–15  
→ *The Press: Total or Restricted  
Freedom?*  
Monday 19 October, 14:30–15:30  
→ *Citizen Rights or Human Rights?*  
Monday 26 October, 14:30–15:30  
Price: €5 / by reservation

## THE ÉCOLE DE NANCY MUSEUM

#### Adult Audience

Guided Tours  
At 15:00 on Fridays, Saturdays and  
Sundays: includes works related to the  
exhibition  
Price: €4 plus entrance ticket / by  
reservation / subject to availability / all  
welcome

#### Series of Themed Tours

→ *Émile Gallé*  
Sunday 11 October at 11:00  
→ *Lorraine Identity and the Republic*  
Sunday 22 November at 11:00  
→ *Victor Prouvé and Decorative  
Painting*  
Sunday 13 December at 11:00  
Price: €3 plus entrance ticket / by  
reservation

#### Exhibition Closing Weekend

Come and listen to readings of  
correspondence, articles and more on  
a special tour exploring the political  
activism of artists in the École de  
Nancy  
Saturday 23 and Sunday 24 January,  
10:30–12:00  
Price: €4 plus entrance ticket / by  
reservation

#### Young Audience

#### Autumn Half-Term

→ *Intrigues Lorraine Special*  
Ages 7–11  
Identical sessions on Wednesday 21 and  
Wednesday 28 October, 14:30–16:30  
Price: €10 for session / by reservation

#### Family Tours

→ *Once upon a Time there were Animals*  
Tour led by a storyteller and guide  
Sunday 15 November, 15:30–17:00  
Price: €5.50 / €4 (concessions) / by  
reservation



This exhibition is recognised as  
being of national interest by the  
French Ministry of Culture and  
Communication / Direction Générale  
des Patrimoines / Service des Musées  
de France. As a result it has received  
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