

# ALPHONSE MUCHA



## MASTER OF ART NOUVEAU

SELECTIONS FROM THE DHAWAN COLLECTION

CURATOR  
GABRIEL WEISBERG  
PROFESSOR OF ART HISTORY,  
UNIVERSITY OF MINNESOTA, TWIN CITIES

ESSAYS BY  
GABRIEL WEISBERG, JOHN MUCHA, & RAJ DHAWAN

EXHIBITION ORGANIZED BY  
LANDAU TRAVELING EXHIBITIONS  
LOS ANGELES, CA



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Courtesy of the Mucha Foundation

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## Front cover images

(Left) *Gismonda* with remarque by Mucha, 1894  
Color lithograph on paper mounted on linen

(Center) Self-portrait with posters for Sarah Bernhardt, in his studio, Rue du Val de Grâce, Paris, ca. 1901  
Courtesy of the Mucha Foundation

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*Salon des Cent, XXme Exposition*, 1897  
Color lithograph on paper

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# ALPHONSE MUCHA: MASTER OF ART NOUVEAU THE EXHIBITION & MUSEUM TOUR

“In 1900, when the widely distributed French periodical *Art et Décoration* published a long and exhaustive article on the work of Alphonse Mucha (1860–1939), the Czechoslovakian artist was at the pinnacle of his creative powers. Varied, expressive, and seductive, his works were given the name “the Mucha style”; later the style was identified as “Art Nouveau,” writes Curator Gabriel Weisberg, Professor of Art History, University of Minnesota, Twin Cities, in his essay for the exhibition.

Mucha’s successes in many fields of creativity are revealed in the exhibition, *Alphonse Mucha: Master of Art Nouveau*, dedicated to the broad range of his work. Organized in three sections—posters, book and journal illustrations, and *The Slav Epic*—the exhibition focuses on the ways Mucha revitalized an interest in these media. It provides an opportunity to see how the different media, clients and objectives reflect the time period in which Mucha lived and worked.

“Mucha’s ability to understand the major creative themes of the day, to use them in the most original ways possible, and to create works of art that remain seductive for future generations, is truly his great triumph,” writes Weisberg. With objects drawn from the extensive Dhawan Collection, and with the publication of this catalogue, the exhibition provides a new, original way of seeing one of the most prolific creators of fin-de-siècle imagery.

The exhibition and museum tour were organized by Landau Traveling Exhibitions, Los Angeles, CA. Over the past fifty years LTE has presented more than 800 exhibitions at museums throughout the United States and around the world.

*Alphonse Mucha: Master of Art Nouveau* will tour museums throughout the world beginning in the fall of 2015 and continuing through 2018. At the time of publication, the museum tour includes the following venues:

September 13, 2015–January 10, 2016  
Carnegie Arts Center  
Turlock, CA

April 22–July 31, 2016  
Museum of Shenandoah Valley  
Winchester, VA

January 28–March 26, 2017  
Fullerton Museum Center  
Fullerton, CA



## ALPHONSE MUCHA

Self-portrait with posters for Sarah Bernhardt, in his studio,  
Rue du Val de Grâce, Paris, ca. 1901  
Courtesy of the Mucha Foundation

## ALPHONSE MUCHA BIOGRAPHY

COURTESY OF THE MUCHA FOUNDATION

Alphonse Mucha was born on July 24, 1860 in the town of Ivancice in Moravia. He was the second son of Ondrej Mucha, who had six children from two marriages. Ondrej worked as an usher at the Ivancice court house.

From his earliest years, Mucha's artistic talent was evident. He could draw before he could walk - indeed his mother used to tie a pencil round his neck so that he could draw while crawling about on the floor. Very few of his early drawings survive, though an example of an early design can still be seen in the church in Ivancice where young Alphonse carved a monogram of his initials onto a church pew.

Despite his talent, Mucha failed to gain a place to study at the Prague Academy of Fine Arts. Instead he took up a job arranged by his father in the court where he disgraced himself by making caricatures of the plaintiffs and defendants. Fate intervened in the form of an advertisement for apprentice theatrical scenery painters in Vienna. At the age of 19 Mucha was given his first job as a professional artist.

Mucha had spent hardly a year in Vienna when the Ring Theatre, his employers' main customer, burnt down. Rather than return to his family, Mucha decided to leave his future to fate. He travelled by train through Austria and into Moravia, getting off when his money ran out at Mikulov. Luck was on his side. Portraits Mucha drew in return for board and lodging attracted the attention of Count Khuen Belasi, the local landowner. Mucha was commissioned to paint murals by Count Khuen and his brother Count Egon, who was so impressed by Mucha's talent that he agreed to become his patron. The Count

took advice from a friend and agreed to sponsor Mucha to study at the Academy of Art in Munich for two years. He then agreed that Mucha should continue his studies in Paris.

Mucha arrived in Paris in 1887. He was in the fortunate position of being supported by a wealthy patron and he was to enjoy this support for a further three years. With the withdrawal of the Count's support, however, leaner times loomed. Mucha learned to survive on a diet of lentils and beans and began to eke out a living by providing illustrations for a variety of magazines and books. Once started, he was soon able to establish himself as a successful and reliable illustrator.

But it was on St. Stephen's Day (December 26) in 1894 that fate singled Mucha out once again. He was doing a favor for a friend, correcting proofs at Lemerrier's printing works, when Sarah Bernhardt, the star of the Parisian stage, called de Brunhoff, the printer's agent, with an immediate demand for a new poster for her production of *Gismonda*. All the regular Lemerrier artists were on holiday, so de Brunhoff turned to Mucha in desperation. A demand from 'la divine Sarah' could not be ignored.

*Gismonda*, the poster which Mucha created, was to revolutionize poster design. The long narrow shape, the subtle pastel colors and the 'halo' effect around the subject's head were to remain features of Mucha's posters throughout his life. Most importantly, these elements combined with the stillness of the near life-size figure to introduce a note of dignity and sobriety to what had been up to then garish street-art, qualities which were quite startling in their novelty.

The effect created was astonishing and the poster so popular with the Parisian public that collectors bribed bill stickers to obtain them or simply went out at night and, using razors, cut them down from the hoardings.

Sarah Bernhardt was delighted and immediately offered Mucha a five year contract to produce stage and costume designs as well as posters. At the same time he signed an exclusive contract with the printer Champenois to produce commercial and decorative posters. With *Gismonda*, 'le style Mucha' was launched. Mucha was established as the preeminent exponent of Parisian Art Nouveau.

During the course of the next 10 years, Mucha became one of the most popular and successful of Parisian artists. Commissions flooded in for theatre posters, advertising posters, decorative panels, magazine covers, menus, postcards, calendars. Mucha's designs for jewelery, cutlery, tableware, fabrics etc were in so much demand that he conceived the idea of creating a 'handbook for craftsmen', which would offer all the necessary patterns for creating an Art Nouveau lifestyle. *Documents Décoratifs*, which was published in 1902 by the Librairie Centrale des Beaux-Arts, is an encyclopedia of his decorative work. He also spent an increasing amount of his time teaching, first at the Académie Colarossi and later, with Whistler, at the Académie Carmen.

In 1899 Mucha accepted a commission from the Austrian Government to design the interior of the Pavilion of Bosnia-Herzegovina, which was to form part of the Paris International Exhibition of 1900. As part of his preparation, Mucha traveled in the Balkans to gather impressions and to sketch. The commission took eighteen months to complete, during the course of which time he conceived the idea for the project which was to dominate the rest of his life to create an all Slav epic, a monument to the struggles and achievements of the Slav people.

But how to achieve this ambition? Despite his commercial successes, Mucha did not have significant savings. He was too ready to help out friends and good causes and he enjoyed collecting objects for his studio and entertaining. Mucha decided that he would have to cut himself off from the familiar temptations, that he must leave Paris and seek his fortune in America. It is possible that he was influenced in this decision by the example of Sarah Bernhardt who had enjoyed a number of highly successful American tours. He was also assured by American admirers in Paris that he would be able to earn substantial sums as a society portrait painter.

In the event, the American dream was not as easy to catch hold of as had been promised. Mucha spent the best part of ten years in America, frustrating years nurturing a dream which could only be achieved with substantial sponsorship.

But they were also happy years. In 1906 he married Marie Chytilova, a beautiful Czech woman twenty years his junior, and in 1909 their daughter, Jaroslava, was born. (Their son, Jiří, was born in 1915.) And in the end his decision was vindicated when Charles Crane, an American millionaire with a love for the Slav people agreed to fund *The Slav Epic*.

Mucha returned to Bohemia in 1910. He spent a large part of the remainder of his life creating the twenty paintings which make up *The Slav Epic*. These monumental paintings, some of which measure as much as 6 by 8 metres, celebrate more than a thousand years of Slav history, divided between specifically Czech themes and those of other Slav peoples. The canvases were completed between 1912 and 1926, and in 1928 Mucha and Charles Crane officially presented *The Slav Epic* as a gift to the City of Prague. One of the conditions of the gift was that the city should provide a suitable building for permanent exhibition but no date was specified in the



Mucha working on the canvas *The Coronation of the Serbian Tsar Štěpán Dušan as East Roman Emperor*, from *The Slav Epic Cycle No. 6*, 1924, Courtesy of the Mucha Foundation

contract. Between 1929 and 1933 the canvases were exhibited in venues in Prague, Brno and Plzen, after which they were rolled up and put into storage. During World War II the canvases were hidden and they remained in storage for nearly thirty years until finally in 1962, through the efforts of the people of the Moravian town of Moravsky Krumlov, near Mucha's birthplace of Ivancice, and the Mucha family, restoration work on the canvases was started. The entire *Slav Epic Cycle* was finally placed on permanent exhibition in the castle of Moravsky Krumlov in 1968. It still awaits a permanent home in Prague.

Mucha died in 1939. He was among the first to be arrested by the Gestapo following the betrayal of Munich and the subsequent German invasion

of Czechoslovakia. Although he was allowed to return home after questioning, his spirit was broken and his health suffered. He died of pneumonia on July 14, 1939, ten days short of his seventy-ninth birthday. He is buried in Vysehrad cemetery in Prague.

# THE MUCHA FOUNDATION: PRESERVING MUCHA'S HERITAGE

JOHN MUCHA

When my father, Jiří Mucha, died unexpectedly in Prague in 1991, my mother, Geraldine, and I faced a major question regarding how best to build upon all the work that he had done in keeping alive the work of my late grandfather, Alphonse Mucha. Looking ahead, we were passionate about further developing and preserving the Mucha heritage for the present and for future generations. The first step in realizing this vision was the formation of the Mucha Foundation in 1992. Alphonse Mucha believed fervently that art was an essential benefit to humanity and that it should be seen and enjoyed by as many people as possible. The Foundation was established to reflect these beliefs: its core aims are to preserve and conserve the Mucha Family Collection—the largest and most comprehensive collection of works by Alphonse Mucha in the world—and to promote the broadest possible vision of his work. Through a strong exhibition program, website, and social media presence, the Foundation is committed to engaging, enthusing and inspiring audiences of all ages and backgrounds.

One of the key tasks of the Foundation has always been to dynamite the notion that Mucha was no more than an *affichiste*. For when you look at the breadth and scope of his work you will see that he was a brilliant and inspired draftsman; that his oil paintings, though not in Art Nouveau style, have exquisite beauty; that his pastels, which give a view into his personal inner world, are somewhere between symbolism and expressionism; that his use of photography is fresh and contemporary.

Over the years our small, professional and fully dedicated team has mounted a very significant number of major Mucha exhibitions in Europe, North America and Asia.



The Mucha Museum, Prague, Czech Republic  
Courtesy of the Mucha Foundation

In February 1998, the Foundation opened the Mucha Museum in Prague. With over 130,000 visitors each year, it is the most visited museum in the Czech Republic. The Museum serves as an introduction to Mucha and his world and presents the full spectrum of Mucha's artistic aspirations, from the personal to the prophetic. It includes some of his most celebrated works as well as a selection of the sketches, photographs and designs which underpin his finished compositions.

Over the years we have also benefitted from the knowledge and expertise of Mucha enthusiasts and collectors, including Raj and Grace Dhawan,



The Mucha Museum, Prague, Czech Republic  
Courtesy of the Mucha Foundation

and we appreciate and welcome their dedicated efforts in spreading further Mucha's heritage. The Mucha Foundation is delighted to be associated with this exhibition.

John Mucha  
President



[www.muchafoundation.org](http://www.muchafoundation.org)  
[facebook.com/alphonsemucha](https://facebook.com/alphonsemucha)



Plate 1. *Paris 1900, Austria at the World Fair, 1900*  
Color lithograph on paper

## THE TRIUMPH OF ALPHONSE MUCHA: MASTER OF ART NOUVEAU

GABRIEL WEISBERG

In 1900, when the widely distributed French periodical *Art et Décoration* published a long and exhaustive article on the work of Alphonse Mucha (1860–1909), the Czechoslovakian artist was at the pinnacle of his creative powers. Varied, expressive, and seductive, his works were given the name “the Mucha style”; later the style was identified as “Art Nouveau.”

Mucha expressed his considerable talents in a wide range of creative efforts: from posters (plate 1) and book illustrations (plates 3, 4) to decorative objects (plates 5, 6, 7) and large wall decorations that illustrated Czechoslovakian history, customs, and culture (plates 27, 28). Not least of these accomplishments was his creative décor for Georges Fouquet’s Parisian jewelry shop (plate 2). For the exterior façade of the shop, Mucha used images of seductive women to attract and mesmerize the shop’s prospective clients.

For most of Mucha’s illustrative work or large decorative panels, he employed the beauty of women to attract an audience and to sell the products that he was hired to promote. This new exhibition reveals Mucha’s willingness to experiment; moreover, it examines the broad range of Mucha’s work, largely created during the 1890s at a time when the emphasis was on creating a new art, fit for the new century.



Plate 2. Façade of Georges Fouquet’s Parisian jewelry shop designed by Alphonse Mucha, 1901

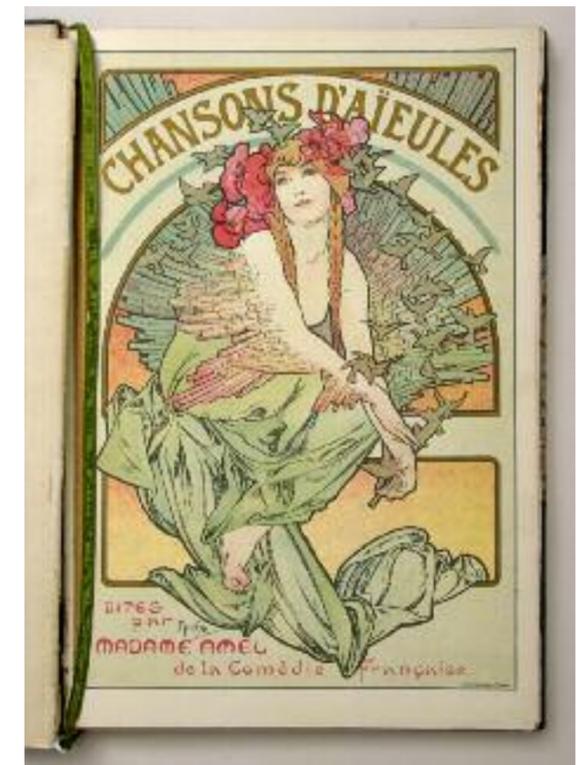


Plate 3. *Chansons d'Aieules, 1898*  
Book cover and color lithographs



Plate 4. Cover of *Hearst's International*, January 1922  
Color lithograph on paper



Plate 5. Vintage Candy Tin: *Whitman's Salmagundi*, ca. 1920  
Lithographed tin



Plate 6. Mucha-inspired pewter plate, ca. 1900  
Originally silver-plated; some residue remaining



Plate 7. *Houbigant Perfume Bottle*,  
ca. 1900–1910,  
Glass bottle with paper label

# POSTERS

The revolution in color prints was the focus of considerable attention during the 1890s. Mucha took advantage of this interest by producing posters that not only advertised the sale of objects or locations for exhibitions, but also provided considerable publicity for leading theatrical celebrities of the era, among them the actor Sarah Bernhardt. Eager to find an artist who could convey her beauty and theatrical aura, Sarah Bernhardt became one of the primary supporters of the artist's work. Whether Mucha created images for Bernhardt in *Gismonda* (plate 8) in a wide range of colors, for *Lorenzaccio* (plate 11), or for other examples, the actress saw Mucha's posters as a way to assure her immortality. She relished being celebrated in powerful images that adorned the marquee of theaters all over Paris. No one could miss her presence and appeal, and it was Mucha's posters that made her a star.

At the same time, Mucha's posters assured Bernhardt of a following: the effectiveness of the poster for *Gismonda* made Mucha's name famous from one day to the next. A critic writing in 1894, at the time of the release of the poster, described the image as a "mosaic on the wall... a creation of the first order... a triumph of silk, gold, and precious stones, it is wealth thrown open-handed on the dubious whiteness of our city's walls." Another critic, examining other posters done for Sarah Bernhardt, was mesmerized by the subtle color schemes and the aesthetic complexity of their compositions.



Plate 8. *Gismonda* with remarque by Mucha, 1894  
Color lithograph on paper mounted on linen



Plate 9. *Sarah Bernhardt, American Tour*, 1895  
Color lithograph on paper mounted on linen



Plate 10. *La Samaritaine*, 1897  
Color lithograph on paper mounted on linen



Plate 11. *Lorenzaccio*, Variant 2, 1896  
Color lithograph on paper mounted on linen



Plate 12. *La Tosca*, 1898  
Color lithograph on paper mounted on linen



Plate 13. *Sarah Bernhardt, La Plume*, Variant 1, 1897  
Hand-colored lithograph on paper



Plate 14. *Job*, 1896  
Color lithograph on paper mounted on linen

Finding such an effective way to promote a product led Mucha to use the image of a sexually provocative, uninhibited woman for a series of products. On his posters for Job cigarette papers, he used a primary visual conceit of the Art Nouveau movement of the 1890s, the *femme fatale*, to great advantage. The image of a beautiful woman, with flowing locks of hair falling in elaborate Art Nouveau arabesques, contributed to the posters' tantalizing effects. Cigarette smoke, arching upward in the *Job* posters (plates 14, 16) conveyed the impression that the act of smoking and inhaling the cigarette's aroma had transported the woman to a higher realm of ecstasy. The *Job* posters, even more than the Sarah Bernhardt images, added to Mucha's fame; the images sexualized women to such a degree that they exceeded the boundaries of middle-class propriety. With these posters, Mucha's work challenged traditional codes of life.

Mucha not only relied on stunning women as his models for his posters, but also looked to photographs of these models, often in poses very close to ones the artist used in his final compositions. In using photographs (plate 15), Mucha followed in the footsteps of earlier artists. Mainly Realist and naturalist artists used photographs for their painted compositions, a technique that, by the 1890s, became widely employed by artists working in the fields of oil painting, printmaking, and sculpture. Recording a model in a photograph made it possible for an artist to concentrate on the pose and on the clothes worn by his subjects more easily than by having a model pose over a long period of time. Mucha's use of this practice to develop his compositions was a clear sign of the artist's modernity.

In the *Job* posters, among many others, Mucha used the image of a sensuous, alluring woman as a temptress. In other posters, including one advertising the pleasures of Monte Carlo in the south of France, an alluring woman shown in the midst of flowers suggests the spokes of a wheel. A hallmark of artistic production in the Art Nouveau period, flower symbolism, appealed to many artists, including Mucha. The Art Nouveau artist Georges de Feure and many others



Plate 15. *Model posing in Mucha's studio, Rue du Val de Grâce, Paris, ca. 1900*, Courtesy of the Mucha Foundation

associated the beauty of women with a wide range of flowers. Without explicitly equating specific flowers with women to emphasize their beauty or sexuality, the idea of the *femme-fleur* was a standard way in which artists created visual poems.

It was however Mucha's daring effects in some of his posters that proved revolutionary. In his *Salon des Cent* poster of 1896 (plate 17), Mucha promoted his own involvement with the exhibition by depicting an allegorical female nude, with long, wavy hair, holding an artist's paintbrush and drawing pen. He made her an erotic muse, suggesting that writers and artists had mystical powers that allowed them to commune with uncommon beings. Since her eyes are closed, she appears lost in her own thoughts, posed to indicate that even in her state of self-absorption, she is capable of awakening the creative powers of an artist. Even in this poster advertising an exhibition, Mucha extended the eroticism by making the muse of artists and writers a figure that generates sexual energy.

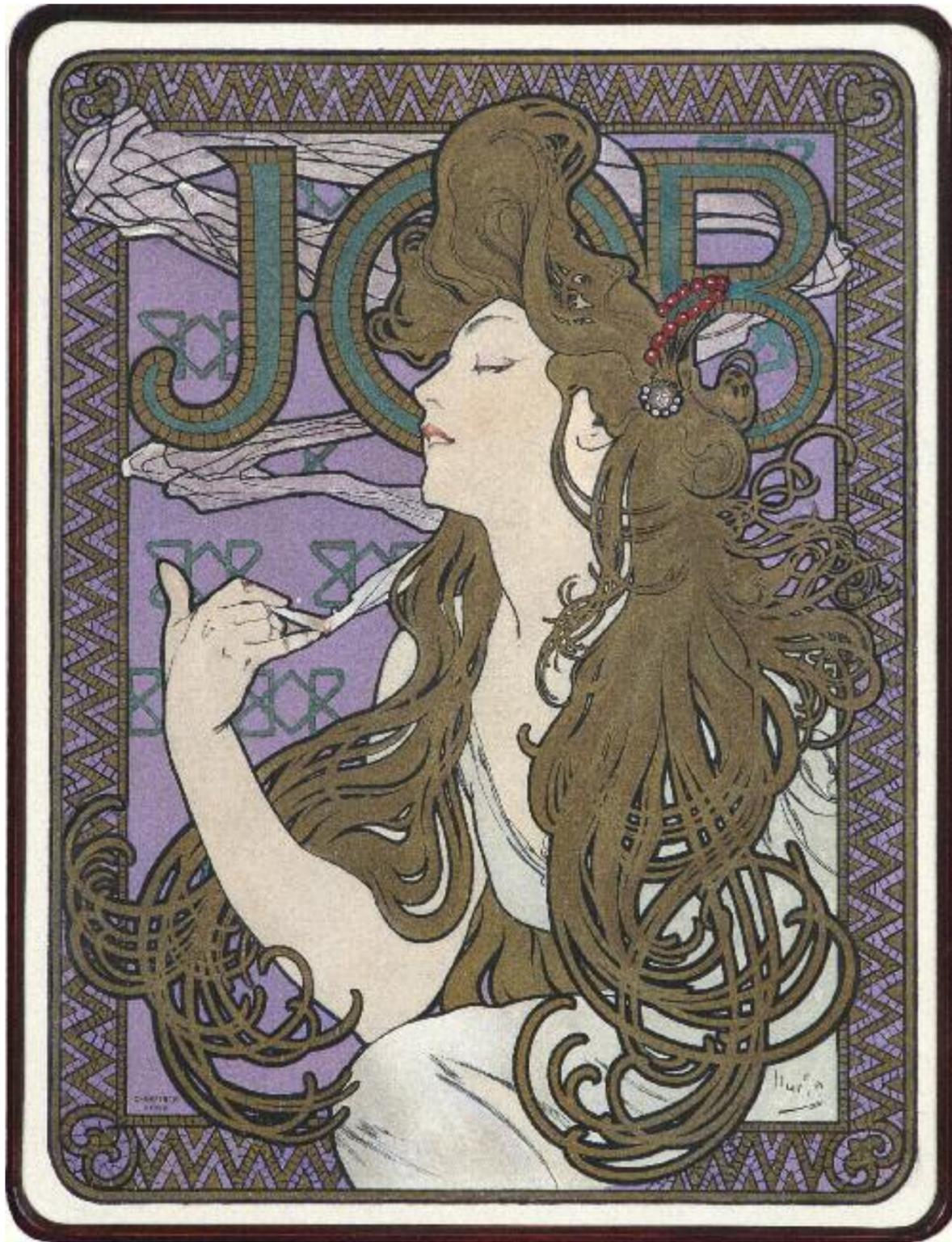


Plate 16. *Job*, 1898  
Color lithograph on paper



Plate 17. *Salon des Cent, XXme Exposition*, 1897  
Color lithograph on paper



Plate 18. *Cycles Perfecta*, 1902  
Color lithograph on paper

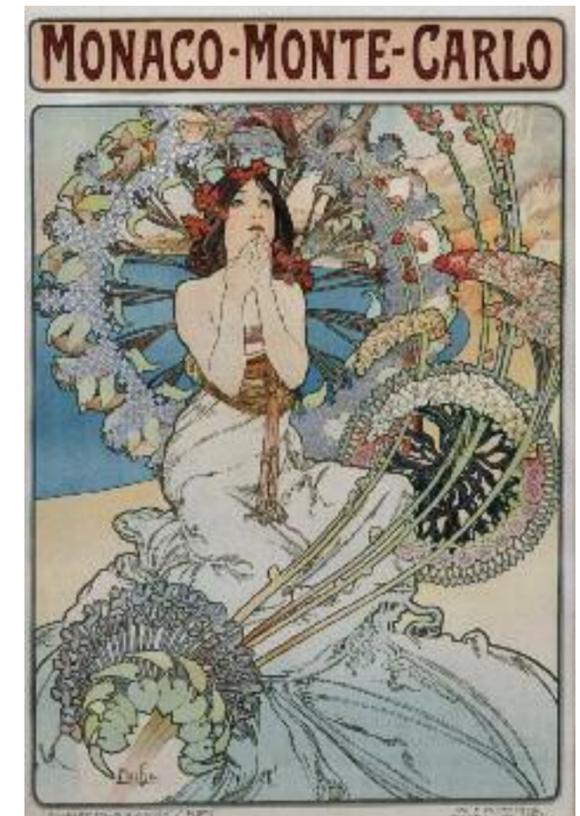
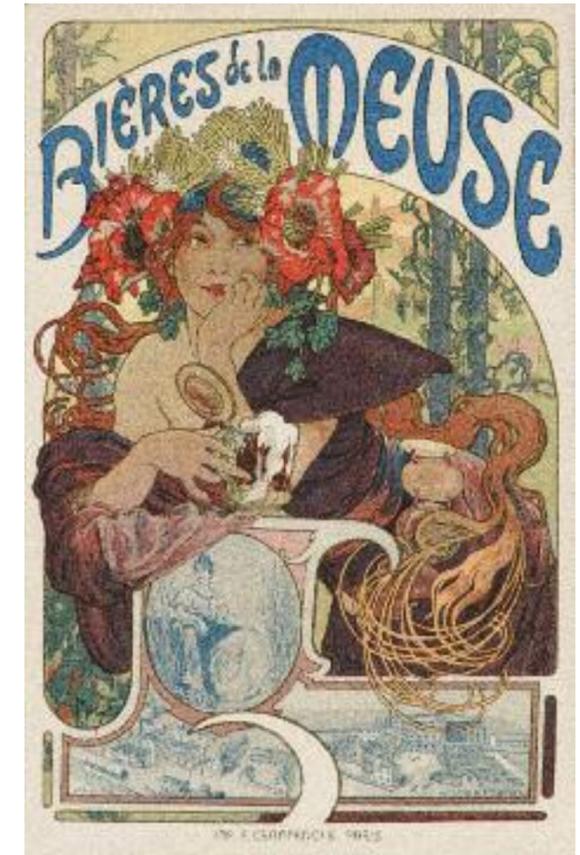
No doubt the visual conceit intrigued those who saw the poster and stimulated their curiosity as to the visual imagery on display.

Posters created accessible images that did not follow the principles of high art or of contemporary academic painting. An art created to reach the people, posters were art for the public, for the streets, and a number of poster creators centered scenes on various street personalities such as those in Théophile Steinlen's huge poster of *La Rue*.

As posters became more dominant in society, they provided a seductive image of modern life. Aware of the growing importance of bicycles as well as wheel-powered and motor vehicles driven by men and women alike, Mucha created his poster for the British company Cycles Perfecta (plate 18). While the bicycle is barely visible in this poster, Mucha used the image of an arresting young woman that dominates the composition to promote the vehicle. Her sumptuous locks of hair, entangled with flowering vines, create the suggestion of the lushness of existence, the good life that would come to those who used a Perfecta bicycle. At the same time, the movement of the hair swirling in all directions suggests the energy and movement akin to that of a bicycle carrying people to their destination. One of Mucha's most complex images, the design suggests that he was also interested in the burgeoning dynamism and speed that dominated much artwork of the opening decades of the twentieth century.

Plate 19. (top right) *Bières de la Meuse*, 1899  
Color lithograph on paper

Plate 20. (lower right) *Monaco, Monte-Carlo*, Variant 1, 1897, Color lithograph on paper



## BOOK & JOURNAL ILLUSTRATION

At the same time that Mucha was producing a large number of posters, he was also cognizant of the ever-increasing interest in book and magazine illustrations that reflected the revolution in other areas of contemporary creativity. Numerous magazines were competing with one another for a public audience. Editors of these journals realized that in order to outdo their competition, they needed artists of significance to create images identified with their specific publication. The perfect artist to enlist in this crusade, Mucha often designed mastheads for publications as well as provided images for the interior pages.

In 1896, in order to announce the importance of the periodical *L'Image* (plate 21), Mucha created a masthead that drew on his work in posters. A voluptuous woman, with long and flowing hair, holds an image in her hands as if she were passing judgment on the effectiveness of the print, perhaps indicating the basic conceit of the publication. The image recalls ways that other artists, such as Toulouse-Lautrec, advanced the importance of women like Jane Avril as art connoisseurs, thereby elevating the intuitive qualities of women as purveyors of visual quality. In Toulouse-Lautrec's image for *L'Estampe Originale*, the lively dance hall performer Jane Avril visits the shop of a printer to look at one print proof; she appears in Toulouse-Lautrec's composition as an aesthete who is passing judgment on the effectiveness and quality of the image. The same effect is conveyed in Mucha's slightly later work for the periodical *L'Image*.

A year later, when Mucha's works were exhibited at the Salon des Cent, he prepared a special cover for the avant-garde magazine *La Plume*. The publication promoted art linked to literature and society by holding occasional exhibitions in the offices of the magazine. In 1897 they also published six numbers of the periodical dedicated to Mucha, whose own exhibition at *La Plume* elicited considerable excitement. While the exhibition was extensively reviewed at the

time, adding further to the importance of Mucha, the artist also designed that issue's cover for *La Plume* (plate 22). Again the image of an enchanting woman, positioned against an iconic horse in this case, conveys the impression that this muse of the arts directed the future of creativity as though she had the power of ancient deities. A perfect example for Mucha's status in the art world, the magazine was dedicated to his work as well as positioning him as a master of symbolism and Art Nouveau.

Mucha found himself in great demand for his illustrations in books and periodicals. Whether his illustrations for *Contes des Grand Mères*, forty-six drawings in the text and ten inset compositions (plate 23), led directly to other commissions is not known; the project did however demonstrate that he had the imagination necessary to create illustrations for a complete book. By 1897, he had designed the title page for Edmond Rostand's play *La Samaritaine* (plate 10), a work based on his poster for Sarah Bernhardt's production of the play. Bernhardt's interpretation of the village peasant in the play took precedence over the author's; Mucha's infinite interest in decoration and jewelry reflected the actor's preferences. Coinciding with the poster, the book furthered awareness of the links between Mucha and Bernhardt.

Several of Mucha's book illustrations served as the basis for the book's cover. One was his *Mémoires d'un éléphant blanc*, 1894, by Judith Gautier (plate 24), a widely published author who often produced books emphasizing Chinese and Japanese themes. For the cover, Mucha depicted a highly symbolic elephant, dressed in a mystical robe, whose pronouncements led many to pray before the animal. In choosing to illustrate this book, Mucha revealed another side to his work: one that transported viewers to an imaginary realm where dreams inspired Mucha's illustrations.



Plate 21. *L'Image*, 1896  
Color lithograph on paper

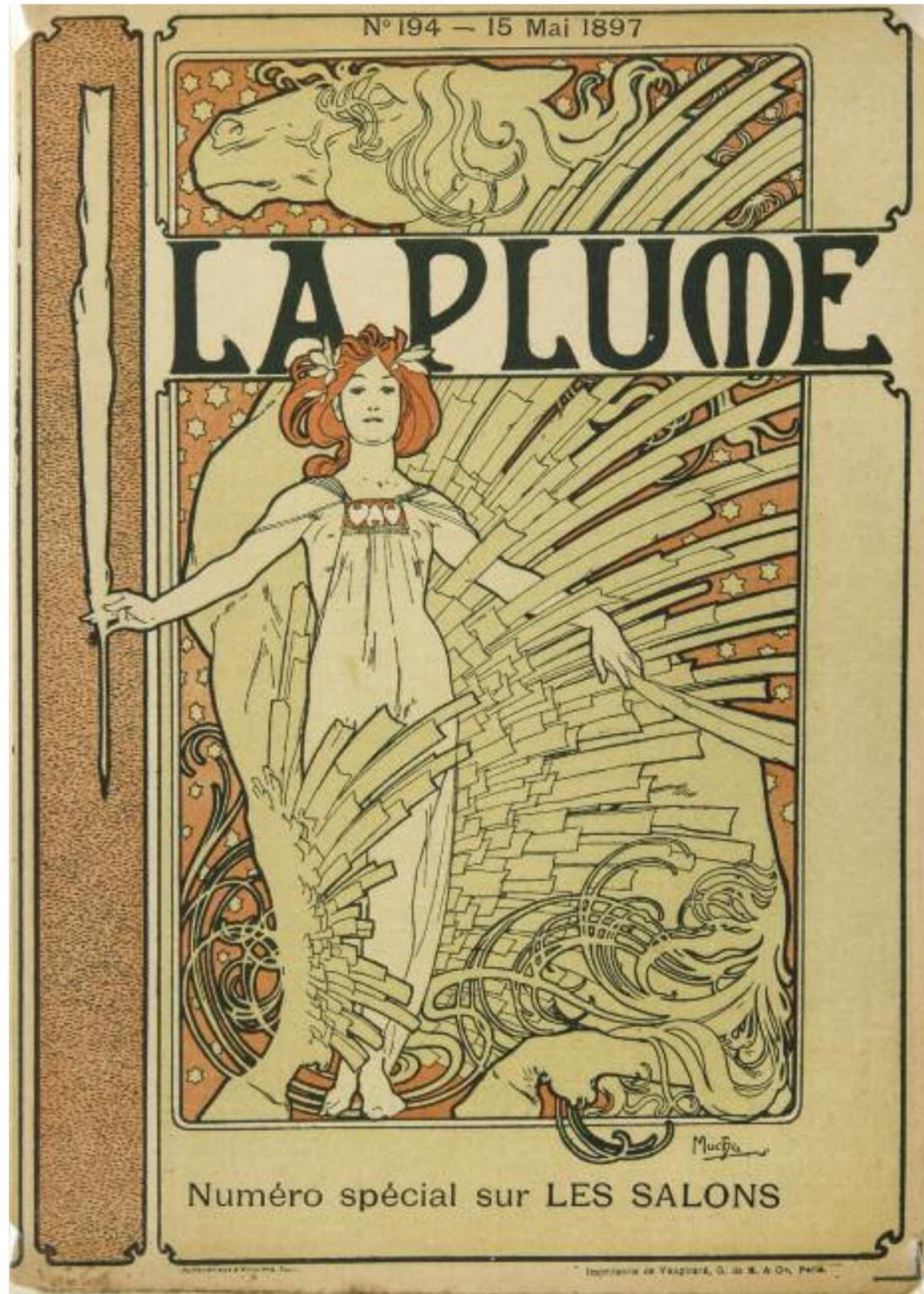


Plate 22. *La Plume*, No. 194, May 1897  
Color lithograph on paper

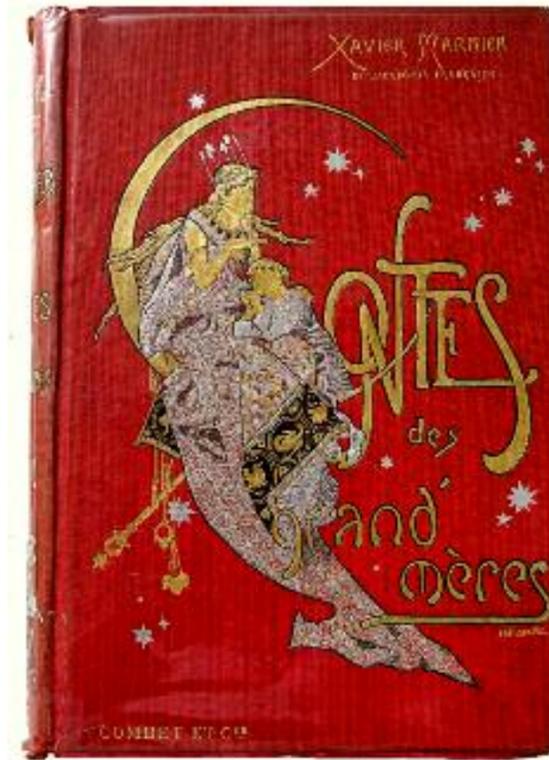


Plate 23. *Contes des Grand'mères*, 1892  
Book cover

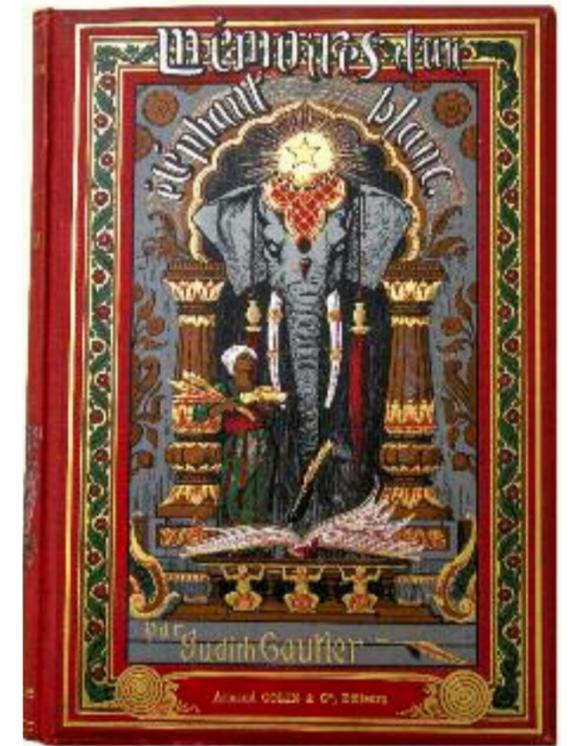


Plate 24. *Mémoires d'un éléphant blanc*, 1894  
Book cover

By 1899, Mucha's illustrations were moving into another phase. Worn out by the constant demands for commercial work for advertising posters, Mucha wanted to elevate the meaning of his creations. Influenced by his long-standing interest in spiritualism and Masonic philosophy, Mucha joined the Paris Freemason society and this involvement led to his eventually becoming the Grand Master of the Freemasons of Czechoslovakia. The effect on Mucha's art was electric. He placed his faith in the three cornerstones of humanity: truth, beauty, and love, revealing aspects of these theories in a number of his later works, including *Le Pater*, (plate 25), his own interpretation of the Lord's Prayer. This publication and its illustrations, which represented the finest examples of his artistic philosophy, led to the work's inclusion in the 1900 Paris World Fair. Filled with a number of Masonic symbols, the publication incarnates an aura of mysticism associated with Mucha's interest in promoting the betterment of humanity through an improvement in life.

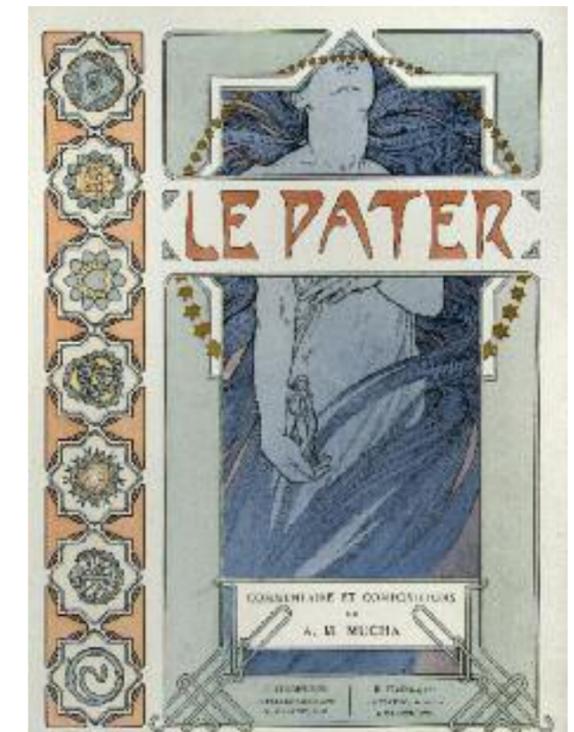


Plate 25. *Le Pater*, 1899  
Book with color lithographs

# THE SLAV EPIC & BEYOND

Mucha long held onto the fundamental dream of completing a series of gigantic paintings (plates 27, 28) that would depict the history of the Czechs and other Slavic people. Although he was never free from commercial work long enough to focus on this project, by 1928, when *The Slav Epic* cycle was finally completed, Mucha gave the works to the city of Prague. This gesture opened up decades of litigation as to where the paintings should be housed and who actually owned them, a litigation that remains unresolved in 2015. Considering these paintings as his life's masterwork, Mucha also prepared works on paper that advanced the importance of the compositions including the poster in plate 26, completed in 1928 as an announcement of the event.

Mucha's creativity as a history scene painter is referenced in this exhibition by only a few extant examples on paper. These pieces also reference the complexity of Mucha's endeavors in other areas, revealing an artist of Herculean energy who never tired of trying to produce works that not only satisfied his clients, but also provided the artist with the opportunity to continually challenge himself.

In the end Mucha revealed himself to be capable of creating works that resonate with imaginative innovation. The principal poster maker of the 1890s, Mucha produced works that set the tone for all other creators working in this medium. The fact that he could also work effectively in the decorative arts, on the creation of room interiors, confirms that he was multifaceted. The paintings of *The Slav Epic* revealed that he could work in an original manner as a historical scene painter. With all these creations before the world, Alphonse Mucha's creative triumph of visualization emerged from his protean energy and from his imagery that shaped the Art Nouveau style.

Gabriel Weisberg  
Professor of Art History  
University of Minnesota, Twin Cities

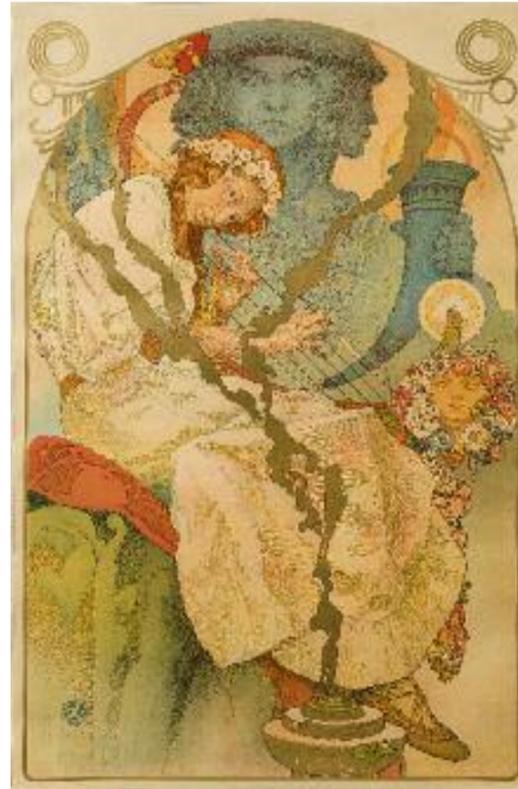


Plate 26. *The Slav Epic*, 1928  
Color lithograph on paper mounted on linen



Plate 27. (upper right) *The Slav Epic: The Coronation of the Serbian Tsar Štepan Dušan as East Roman Emperor*, 1924  
Oil on canvas  
Courtesy of the Mucha Foundation



Plate 28. (upper right) *The Slav Epic: The Oath of Omlandina under the Slavic Linden Tree*, 1926  
Oil on canvas  
Courtesy of the Mucha Foundation

# COLLECTING MUCHA

## RAJ K. DHAWAN

My introduction to, and discovery of, the Art Nouveau movement and Alphonse Mucha had very humble beginnings in fall 1999 in the small and beautiful Canadian coastal town of Lunenburg, Nova Scotia, a UNESCO World Heritage site, about 3,700 miles from my home in Los Angeles, California. I decided to walk along the main street and browse through the small and quaint shops located across from my hotel. I was drawn to explore what appeared to be an antique shop. There I soon found my eyes locked onto a small, green glass vanity set with a tray, a ring-holder, and two candle holders with flowing floral designs and female figures. It looked rather new and had a price tag of a bit over \$100 Canadian. I asked the salesperson whether this set was new or antique. She apparently did not speak English but understood enough to reply in French. The only words I seemed to recognize were "Art Nouveau." I immediately concluded that this glass set was new and therefore not worthy of pursuit! Fortunately, the salesperson gave me her business card with the item number, in case I changed my mind.

Back home that Saturday evening, something prompted me to Google the phrase "Art Nouveau." I soon discovered that it referred to a very special period in art history from 1894 to 1906. I was fascinated by what I read about the art and sculpture of this period, inspired by nature and Japanese woodblocks. I found several examples of Art Nouveau objects by various artists of the period. Realizing that I might have missed a great opportunity to acquire an important work at a great price, I immediately phoned the store early Sunday morning and bought the piece.

Fascinated by Art Nouveau, I continued to familiarize myself with this period: drawings and paintings, as well as sculpture, architecture, furniture, and jewelry. While browsing, I came across artists' names of this period, such as Jules Chéret, Eugène Grasset, Gustav Klimt,

Alphonse Mucha, Théophile Steinlen, and Henri de Toulouse-Lautrec. I intently looked at haunting images of their works. The works of Alphonse Mucha attracted me most: they were different from the others and seemed to belong in a class by themselves. They were referred to as "Style Mucha."

Not until the summer of 2003—four years later—did I stand face to face with what I later learned was a lithograph by Alphonse Mucha, labeled *La Samaritaine*, 1897, in a fine art gallery in West Los Angeles. The drawing's immense beauty and a variety of intricate but flowing patterns and symbols in bright colors transfixed me. It was love at first sight. It was not necessary for me to understand the meaning of all those intricate lines and patterns in an intellectual dimension; I understood and connected with the image at a deeper level.

The art consultant at the gallery explained that Mucha had created this work for the most famous actor of the period, Sarah Bernhardt, for the opening of the play *La Samaritaine* based on the biblical account of the woman at the well in John 4:1–30. I further learned that Bernhardt played Photina, a girl from Samaria who encountered Jesus at a well, became a follower, and then encouraged her compatriots to do likewise. Mucha alluded to the biblical sources by using Hebrew text both in the mosaic halo behind the girl's head and also in the panel supporting the water jar. The artist also extended the Hebraic influence into the rest of the lettering on the poster.

A few days later, after further reading on the relationship between Bernhardt and Mucha, and the many posters that the artist produced for her leading roles in various plays, I acquired the work. Thus began my "Mucha collection."

In subsequent years, I acquired several works by Mucha from various galleries and dealers in



The Dhawan Collection, Los Angeles, CA

Los Angeles, New York, Paris, Prague, and San Francisco. These consisted of several lithographs featuring Sarah Bernhardt, several books and magazines illustrated by Mucha, and anything else involving Mucha that I could get my hands on. In early summer of 2007, the chief curator of the Oklahoma City Museum of Art contacted me regarding their plans for the *Paris 1900* exhibition, scheduled to open December 19, 2007. Hardy George, PhD, explained that he badly needed a few works of Mucha to fill a major gap in the exhibition. I provided him with a list of works in my collection, and he began to choose the works he wanted. We became friends.

George decided to borrow about twenty works from my collection. The exhibition was co-curated by George and Gabriel P. Weisberg, author of books and substantial exhibition catalogues on many nineteenth century European artists." By late summer, I was also in

touch with Sarah and John Mucha of the Mucha Foundation. At the request of George, I was also able to borrow several photographs from the Mucha Foundation for the *Paris 1900* exhibition.

My then fiancée, now wife, Grace, and I were invited to the opening reception of *Paris 1900* on December 19, 2007. It was there that we met other lenders to the exhibition, including Yvonne and Gabriel Weisberg who became our friends in the ensuing years.

In September 2008, while on our honeymoon in Europe, we went to Prague to visit Geraldine Mucha, Alphonse Mucha's daughter-in-law, then in her early nineties. (She very sadly passed away in October 2012 at the age of ninety-five). This meeting was arranged through her son and daughter-in-law, John and Sarah Mucha. We had a marvelous visit in the house where Mucha lived. Geraldine treated us as friends and we were impressed by her charm, intellect, warmth,

and high level of energy. We saw a treasure of art and heard firsthand accounts of the life of Alphonse Mucha from Geraldine.

A fascinating account related to the rediscovery of the twenty monumental paintings, titled *The Slav Epics*, after the war. They were considered lost, stolen, or destroyed. One day, a custodian happened to unroll what were assumed to be carpet lying in a corner of the room of an old castle; he discovered that these were actually painted canvases. The word soon reached Geraldine and she rushed to the site to confirm that the paintings were indeed *The Slav Epics*.

*The Slav Epics* cycle depicts the mythology and history of the Czechs and other Slavic peoples, the culmination of a lifelong dream of Mucha. After eighteen years of work to complete the cycle, Mucha bestowed *The Slav Epics* upon the city of Prague in 1928.

The following day, we hired a car to go to the chateau in the town of Moravsky Krumlov in the South Moravian region of the Czech Republic. Soon we found ourselves standing in very large, high-ceilinged rooms with massive paintings on each wall or panel. Overcome by what we saw, we fell into a trance trying to grasp what we were intently looking at. It was hard to imagine that an artist, no matter how talented, could have painted these canvases without a supernatural inspiration. One has to be there physically to appreciate the works.

Returning home with an energized interest in learning about Mucha and about how I could enrich my collection, I managed to contact Jack Rennert, author of the comprehensive catalogue raisonné on the posters and panels of Alphonse Mucha. We had several conversations about my interest in building a significant collection of Mucha's works. In November 2009, we met him in New York and were very impressed with his own world-class collection of rare posters. With his help, I began to add drawings, lithographs, and an oil painting by Mucha to our collection.

A friend and collector of etchings by Rembrandt introduced us to Jeffrey Landau, Director of



Raj Dhawan, John Mucha, Grace Dhawan, May 2015

Landau Traveling Exhibitions. We met and discussed plans for a traveling exhibition in March 2014. Landau soon informed me that an East Coast museum was very interested in presenting the exhibition. As the year progressed, two other museums decided to schedule our collection as well. We soon began discussions on the preparations for the exhibition and museum tour.

In May 2014, I was pleasantly surprised to receive an email from Sarah Mucha with the subject line "A Reconnection"! She recalled our earlier contacts from 2007 to 2009. Her email began with: "We were reminded about you when we met Gabe and Yvonne Weisberg in Paris last week. We were talking about opportunities for Mucha exhibitions in the U.S. and they were telling us about collectors out there and your name came up! They are clearly good friends of yours. They tell us that you live in L.A. where, coincidentally, our eldest son, Marcus, also now lives. He is married to Mina and they have a son, Alistair, whom we visit as often as we can! In fact we will be there at the end of this month and the beginning of July if you and Grace are in town maybe we could finally meet up."

Since then we have been in regular communication with John and Sarah Mucha and have met three times. On May 29, 2015, we had the rare privilege of hosting John, Sarah, Markus, and Mina Mucha; Gabriel and Yvonne Weisberg; and Jeffrey Landau at our house. Our conversations focused on our planned Mucha exhibitions and the Mucha Foundation.

It has been an exciting time for us to finally have the opportunity of exhibiting our collection of the works of Alphonse Mucha, the great master of Art Nouveau, in various venues. It is our sincere hope that this exhibition will inspire viewers to learn more about this rather short but very rich period of Art Nouveau, and will encourage them to get to know Alphonse Mucha on a more personal level.

Raj K. Dhawan

THE  
DHAWAN  
COLLECTION

ADDITIONAL  
SELECTIONS

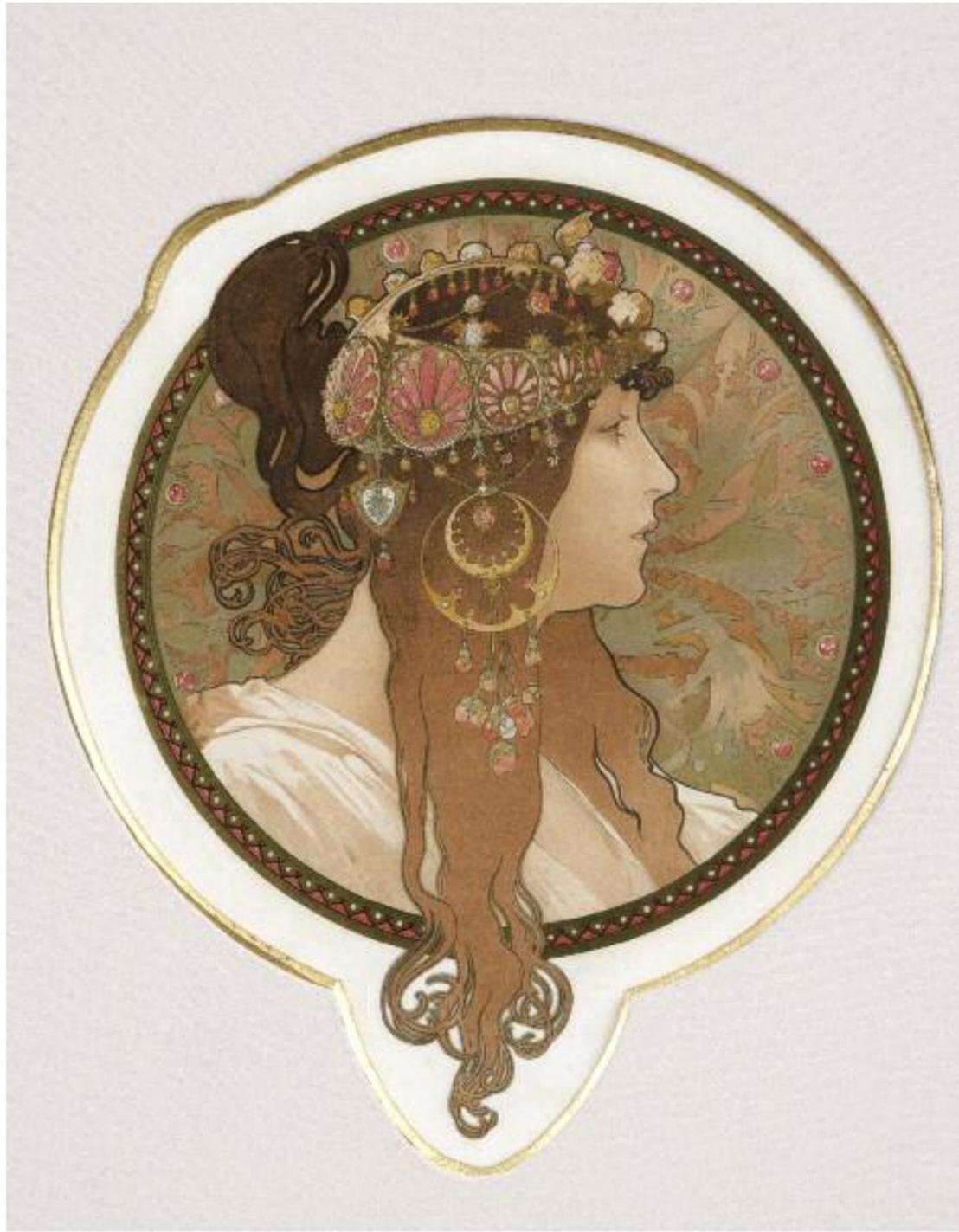


Plate 29. *Têtes Byzantines-Brunette*, 1897  
Color lithograph on paper

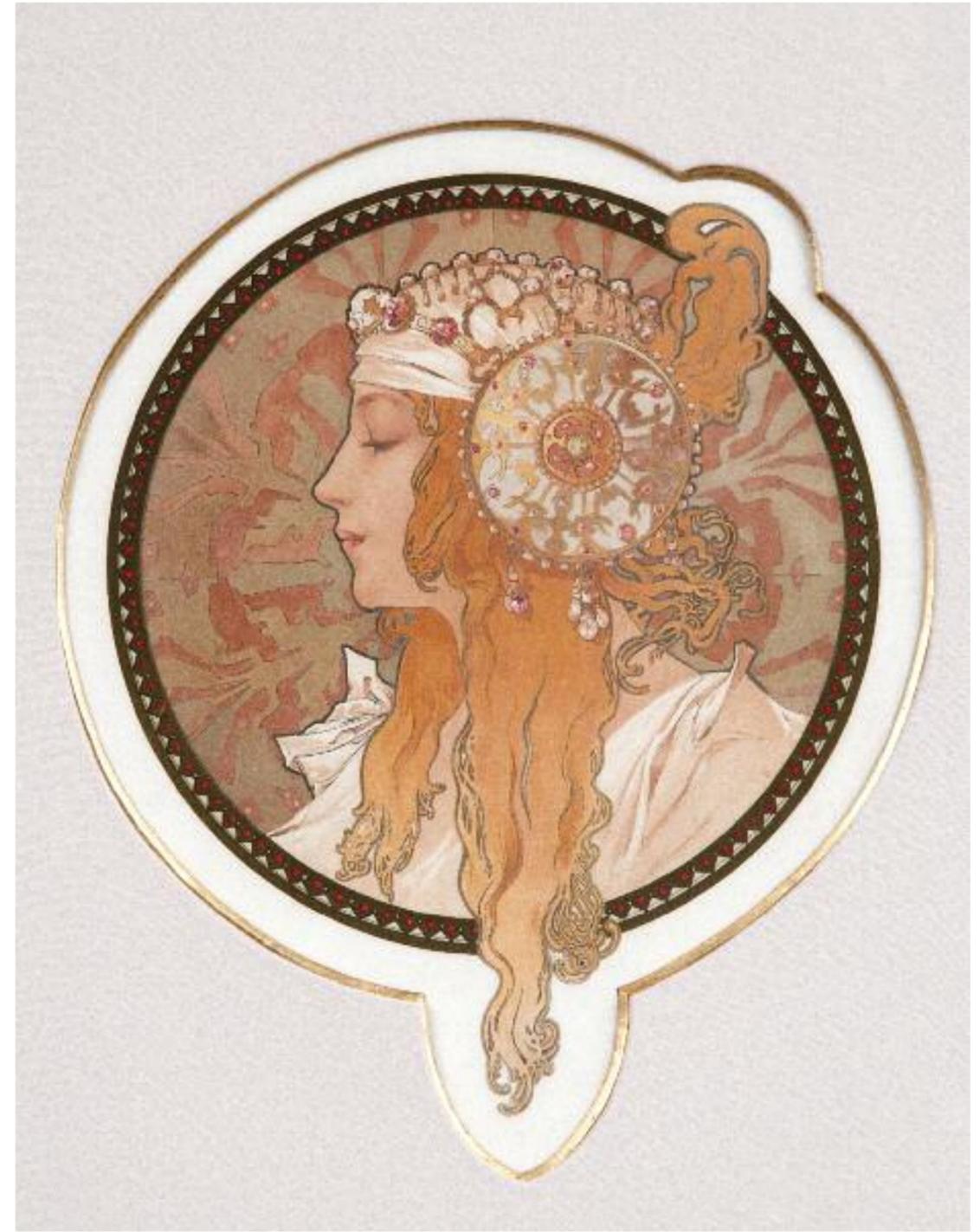


Plate 30. *Têtes Byzantines-Blonde*, 1897  
Color lithograph on paper



Plate 31. *Salomé*, from *L'Estampe Moderne*, 1897  
Color lithograph on paper



Plate 32. *Zodiaque*, 1896  
Color lithograph on paper mounted on linen  
A rare variant with no lettering at top or bottom



Plate 33. *Rêverie*, Variant 4, 1898  
Color lithograph on paper mounted on linen



Plate 34. *La Fleur*, 1897  
Color lithograph on paper



Plate 35. *Pageant on the Vltava River*, 1925  
Color lithograph on paper



Plate 36. *Zlatá Praha*, 1918  
Ink drawing on paper



Plate 37. *Drawing of a Girl*, n.d.  
Graphite on paper



Plate 38. *Drawing of Girl in Czech Costume*, 1936  
Ink and graphite on paper



Plate 39. Drawing for a book illustration, n.d.  
Graphite and watercolor on paper



Plate 40. Drawing for L-U Biscuit box top, n.d.  
Gouache and ink on paper



Plate 41. *Exhibition booklet for Exposition Universelle, 1900*  
Color lithograph on paper



Plate 42. *Paris Illustré, Christmas issue, 1903*  
Color lithograph on paper



Plate 43. *L'illustration*, Christmas issue, 1896  
Color lithograph on paper

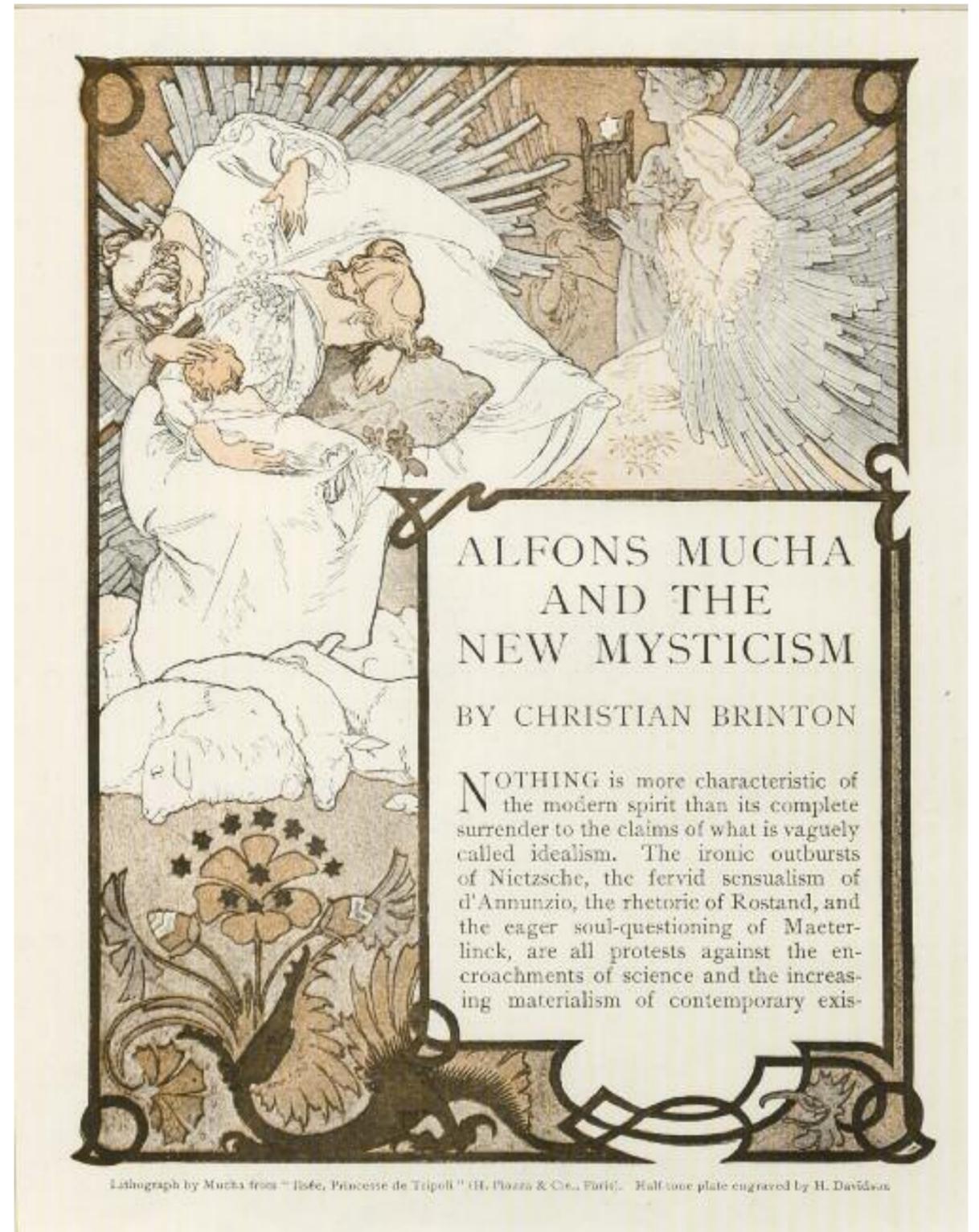
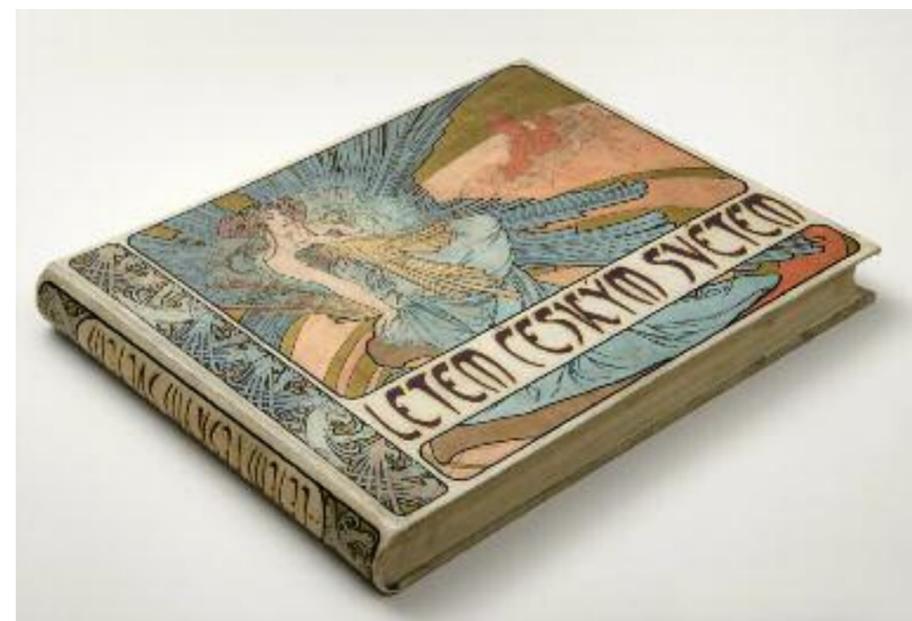


Plate 44. "Alfons Mucha and the New Mysticism" in *The Century Illustrated Monthly Magazine*, Vol. 69, 1904  
Color lithograph on paper



Plate 45. *Otcenas*, 1899  
Book cover and color illustrations



Plates 46, 47. *Letem Ceskym Svetem* (Quickly through the Czech World), 1898  
Book cover lithograph on leather



Plate 48, 49. Czechoslovakian Bank Notes: 10 and 50 koruns, 1919–1929  
Color prints on paper



Plate 50. Menu for Moët & Chandon Champagne, n.d.  
Color lithograph on paper



Plate 51. *Vin des Incas*, Variant 1, 1897  
Color lithograph on paper



Plate 52. *Flirt Biscuits Lefevre-Utile*, 1899  
Color lithograph on paper



Plate 53. *Nectar*, 1902  
Color lithograph on paper

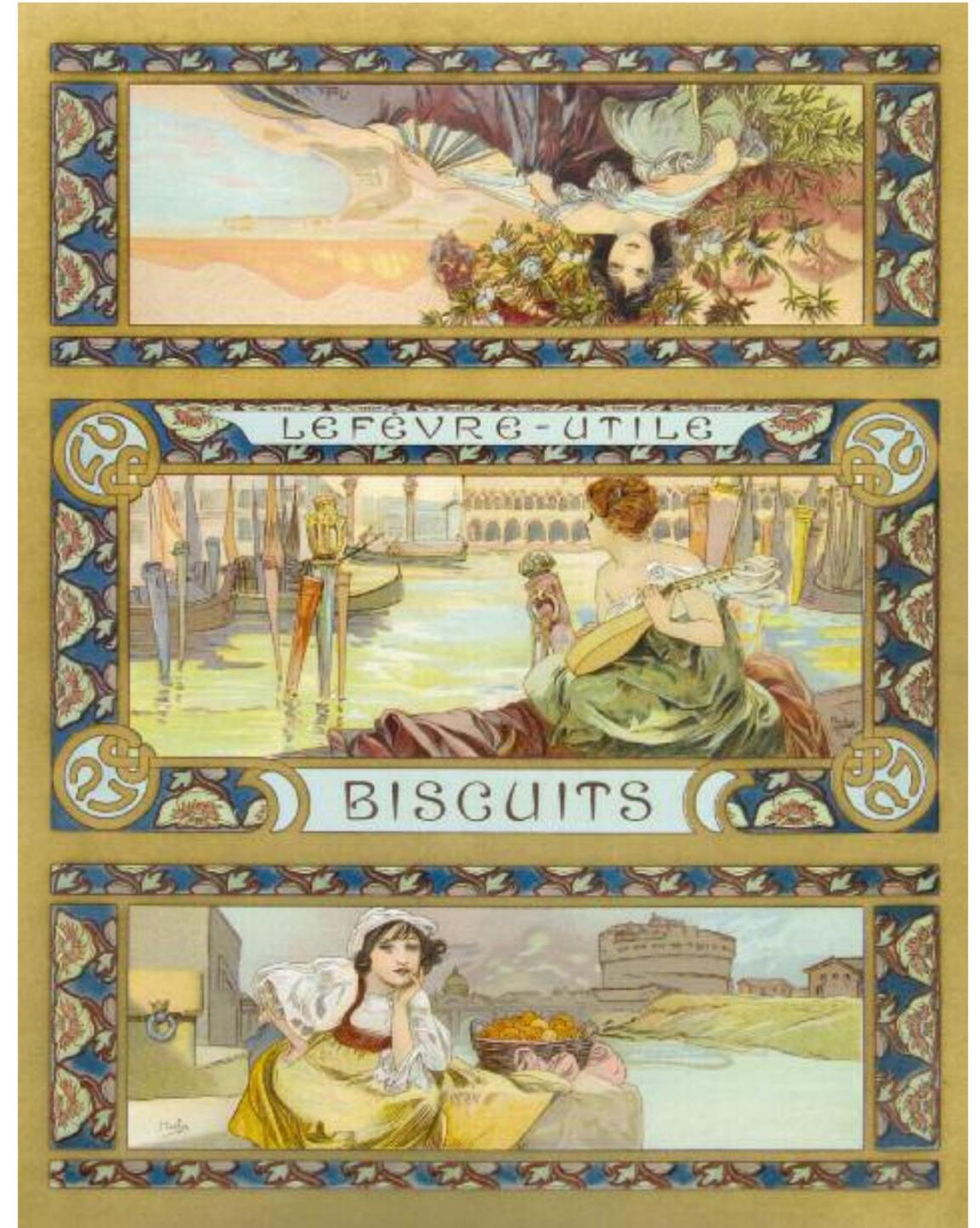


Plate 54. *Lefevre-Utile Label for a biscuit box*, n.d.  
Color lithograph on paper

# PLATE LIST

All fifty-four works illustrated in the plates in this catalogue are in the touring exhibition.  
Plate numbers do not correspond to Exhibition List numbers.

Plate 1. *Paris 1900, Austria at the World Fair*, 1900  
Color lithograph on paper  
Exhibition no. 19

Plate 2. Façade of Georges Fouquet's Parisian jewelry shop designed by Alphonse Mucha, 1901

Plate 3. *Chansons d'Aieules*, 1898  
Book cover and color lithographs  
Exhibition no. 61

Plate 4. Cover of *Hearst's International*, January 1922  
Color lithograph on paper  
Exhibition no. 55

Plate 5. *Vintage Candy Tin: Whitman's Salmagundi*, ca. 1920  
Lithographed tin  
Exhibition no. 74

Plate 6. *Mucha-inspired pewter plate*, ca. 1900  
Originally silver-plated; some residue remaining  
Exhibition no. 71

Plate 7. *Houbigant Perfume Bottle*, ca. 1900–1910, Glass bottle with paper label  
Exhibition no. 73

Plate 8. *Gismonda* with remarque by Mucha, 1894  
Color lithograph on paper mounted on linen  
Exhibition no. 1

Plate 9. *Sarah Bernhardt, American Tour*, 1895  
Color lithograph on paper mounted on linen  
Exhibition no. 4

Plate 10. *La Samaritaine*, 1897  
Color lithograph on paper mounted on linen  
Exhibition no. 12

Plate 11. *Lorenzaccio*, Variant 2, 1896  
Color lithograph on paper mounted on linen  
Exhibition no. 9

Plate 12. *La Tosca*, 1898  
Color lithograph on paper mounted on linen  
Exhibition no. 18

Plate 13. *Sarah Bernhardt, La Plume*, Variant 1, 1897  
Hand-colored lithograph on paper  
Exhibition no. 10

Plate 14. *Job*, 1896  
Color lithograph on paper mounted on linen  
Exhibition no. 7

Plate 15. *Model posing in Mucha's studio, Rue du Val de Grâce, Paris*, ca. 1900

Plate 16. *Job*, 1898  
Color lithograph on paper  
Exhibition no. 7

Plate 17. *Salon des Cent, XXme Exposition*, 1897  
Color lithograph on paper  
Exhibition no. 28

Plate 18. *Cycles Perfecta*, 1902  
Color lithograph on paper  
Exhibition no. 23

Plate 19. *Bières de la Meuse*, 1899  
Color lithograph on paper  
Exhibition no. 27

Plate 20. *Monaco, Monte-Carlo*, Variant 1, 1897,  
Color lithograph on paper  
Exhibition no. 13

Plate 21. *L'Image*, 1896  
Color lithograph on paper  
Exhibition no. 45

Plate 22. *La Plume, May 1897, No 194*  
Color lithograph on paper  
Exhibition no. 47

Plate 23. *Contes des Grand'mères*, 1892  
Book cover and illustrations  
Exhibition no. 62

Plate 24. *Mémoires d'un éléphant blanc*, 1894  
Book cover and color illustrations  
Exhibition no. 67

Plate 25. *Le Pater*, 1899  
Book with color lithographs  
Exhibition no. 58

Plate 26. *The Slav Epic*, 1928  
Color lithograph on paper mounted on linen  
Exhibition no. 44

Plate 27. *The Slav Epic: The Coronation of the Serbian Tsar Štepan Dušan as East Roman Emperor*, 1924  
Oil on Canvas

Plate 28. *The Slav Epic: The Oath of Omlandina under the Slavic Linden Tree*, 1926

Plate 29. *Têtes Byzantines-Brunette*, 1897  
Color lithograph on paper  
Exhibition no. 16

Plate 30. *Têtes Byzantines-Blonde*, 1897  
Color lithograph on paper  
Exhibition no. 15

Plate 31. *Salomé*, from *L'Estampe Moderne*, 1897  
Color lithograph on paper  
Exhibition no. 29

Plate 32. *Zodiaque*, 1896  
Color lithograph on paper mounted on linen  
A rare variant with no lettering at top or bottom  
Exhibition no. 8

Plate 33. *Rêverie*, Variant 4, 1898  
Color lithograph on paper mounted on linen  
Exhibition no. 14

Plate 34. *La Fleur*, 1897  
Color lithograph on paper  
Exhibition no. 17

Plate 35. *Pageant on the Vltava River*, 1925  
Color lithograph on paper  
Exhibition no. 25

Plate 36. *Zlatá Praha*, 1918  
Ink drawing on paper  
Exhibition no. 26

Plate 37. *Drawing of a Girl*, n.d.  
Graphite on paper  
Exhibition no. 36

Plate 38. *Drawing of Girl in Czech Costume*, 1936  
Ink and graphite on paper  
Exhibition no. 37

Plate 39. *Drawing for a book illustration*, n.d.  
Graphite and watercolor on paper  
Exhibition no. 40

Plate 40. *Drawing for L-U Biscuit box top*, n.d.  
Gouache and ink on paper  
Exhibition no. 35

Plate 41. *Exhibition booklet for Exposition Universelle*, 1900  
Color lithograph on paper  
Exhibition no. 46

Plate 42. *Paris Illustré, Christmas issue*, 1903  
Color lithograph on paper  
Exhibition no. 48

Plate 43. *L'Illustration, Christmas issue*, 1896  
Color lithograph on paper  
Exhibition no. 46

Plate 44. "Alfons Mucha and the New Mysticism" in *The Century Illustrated Monthly Magazine*, Vol. 69, 1904  
Color lithograph on paper  
Exhibition no. 54

Plate 51. *Vin des Incas, Variant 1*, 1897  
Color lithograph on paper  
Exhibition no. 33

Plate 52. *Flirt Biscuits Lefevre-Utile*, 1899  
Color lithograph on paper  
Exhibition no. 20

Plate 53. *Nectar*, 1902  
Color lithograph on paper  
Exhibition no. 31

Plate 54. *Lefèvre-Utile Label for a biscuit box*,  
n.d.  
Color lithograph on paper  
Exhibition no. 74

## ALPHONSE MUCHA: MASTER OF ART NOUVEAU EXHIBITION LIST WITH DESCRIPTIONS

All seventy-five works in this list are in the traveling exhibition.  
Numbers here do not correspond to Plate numbers.

1. *Gismonda* with remarque by Mucha, 1894  
Color lithograph on paper mounted on linen  
84 x 29.3 inches

*Gismonda* was Mucha's first foray into poster design, and the beginning of a new phase of his career. He had received a rush order from the printer, Lemercier, on Christmas Day of 1894, to have the poster ready for Théâtre de la Renaissance by New Year's Day, 1895, for the opening of Sarah Bernhardt's play *Gismonda*. When the poster appeared on the streets of Paris in January 1895, it became an overnight sensation with its highly decorative surface and elegant portrayal of the celebrated actress, Sarah Bernhardt in the title role.

2. *Gismonda*, 1894  
Color lithograph on paper  
Trial proof in blue  
84 x 29.3 inches

This proof of the *Gismonda* poster illustrates the process of color printing, which utilized separate plates for each of the tints required for the final design. In this example, the blue colored elements of the composition are visible.

3. *Gismonda*, 1894  
Color lithograph on paper mounted on linen  
Trial proof in red  
84 x 29.3 inches

This red plate proof is unique, suggesting that the artist experimented with alternative colors before making a selection for the final version of the poster. As in the other versions, Sarah Bernhardt, in the role of *Gismonda*, is shown holding a Palm Sunday frond from the last act of the play.

4. *Sarah Bernhardt, American Tour*, 1895  
Color lithograph on paper mounted on linen  
84 x 29.3 inches

Sarah Bernhardt's use of Mucha's *Gismonda* poster image for her 1895 American Tour testifies to her appreciation of the artist's design. The American Tour poster was printed by Strobridge Lithographic Company of Cincinnati under the direction of Paul Jones, who had met Mucha during the years when he was studying in Paris.

5. *Revue pour les Jeunes Filles*, 1895  
Color lithograph on paper  
50 x 19.25 inches

This delicately colored lithograph served as the basis for a poster advertising a new magazine for young women, *Revue pour les Jeunes Filles*. The image of a young woman perusing a bookshelf clearly reflects the "new woman" of the 1890s; educated, intellectually curious and independent. Mucha had illustrated numerous books for the publisher, Armand Colin & Cie., beginning in 1891 so it not surprising that he also was asked to illustrate this new semi monthly journal.

6. *Job*, 1896  
Color lithograph on paper mounted on linen  
26.25 x 18.25 inches

The image of the Job cigarette papers woman is probably Mucha's best known poster. With her extravagant curling hair and her air of ecstasy as she enjoys her cigarette, Mucha has created a femme fatale who promises that using Job papers will be a wonderfully pleasurable experience. In spite of this overtly alluring pose and expression, the circular form of the letter "O" positioned behind her head also hints at a halo.

7. *Job*, 1898  
Color lithograph on paper  
58.75 x 39.75

The second *Job* cigarette paper advertising poster builds on the success of the 1896 version, this time showing a luxuriantly coiffed woman from a frontal perspective with a packet of the cigarette papers more clearly visible at the center of the image. The circular form from the earlier poster has now expanded to become a dominant part of the image, offering a geometric counterpoint to the arabesques of hair and sensuous fabric.

8. *Zodiaque*, 1896  
Color lithograph on paper mounted on linen  
A rare variant with no lettering at top or bottom  
26 x 19 inches

Originally designed as an in-house calendar for the printer F. Champenois of Paris, the *Zodiaque* image quickly found a wider audience as a decorative panel, an advertisement for British toiletries and French soap, and a billboard for a white goods store in Tours, France. Altogether, there are nine variations of this design. The woman who posed for this poster would later become the model for Mucha's 1899–1900 sculpture *La Nature*.

9. *Lorenzaccio*, Variant 2, 1896  
Color lithograph on paper mounted on linen  
40.25 x 14.6 inches

In this theatrical poster, Sarah Bernhardt is shown in her role as the male lead, Lorenzaccio, as he contemplates how to devise a strategy to save the city of Florence. Overhead, a sinister dragon symbolizes the evil that will destroy the city. The monochromatic figure of Lorenzaccio is strongly silhouetted against the decorative, Italianate designs in the background.

10. *Sarah Bernhardt, La Plume*, Variant 1, 1897  
Hand-colored lithograph on paper  
26.25 x 19.25 inches

By the time Mucha created this lithograph, he was deeply involved in working with Sarah

Bernhardt, not only as a graphic artist, but also as a designer of costumes and sets for her performances. Although this work was originally intended to announce the publication of an article celebrating the actress in an 1896 edition of *La Plume*, this particular version contains no text, suggesting that it was a variation that was produced by the art department of *La Plume* as a poster for sale.

11. *Sarah Bernhardt, La Plume*, 1897  
Color lithograph on paper, black-and-white proof  
26.25 x 19.2 inches

This black-and-white proof includes the text for the originally scheduled December edition of *La Plume*. As in the color lithograph, the “divine Sarah” is shown with a crown of lilies above her cascading hair, and surrounded by stars in the background. The actual publication date of the magazine was January 1, 1897, rather than the original December 15, 1896.

12. *La Samaritaine*, 1897  
Color lithograph on paper mounted on linen  
68.2 x 23 inches

Mucha's design for this poster establishes the context of the theatrical narrative of Edmond Rostand's play *La Samaritaine*, written specifically for Sarah Bernhardt in 1897. Hebrew lettering set into a mosaic-like background references ancient Palestine as the setting, as does the classical clothing on the central figure and the large water jug on the left. All of these elements reinforce the allusion to the biblical story of the woman of Samaria, upon which the play is loosely based.

13. *Monaco, Monte-Carlo*, Variant 1, 1897  
Color lithograph on paper  
42.25 x 29.25 inches

Designing for a railway client, Chemins de Fer P. L. M., Mucha focuses on the beauty of Monte Carlo, Monaco, that can be reached by this particular train. To encourage travelers to visit this Riviera locale, Mucha tempts them with a vision of a beautiful young woman surrounded by flowers that just happen to take the shape

of train wheels. This version of the lithograph was produced in a limited edition by the art department of *La Plume* without the text, which included the name of the railway in the lower right corner.

14. *Rêverie*, Variant 4, 1898  
Color lithograph on paper mounted on linen  
28.4 x 21.75 inches

Variant 4 of this lithograph was extensively marketed to the public by *La Plume* as a decorative poster. In this variant, it had no title, but was unofficially referred to as *Reverie*, an apt description that captures the mood of the woman lost in thought over a book. The first version of this image, however, was created for Mucha's printer, F. Champenois, as an in-house poster celebrating the new year in 1898.

15. *Têtes Byzantines-Blonde*, 1897  
Color lithograph on paper  
19.6 inches diameter

This lithograph was originally printed on a single sheet side by side with its companion image, *Têtes Byzantines-Brunette*. Together, they were subsequently marketed in a number of variants, including everything from advertisements for a yard goods dealer to calendars, and even the cover of a program for a performance at the Buffalo Club in Buffalo, New York, held as a part of the Pre-Pan American Exposition Night on December 15, 1900.

16. *Têtes Byzantines-Brunette*, 1897  
Color lithograph on paper  
19.6 inches diameter

The *Têtes Byzantines* images were also produced as luxury goods sold in circular frames. The appeal of these two profile views of elegant young women lies not only in their physical beauty, but also in the gentle witticism of allowing their hair to spill beyond the frame of the circle that contains them.

17. *La Fleur*, 1897  
Color lithograph on paper  
26 x 17.5 inches

*La Fleur* was originally paired with *La Fruit*, but both have been used independently as well. In this lithograph, the figure of “The Flower” is shown with lilies in her hair, irises, carnations and bluebells in her arms, and delicate floral patterns on the cuffs of her robe. Unlike many of Mucha's lithographs, this one has neither a highly decorative background, nor his signature long, curling hair.

18. *La Tosca*, 1898  
Color lithograph on paper mounted on linen  
41 x 15 inches

Playwright Victorien Sardou wrote *Tosca* as a play for Sarah Bernhardt in 1887, long before Giacomo Puccini composed the opera in 1900. In this poster for an 1899 revival of the play at the Théâtre Sarah Bernhardt, Mucha portrays the tragic heroine holding a large bouquet and surrounded by a border of abstracted swans.

19. *Paris 1900, Austria at the World's Fair*, 1900  
Color lithograph on paper  
38.8 x 26.8 inches

Commissioned by the Austrian Ministry of Railroads, Mucha created a poster that would advertise the Paris World's Fair of 1900 in Austria. The text is thus in German, and there is a blank box in the lower right corner where pertinent information can be customized for each Austrian city or town. The left half of the poster shows the allegorical figure of Paris revealing the allegorical figure of Austria to the world at the fair. The right half was filled with renderings of the Austrian buildings at the fair; these were drawn by G. Rossman rather than Mucha.

20. *Flirt Biscuits Lefevre-Utile*, 1899  
Color lithograph on paper  
25.25 x 11.75 inches

Although this was intended as a point of purchase display for Flirt biscuits, the image stands on its own as a charming rendition of the

practice of flirting. The understated colors of the young couple's clothing and their very proper demeanor belie the romance that is clearly in progress. Mucha has hinted at a delightful narrative through his carefully composed scenario.

21. *Le Rubis (Ruby)*, 1900  
Color lithograph on silk  
24 x 10 inches

*Le Rubis* is part of a set of four lithographs devoted to precious stones. The other three depict, topaz, amethyst and emerald, with each of them designed primarily in the color of the stone represented. During this period of Mucha's career, he was working closely with the French jeweler Fouquet—even designing jewelry himself; this may have been his inspiration for this set of prints.

22. *Le Rubis (Ruby)*, 1900  
Study in pencil on paper  
Working draft  
33.5 x 16.5 inches

This study for the lithograph of *Le Rubis* reveals Mucha's thought process as he worked out the final composition of the print. In the drawing, there is a figure visible above the woman's left shoulder who disappears in the final version. In addition, the poinsettia flower nearest the woman's waist is shifted slightly to the left, and the neckline of the dress has become more modest.

23. *Cycles Perfecta*, 1902  
Color lithograph on paper  
61 x 41.2 inches

Perfecta bicycles were made in England, but widely sold in France, aided no doubt by the allure of Mucha's poster. With her gloriously wind-tossed hair and her casual clothing, this appealing bicyclist engages the viewer directly, wondering perhaps who would like to enjoy a bike ride in her company. As a marketing strategy, there can be no doubt that this image sold bicycles.

24. *Lefèvre-Utile, Sarah Bernhardt*, 1903  
Color lithograph on paper mounted on linen  
28.4 x 21 inches

This poster effectively combines the image of Sarah Bernhardt in *Le Princess Lointaine* with a handwritten testimonial about her enjoyment of Lefèvre-Utile biscuits. In contemporary terms, this cross-promotion marketing, benefitted both the celebrity and the manufacturer of the product. Unlike earlier posters of Bernhardt, however, Mucha has approached the composition in the style of a painting rather than as a purely graphic design.

25. *Pageant on the Vltava River*, 1925  
Color lithograph on paper  
46.5 x 31 inches

Mucha's belief in the future of Czechoslovakia as an independent nation was expressed directly in this large poster announcing a grand pageant at the Sokol Festival in Prague in 1926. The pageant was to take place on an island in the Vltava River where performers, singers, and musicians would re-enact the historic stories of the Slavs. In the image, Mucha has composed the scene of the performances with the allegorical figure of Slavia offering her blessing to her people in the background.

26. *Pageant on the Vltava River*, 1925  
Lithograph on paper  
Black-and-white trial proof  
46.5 x 31 inches

The black-and-white line proof shows the scene as depicted in the finished poster. The complexity of the composition is more easily viewed in black-and-white, while highlighting the fact that the color provides the drama.

27. *Bières de la Meuse*, 1899  
Color lithograph on paper  
11.75 x 7.5 inches

Poppies, barley, hops—all of these evoke the Meuse River valley as well as some of the ingredients in the beers—and when transformed into a crown for a river goddess, they serve as a

persuasive advertisement for local breweries. This poster was so widely admired that it became the subject of an 1899 caricature, *Maître de l’Affiche*, by Adolphe Willette showing a young girl praying to the ‘sacred masterpiece’ of Mucha's image.

28. *Salon des Cent, XXme Exposition*, 1897  
Color lithograph on paper  
11.25 x 7.5 inches

The magazine *La Plume* hosted annual art exhibitions at their editorial offices in the event space known as the Salon des Cent. Most of the art on display was from artists who contributed to the magazine, including Mucha's poster for 1897 exhibition. *La Plume* routinely published the magazine illustrations as posters in a variety of formats ranging from signed limited editions on vellum, satin, or Japan paper, as well as more affordable versions on regular paper.

29. *Salomé*, from *L’Estampe Moderne*, 1897  
Color lithograph on paper  
12.75 x 9.75 inches

*L’Estampe Moderne* was a monthly portfolio of four lithographs published by Imprimerie Champenois, Paris. From 1897 to 1899, Mucha designed all of the covers for the publication as well as individual works such as *Salomé*. In this print, he presents a vision of Salomé as a barely clad gypsy woman plucking a circular stringed instrument. Although Salomé is typically seen as a femme fatale in the late nineteenth century, Mucha's image contains few references to the Biblical story, focusing instead on the dancing gypsy rather than the seductress who called for the head of John the Baptist.

30. *Bénédictine*, 1898  
Color lithograph on paper  
13 x 5 inches

The original version of this poster was designed in 1898 for the Le Grand Cie, the maker of the herbal liqueur, Bénédictine. Mucha shows two women pressing flowers into books to underscore the variety of herbs that comprise the secret recipe for the liqueur. At the base of

the poster, he also includes an image of the medieval abbey at Fécamp where monks supposedly created the original recipe. In reality, the recipe was developed by Alexandre Le Grand in the nineteenth century. The lithograph was subsequently published in *Le Journal-Supplément Illustré* on March 2, 1899, No. 9.

31. *Nectar*, 1902  
Color lithograph on paper  
14 x 5.5 inches

Mucha developed this lithograph as Plate 14 in his *Documents Décoratifs*, a style book summarizing his aesthetic approach published in 1902. This particular plate was intended as an illustration of an advertising image, although the product here is purely imaginary.

32. *Praha-Parizi cover for 1900 World's Fair*, 1900  
Lithograph on paper  
12.5 x 16 inches

In honor of the Paris World's Fair in 1900, Mucha designed a hardcover portfolio with twenty plates celebrating the relationship between the people of Paris and the Bohemian artists that they welcomed; it was published in both Czech and French. The cover of this Czech version shows the allegorical figure of Bohemia accompanied by an emblematic lion as she approaches the welcoming allegorical figure of France, symbolized by the cock at the edge of the encircling frame.

33. *Vin des Incas*, Variant 1, 1897  
Color lithograph on paper  
5.38 x 14.1 inches

This poster signals some new elements in Mucha's work. First, it is a strongly horizontal format. Second, the artist seems to have researched images that would be appropriate for an “Incan” coca-based tonic. His choice for the male figure beseeching the goddess with the tonic bottle in her hand is based on a Mayan (not Incan) stele at the National Museum of Anthropology in Mexico City, presumably from a photograph in one of the books he was reading.

34. *Cover for Literary Digest, December 19, 1908*  
Color lithograph on paper  
12 x 9 inches

The figures on Mucha's cover for popular American weekly magazine, *The Literary Digest*, depicts the allegorical figures of "Literature" and "Journalism" as complementary branches of the literary arts. On the left, the red-robed figure of Literature relaxes languorously with eyes closed and a laurel wreath on her head; on the right, Journalism gazes at a distant city in background while her writing paper rests on a globe at her side. She is ready to leave on assignment at a moment's notice while Literature will remain where she is, dreaming of imaginary worlds.

35. *Drawing for L-U Biscuit box top*, n.d.  
Gouache and ink on paper  
4.85 x 7.85 inches

Mucha worked for the Nantes-based biscuit manufacturer Lefèvre-Utile for many years. He designed not only posters, but also a wide variety of biscuit wrappers and containers. This undated gouache and ink drawing seems to be a design for a new biscuit box. The setting in the image is clearly the city of Venice, suggesting that the new cookie might have been based on Italian flavors or even Italian cookie-baking traditions.

36. *Drawing of a Girl*, n.d.  
Graphite on paper  
13.85 x 10.25 inches

The woman shown in this undated drawing seems to be a specific individual rather than one of Mucha's typical models. Her clothing places her in the late 1890s or perhaps the early twentieth century when the Gibson Girl topknot hair style was most popular.

37. *Drawing of Girl in Czech Costume*, 1936  
Ink and graphite on paper  
8.75 x 7.75 inches

The late date of this drawing suggests that it may have been a preparatory sketch for Mucha's last series, the unfinished monumental triptych depicting The Age of Reason, The Age of Wisdom

and The Age of Love. Each of the three panels incorporated many small figures; this drawing may well have been one of them.

38. *Peasant Girl with Beer Mugs*, n.d.  
Pastel drawing on paper  
40.5 x 26 inches

This large pastel drawing seems an unlikely format for one of Mucha's advertising posters. Since the female figure is not especially attractive, but rather more of a comic stereotype related to an interior design project incorporating murals for a particular ambience such as a brasserie. Alternatively, it may be worth considering whether this image may have been part of the decorative mural cycle for the German Theatre in New York from 1908, now unfortunately demolished.

39. *Zlatá Praha*, 1918  
Ink drawing on paper  
21.5 x 16.25 inches

*Zlatá Praha (Golden Prague)* was a weekly magazine published in Prague and dedicated to providing articles on culture, science, and politics, as well as illustrations that highlighted the best of Czech visual arts. Mucha's ink drawing was the foundation for the illustration he created for the cover of a special Armistice issue of *Zlatá Praha* in 1918. The text running below the celebratory figure of "Slavia" reads "Liberated Nations."

40. *Drawing for a book illustration*, n.d.  
Graphite and watercolor on paper  
9.25 x 14.75 inches

This drawing appears to be a relatively complete sketch for a larger art work. Although it is undated, the costume and the detail of the man's head in the upper right seem to reference a historical period, perhaps the middle ages. Among Mucha's book illustrations, the two most likely candidates are Charles Seignobos' *Scènes et épisodes de l'Histoire d'Allemagne* (ca. 1895) or the unpublished book on the history of Spain dating from 1898.

41. *Study for a seal design*, n.d.  
Graphite and watercolor on paper  
12.75 x 6.5 inches

Without a date, this sketch might be from almost any period in Mucha's career. The images of a heraldic seal and the ornamental bells may have been part of a set or costume design for one of Sarah Bernhardt's plays, for a Masonic performance, or details for book illustrations with a medieval or renaissance theme.

42. *Indian Chief*, n.d.  
Oil on canvas  
24.25 x 19 inches

Mucha created a tempera-on-canvas study for this painting titled *Indian Chief* in 1908, which suggests a probable range of years in which Mucha created this work. Stylistically, it is similar to the canvases that the artist developed when he was in the United States, where he often worked on portrait commissions. With encouragement from his art dealer, Adler, he also experimented with Native American imagery at this time, hoping that his "American" paintings would appeal to the growing number of art collectors there.

43. *Le Pater*, 1899  
Color lithograph on paper  
13 x 10 inches

Mucha's illustrated book, *Le Pater*, was printed just before Christmas in 1899 in Paris, and was the culmination of a long-standing project in which the artist offered his personal reflections on "The Lord's Prayer" in both visual and literary formats. The cover of this publication features a female figure looking heavenward with a series of Masonic symbols lining the left edge of the book.

44. *The Slav Epic*, 1928  
Color lithograph on paper mounted on linen  
48 x 36 inches

*The Slav Epic* was a series of twenty monumental paintings illustrating the history of the Slavic people from ancient times through the modern

era. it was the product of over two decades of work and planning. Mucha created this poster to announce the opening of the first exhibition in Prague at which the entire cycle was presented to the public. In the background, shown in shades of blue, is the figure of Svantovit, the god of Slav mythology who represents the past, present, and future simultaneously.

45. *L'Image*, 1896  
Color lithograph on paper  
12 x 9.4 inches

The goal of the monthly publication, *L'Image, Revue artistique et littéraire*, was to create a total work of art in which texts and images made a unique and harmonious contribution to the whole. Mucha's cover for the December 1896 edition reflects this ideal in the figure of a voluptuous woman surrounded by papers, pens, books, and of course, extravagantly long curling hair.

46. *Exhibition booklet for Exposition Universelle*, 1900  
Color lithograph on paper  
9.45 x 7.1 inches

Mucha prepared this design originally for the cover of the catalogue for the Exposition Universelle held in Paris in 1900. However, it ultimately became the cover of the Menu of the Official Banquet of the Exposition instead. The pose of the elegant Parisienne is based on one of Mucha's studio photographs, to which he adds a beautifully drawn vista of the Pont Alexandre over the Seine in the background. On the left is a band of medallions with the initials RF signifying "République Française."

47. *La Plume, No 194*, May 1897  
Color lithograph on paper  
10.25 x 7.1 inches

It is not surprising that Mucha, as one of the regular illustrators for *La Plume*, created the design used for the cover of the "Special issue" (No. 194), which featured commentary on the annual Paris Salon exhibition. In August of 1897, the same design would grace the cover of the

magazine when Mucha's solo retrospective was on view at the Salon des Cent. In fact, *La Plume* dedicated six issues (Nos. 197–202) of the magazine exclusively to Mucha's work.

48. *Paris Illustré, Christmas issue*, 1903  
Color lithograph on paper  
15.5 x 12.5 inches

Mucha's design for the Menu of the Official Banquet of the Exposition Universelle in 1900 found another use three years later as the Christmas cover of the weekly, oversized magazine, *Paris Illustré*. With a simple change of text from "1900" to "Noel 1903," and the addition of a floral border, the image was transformed into an appealing holiday vision.

49. *Cocorico*, December 31, 1898  
Blue monochrome lithograph on paper  
11.81 x 9.06 inches

The humorous bi-monthly magazine, *Cocorico*, was launched by Paul Boutigny at the end of 1898. His goal was to advocate Art Nouveau as a philosophy and make the journal available to the public at an affordable price. The title *Cocorico* is the French word for the sound of a rooster crowing at dawn, as well as an expression of national pride because the cock is a symbol of France. Mucha's cover features a charming cocotte swathed in curving letters, curling hair, and crescent moon shapes. On her hand she balances the cock of the title. The entire image is printed in deep blue, suggesting an evening scene in the city of Paris.

50. *Cocorico*, February 15, 1899  
Color lithograph on special metallic paper  
11.81 x 9.06 inches

Mucha experimented with black ink over a special silver paper for the February 1899 issue of *Cocorico*. The effect is striking as a pretty young woman crowned with flowers raises her hands beside her face as if to frame her face for the viewer to enjoy. Her abundant hair fills the rest of the page with arabesques in black and silver.

51. *Le Mois*, December 1902 and December 1900  
Color lithograph on paper  
10 x 6.75 inches (each)

Published by the Maison De La Bonne Presse from 1899–1917, this Catholic monthly journal hired Mucha to design a template for the magazine cover that could be used repeatedly as a graphic framework for each issue. Small circles at the top allow for the text to be changed each month and the large medallion in the center changed monthly as well. Some of these central images were designed by Mucha, but other artists often contributed as well.

52. *Le Mois*, January 1902 and June 1902  
Color lithograph on paper  
10 x 6.75 inches (each)

The central medallion of the January 1902 issue of *Le Mois* features an image of the Virgin Mary cradling the sleeping Christ Child beneath her robe. Based on her worried expression, this January image undoubtedly reflects the hardship of the flight into Egypt, which took place after Epiphany on January 6 according to the liturgical calendar. Similarly, the June 1902 medallion shows the teen-aged Jesus in temple with the rabbis, again an appropriate scene for the time of the year.

53. *Allegories of the Month*, 1899  
Black-and-white lithographs on paper  
10.24 x 7.87 (each of 12)

Mucha designed this set of "months" for the satirical periodical *Cocorico*. Each of the twelve "months" represented a particular quality; September, for example, was labeled "Serenity". The figures were based on photographs of models that Mucha took in his studio.

54. "Alfons Mucha and the New Mysticism" in *The Century Illustrated Monthly Magazine*, Vol. 69, 1904  
Color lithograph on paper  
9.5 x 6.7 inches

Christian Brinton's generously illustrated article on Mucha and mysticism opens with this illus-

tration from Robert de Flers' 1897 book, *Ilseé, Princesse de Tripoli*. In Brinton's view, this image embodied Mucha's desire to "escape the tyranny of fact" in order to satisfy "the eternal hunger after that which is not, and which may never be." In short, Brinton sees Mucha as a symbolist artist exploring mysticism in an age overly defined by science and technology.

55. Cover of *Hearst's International*, January 1922  
Color lithograph on paper  
15 x 11 inches

In this beautiful cover for the January issue of the American monthly magazine, *Hearst's International*, Mucha created a female allegory of the New Year. With her visionary stare and her sumptuous ermine-lined robe, she embraces the solstice child of the New Year, as well as a small bust of the Roman god Janus, both of whom symbolize that the year will bring joy and sorrow together. Mucha's son Jiří Mucha modeled for this cover.

56. *Slavia Mutual Insurance Bank Policy*, 1907  
Lithograph  
17 x 10 inches

The figure of Slavia is a personification of the Slavic people, representing both a cultural heritage and idealistic patriotism. Mucha created this image during his time in the United States, using the daughter of his friend and patron, Charles R. Crane, as his model. Positioned against a complex background pattern, Slavia offers a ring of unity and the doves of peace to all of her people, while simultaneously keeping her sword at hand in case of need. Here, the image is used as the corporate identity of the Mutual Insurance Bank in Prague.

57. *Czechoslovakian Bank Notes: 10, 20, 50, and 100 koruns*, 1919–1929  
Color prints on paper  
various sizes

As an ardent nationalist, Mucha was quick to offer his assistance when the Republic of Czechoslovakia was declared on October 28, 1918. And in 1919, he designed not only the first

bank notes for the new currency, but also new stamps. His own daughter was the model for the figures on the 10 and 50 korun notes, and Josephine Crane, who had posed for the figure of Slavia, was the model for the 100 korun note.

58. *Le Pater*, 1899  
Book with color lithographs  
16 x 12 inches

In his limited edition interpretation of "The Lord's Prayer," Mucha offered readers an exegesis of each of the seven verses, in both written and visual forms. Because this was a personal project, he was free to compose full-page illustrations without the technical restrictions imposed by posters or advertising designs; and the commentary was entirely his own, incorporating elements of Freemasonry and neo-Platonism as he saw fit. Printing was completed on December 20, 1899, and Mucha dedicated the book to his friend and publisher Henri Piazza.

59. *Ilseé, Prinzessin von Tripolis*, 1901  
Book with color lithographs  
12 x 9.75 inches

Published originally in Paris in 1897, Robert de Flers' *Ilseé, Princesse de Tripoli* was translated into German just four years later. The press run was only 800 copies with color lithographs by Mucha. Clearly, this was intended to be a limited edition that would attract only the most discerning purchasers.

60. *Figaro Illustré, Special edition*, June, 1896, No. 78  
Book with color lithographs  
16.5 x 12.8 inches

For this special edition of *Figaro Illustré* devoted to the subject of "Les Cafés-Concerts", Mucha designed this lithograph entitled *Bravo*. Against a backdrop of virtuosic gradations of black, white, and grey, he positioned a striking woman standing and clapping for the unseen performance that has concluded just beyond the edge of the page. By focusing on this solitary audience of one, Mucha reminds us of the delight we all experience at a stellar performance.

61. *Chansons d'Aïeules*, 1898  
Book cover and color lithographs  
11.15 x 7.75 inches

In the late 1890s, the actress Mme. Amel of the Comédie Française began to perform a number of historic songs and poems from as long ago as the 1300s. These “chansons d’aïeules” (songs of our foremothers) were well received by both critics and the public. This subsequent publication of the songs contained twenty-two illustrations not only by Mucha, but also by Eugène Grasset, Théophile Steinlen, Adolphe Willette, and Henri Fantin-Latour.

62. *Contes des Grand’mères*, 1892  
Book cover and illustrations  
11.5 x 8.25 inches

Xavier Marmier’s *Contes des Grand’mères* is a collection of stories from German, Spanish, Scandinavian, and Russian children’s tales with forty-six illustrations by Mucha. In addition, there are ten full-page glyptographs (a photographic engraving technique) inset into the texts. The cover design features a very elegant ‘grand’mère’ seated on a crescent moon telling stories to her grandson who listens enchanted by her side.

63. *La Samaritaine*, 1897  
Book with color illustrations  
9.45 x 7.5 inches

In addition to the poster for the theatrical production of *La Samaritaine*, Mucha provided illustrations for Edmond Rostand’s book of the same title utilizing the same image. In addition, there are twenty-five drawings by Mucha throughout the text of the play. A line drawing of the image was also used in 1911 and 1917 as the primary advertising symbol for Sarah Bernhardt’s American tour.

64. *Le Grand Ferré*, ca. 1896  
Book cover and color illustrations  
10 x 7.5 inches

The story of *Le Grand Ferré* is not unlike that of Robin Hood. He reportedly lived in the fourteenth century and single-handedly helped

to defeat the English forces at Longueil-Sainte-Marie during the One Hundred Year’s War. Having accomplished this astonishing feat, he drank water that was too cold, came down with a terrible fever, and died. In the late nineteenth century, he became a patriotic folk hero in Republican France. Mucha designed sixteen illustrations as well as the cover for this book.

65. *Les Chasseurs d’Épaves*, 1898  
Book cover and color illustrations  
11.75 x 8.45

George Price is the pseudonym of the novelist and journalist Ferdinand Gustave Petitpierre, who originally published this sea-faring adventure as an illustrated serial in *La Revue Mame* from August 16, 1896 to May 9, 1897. It was then published in book form by Alfred Mame & Fils, Éditeurs from Tours in 1898 and again in 1900, both with illustrations by Mucha. On the bright red cover, the artist has captured the allure of the sea in a series of vignettes showing sea gulls, a ship, an anchor, and a French sailor on deck.

66. *Letem Ceskym Svetem (Quickly through the Czech World)*, 1898  
Book cover lithograph on leather  
11.25 x 14.25

Mucha’s design for the cover of this tour guide to Bohemia, Moravia, Silesia, and Slovakia showcases a fantastical woman lost in thought as she dreams of the cities she has known in her homeland. Her winged arms perhaps will permit her to fly across the countryside to visit the visionary metropolis seen in pink in the upper right corner of the cover. More practically, the text contains 250 photographs with accompanying texts describing each location.

67. *Mémoires d’un éléphant blanc*, 1894  
Book cover and color illustrations  
12.5 x 9.75 inches

Written by Judith Gautier, daughter of the poet Théophile Gautier, this children’s book was originally published as an illustrated serial in *Le Petit Français Illustré* from September 1893 to January 1894. Mucha’s beautiful images, which

were used in both the serialized version and the book, illustrate the improbable tale of a talking white elephant named Iravata, who amuses the princess Parvati with his stories and games.

68. *Otcenas*, 1899  
Book cover and color illustrations  
11.75 x 8.65 inches

This book is the Czech version of Mucha’s *Le Pater*, also published in French in the same year. The Czech edition was published as a very limited run of one hundred-twenty copies.

69. *Menu for Möet & Chandon Champagne*, n.d.  
Color lithograph on paper  
8.7 x 5.9 inches

Mucha designed many marketing promotions for Möet & Chandon, the wine distributor most famous for their high quality champagne. The menu was undoubtedly a part of a larger publicity campaign sponsored by the company. The female figure framing the text of the menu is positioned beneath an arbor of ripe grapes, not unlike the allegorical figures of Autumn in Mucha’s posters from 1896 and 1897. Here however, she seems to embrace the grapes while levitating off the ground; an amusing comment on the effect of champagne bubbles on the human spirit perhaps.

70. *L’Illustration, Christmas issue*, 1896  
Color lithograph on paper  
16 x 13.75 inches

In this special Christmas issue of *L’Illustration* Mucha fully reveals his symbolist imagery. A winged woman places a shroud over the dying year, shown as a female corpse still holding a thistle as a reminder of earthly suffering. On the central axis of the composition, however, a domed church silhouetted against the sky offers the promise of redemption. Along the right edge of the image are disembodied hands aligned with snow-covered pine branches, signifying spiritual power and the ever green forces of nature. The mechanical cogs from which the hands framing the image spring, however, are more resistant to interpretation.

71. *Mucha-inspired pewter plate*, ca. 1900  
Originally silver-plated; some residue remaining  
Diameter 8.61 inches

The size and octagonal shape of this plate suggests that it may have originally been a visiting card tray designed for the front reception rooms of bourgeois homes. It may well have been sold in a jewelry store or a high-end department store either in London or Paris. The image of the woman with the long curving tresses certainly hints at knowledge of Mucha’s work, but by 1900, this style was popular in many European capitals.

72. *Lefèvre-Utile Label for a Biscuit Box*, n.d.  
Color lithograph on paper  
11.5 x 9 inches

This label for a LU biscuit box is clearly related to the gouache-and-ink drawing shown in #35. In that composition, Mucha depicted a scene in Venice, which is shown again here with a slight alteration of the woman’s position on the quayside. The other two images portray the cities of Naples—with Vesuvius exploding behind it—and Rome, where a peasant woman pauses beside the Tiber. Given the emphasis on Italian locations, it seems very likely that the cookies were most likely intended to appeal to those who appreciated Italian sweets.

73. *Houbigant Perfume Bottle*, ca. 1900–1910  
Glass bottle with paper label  
7.87 inches high

Jean-François Houbigant launched his parfumerie in Paris in 1775. By the late nineteenth century, Paul Parquet was the guiding spirit behind Houbigant’s continued success. He was the first to introduce synthetic compounds into perfumes in 1882 with the popular scent, Fougère Royale. In 1908, he introduced Coeur de Jeannette, another fragrance that included synthetic materials, and promoted its modernity to his customers with a sophisticated design by Mucha.

74. *Vintage Candy Tin: Whitman's Salmagundi*,  
ca. 1920

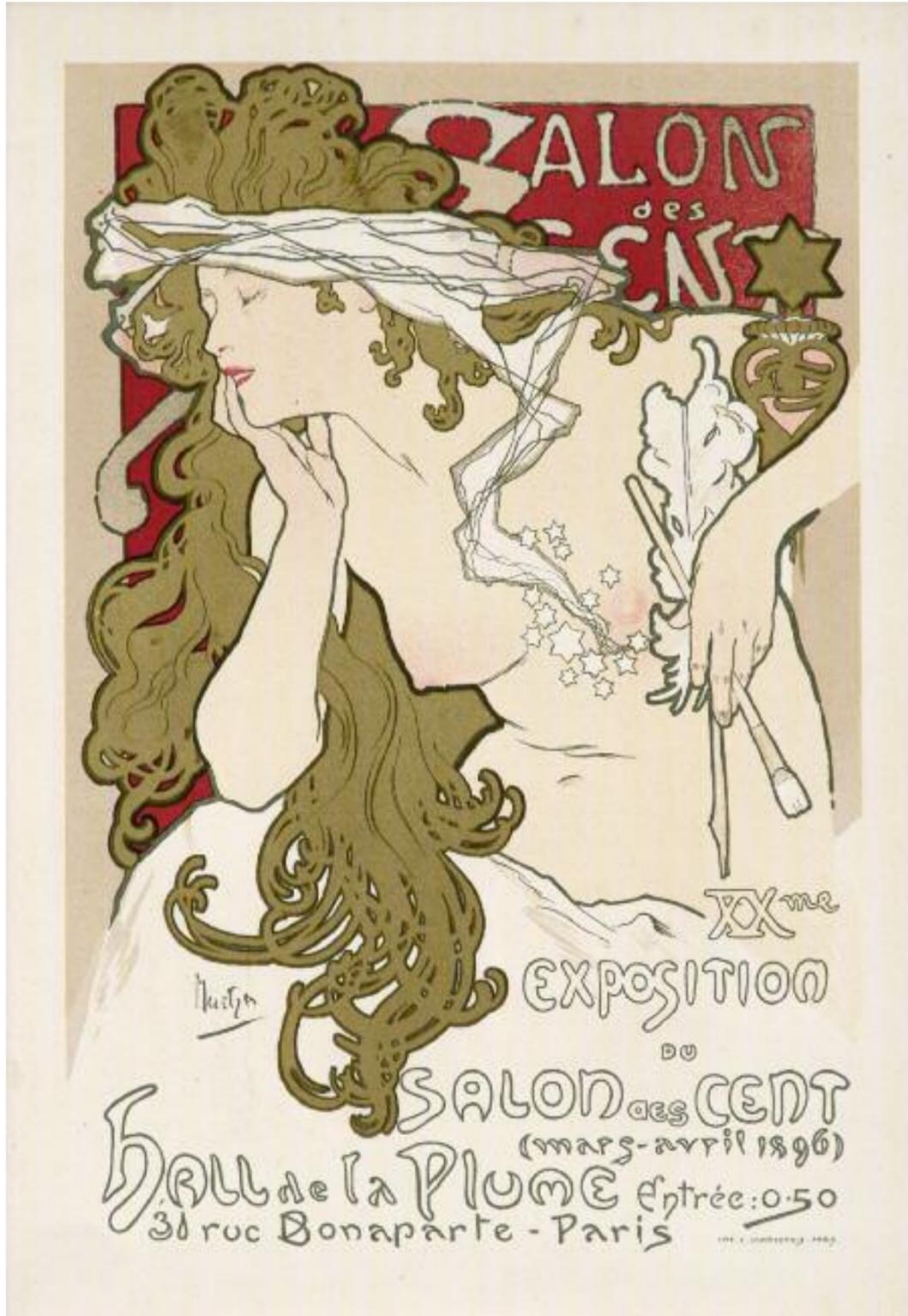
Lithographed tin  
7.5 x 4.24 x 2.25 inches

When Whitman's Candies introduced the Whitman's Sampler box of chocolates in 1915, it quickly became the best-selling candy collection in the United States. The subsequent Salmagundi collection took this concept one step farther to suggest that this tin contained an even wider variety of chocolates. Mucha's design for the container shows a young woman with flowing hair set against a mosaic background. The lithographed tin was most likely printed by the Tin Decorating Company of Baltimore, a company that Mucha often worked with in the U.S.

75. *L'Estampe Moderne cover*, ca. 1897  
Color lithograph on paper  
16.1 x 12.2 inches

*L'Estampe Moderne* was published in twenty-four installments from May 1887 to April 1899. It was edited by Charles Masson and H. Piazza, and printed and published by Imprimerie Champenois, Paris. Each monthly installment came in a paper cover bearing an original lithograph by Alphonse Mucha, and containing four original lithographs by well-known Art Nouveau artists of the day. Each lithograph had its own tissue guard, printed with extracts from poetry or contemporary literature of relevance to the image. The publisher offered two extra lithographs a year, the "planche de prime," as an incentive to prospective subscribers. The aim was to promote the art of printmaking by commissioning images from noted Art Nouveau artists, including Alphonse Mucha, Louis Rhead, Marcel-Lenoir, Henri Boutet, Henri Fantin-Latour, Edward Burne-Jones, and Théophile Steinlen. Each issue cost three francs, fifty cents if purchased in Paris (four francs elsewhere).





SALON  
des  
CENT

XX<sup>me</sup>

EXPOSITION

DU

SALON des CENT

(mars-avril 1896)

HALL de la PLUME Entrée: 0.50  
30 rue Bonaparte - Paris

Hugon