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Jane Van Nimmen

exhibition review of

Alfons Mucha

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Alfons Mucha

Belvedere, Vienna, February 12 – June 1, 2009

Musée Fabre, Montpellier, June 20 – September 20, 2009

Kunsthalle der Hypo-Kulturstiftung, Munich, October 9, 2009 – January 24, 2010

Catalogue:

Alfons Mucha (German edition)

Edited by Agnes Husslein-Arco, Jean Louis Gaillemain, Michel Hilaire, and Christiane Lange;
with essays by Jean Louis Gaillemain, Roger Diederer, Arnauld Pierre, Olivier Gabet,
Dominique de Font-Réaulx, Alfred Weidinger, Lenka Bydžovská and Karel Šrp, and Tomoko
Sato. Munich: Hirmer, 2009.

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In early February 2009, a pair of images suddenly brightened the wintry Viennese streets (figs. 1 and 2). A super-sized detail of a poster printed in 1896 to sell JOB cigarette papers announced that the Belvedere was holding a major exhibition devoted to Alphonse Mucha, the first in the Austrian capital since 1897. His languid, ecstatic smoker has become an archetypal figure, identifiable at a glance as a Mucha woman, in striking contrast to the other advertisement for the show. Originally published in 1912 to promote a gymnastics festival, the second poster featured a crowned girl, eyes wide open, holding linden wreaths and a circular emblem with the motto *Praga Caput Regni*, denoting an allegory of Prague. The posters embodied two sides of Mucha (1860–1939)—the familiar graphic artist of the *belle époque* and the forgotten Slav patriot—forcefully presented in this exhibition (fig. 3).



Fig. 1, Exhibition poster (detail of *JOB*, 1896).
[\[view image & full caption\]](#)



Fig. 2, Exhibition poster (detail of *Sixth Sokol Festival*, 1912).
[\[view image & full caption\]](#)



Fig. 3, Alphonse Mucha, c. 1897.
[\[view image & full caption\]](#)

Displayed in giddy profusion throughout the city, the Belvedere publicity recalled the appearance in Paris around New Year's Day, 1895, of Mucha's *Gismonda*. The talented draftsman had depicted Sarah Bernhardt as Victorien Sardou's *Cleopatra* some years earlier in illustrations for *Le Costume au Théâtre*.^[1] Days after her fiftieth birthday in October 1894, the latest Sardou vehicle for the actress had its first performances.^[2] *Gismonda* then re-opened on 4 January—the evening before the public degradation of Alfred Dreyfus—and the seven-foot-tall lithograph chosen by the actress to promote the revival made Mucha famous. At the Belvedere, however, surrounded by so many other posters, the impression from the Albertina of that legendary pastel icon was somewhat lost on the wall (fig. 4).



Fig. 4, Installation view, Room 1, poster wall, illuminated for opening.
[\[view image & full caption\]](#)

The poster sequence began with two smaller works suggesting the artist's growing reputation (fig. 5, right side). In early 1896 he created a poster for the *Salon des Cent*, the prestigious exhibition series sponsored by the journal, *La Plume*.^[3] For his one-man show the following June at the same venue, he designed another poster (fig. 6). Rather than depict a voluptuous woman in dreamy reverie, Mucha chose an alert girl wearing a Moravian headdress to advertise his exhibition. Her embroidered cap and daisy crown restrain somewhat the coiling hair that came to be called Mucha's macaroni, and the poster contains an early hint of the Slavic allegories that would one day supplant the indolent beauties of the Latin Quarter (fig. 7).



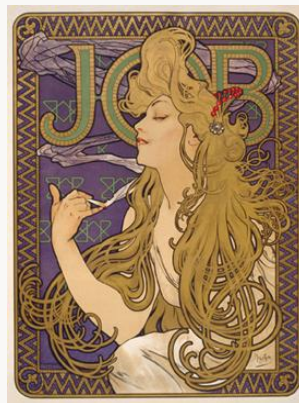
Fig. 5, Installation view, Room 1, corner,
Paravent, 1882–1883.
[\[view image & full caption\]](#)



Fig. 6, *Salon des Cent*, Juin 1897.
[\[view image & full caption\]](#)

Fig. 7, *Sixth Sokol Festival*, 1912.
[\[view image & full caption\]](#)

Accustomed to its colossal enlargement on the streets of Vienna, visitors could easily overlook the much smaller original *JOB* in the exhibition (fig. 8). To market the convenient packets of paper, Mucha drew a chalky banner of smoke rising like an origami serpent from the cigarette tip, letting the *O* in the product name serve as a halo for his magnificent smoker. Green monograms on the lavender background preserve the original diamond shape between the *J* and *B* of earlier logos, the initials of Jean Bardou, founder of the firm; Mucha would re-use the monogram background in his later and larger *JOB*.^[4]

Fig. 8, *JOB*, 1896.
[\[view image & full caption\]](#)

The hypnotic power of the halo and the circle, the arch and the horseshoe in Mucha's imagery emerged unmistakably in the first gallery, where repetitive disks and loops exerted the fascination of an astronomical clock. A railroad poster announced further components of the Mucha vocabulary: whirling, stem-spoked wheels, alive with birds, have burst into bloom as a fantasy train approaches the Mediterranean (fig. 9). Yet this diverse selection of posters lacked a core.^[5] Even Bernhardt as *Médée* (with a delta *D* and Helios as a fierce orange halo), flanked by the fabulous life-size charcoal drawing from the Musée d'Orsay, did not have the expected impact (fig. 10). Instead of the divine Sarah, Queen Victoria was the focus of the room (fig. 11). Unidentified in either wall label or catalogue, the British monarch drew an audience perplexed by her colossal anonymity. Those who recognized Victoria could look at the label date of 1897

and recall the queen's Diamond Jubilee on the throne, and those who did not could relish the exuberant pasta manes of the heraldic lion and unicorn.



Fig. 9, *Monaco-Monte-Carlo*, 1897.

[\[view image & full caption\]](#)



Fig. 10, *Médée*, 1898.

[\[view image & full caption\]](#)



Fig. 11, Installation view, Room 1, Right wall:

left, *Monaco-Monte-Carlo*, 1897 (see fig. 9);
center, *Hommage Respectueux de Nestlé*, 1897,

Color lithograph, Mucha Trust.

[\[view image & full caption\]](#)

A teaching manual of 1902, *Documents décoratifs*, was the topic of the second room, where unfortunately none of the 72 final plates were on view, only studies and templates.^[6] This important portfolio, as described by curator Jean Louis Gaillemine in his catalogue introduction (13), marked the end of Mucha's art nouveau period; in another astute essay, Olivier Gabet examines the process he calls the "Mucha Method." Although omitted from the catalogue reproductions, the template for Plate 35 was a treasure of the show; its delicious bands of squirrels in pine trees, pigeons in flight formation over an oak branch, and cockatoos perching before palm fronds are illustrated here in the completed plate (fig. 12). Had the exhibition included one strong color print—Plate 42, for example—it would have better illuminated the copious riches of the *Documents décoratifs* (fig. 13).



Fig. 12, *Documents décoratifs*, Pl. 35, 1902.
[\[view image & full caption\]](#)



Fig. 13, *Documents décoratifs*, Pl. 42, 1902.
[\[view image & full caption\]](#)

Small adjoining rooms housed works related to two earlier masterpieces of illustration. Both enchanting books were published by Henri Piazza and printed by the firm of Ferdinand Champenois, to whom Mucha was under contract. The first room included final sketches for *Le Pater* (1899), a volume Mucha ranked among his most important accomplishments.[7] In this theosophical meditation on evolution, Mucha gave each of the seven lines of the Lord's Prayer a three-page 'chapter' (reproductions at <http://richet.christian.free.fr/pater/pater.html>). Two pages were color lithographs: the first framed the verse in Latin and French within complex geometrical shapes, and the second presented a textual interpretation by Mucha as an illuminated manuscript. The third page was a symbolic drawing in black and brown hand photogravure (fig. 14).[8] These full-page drawings show human beings striving toward the light, where Nature takes the shape of a woman and God that of a youth, a vision that would clearly not receive an imprimatur from the traditional church. The other small room contained selected studies, trial proofs, and pages from *Ilsee, Princesse de Tripoli* (1897), a tale commissioned by Piazza from the aristocratic playwright Robert de Flers (1872–1927) and illustrated with 132 splendidly complex lithographs (see <http://richet.christian.free.fr/ilsee/ilsee.html>).[9]



Fig. 14, *Le Pater*, Final sketch for sixth allegorical plate, *Forgive us our trespasses, as we forgive those who trespass against us*, 1899.
[\[view image & full caption\]](#)

The exhibition narrative, molded to fit the architecture of the Lower Belvedere, led to Room 3, with drawings for an unbuilt *Pavillon de l'Homme* intended for the Exposition Internationale of 1900, five of Mucha's anomalous dark pastels (c. 1900), and a body of earlier illustrations for Charles Seignobos's picture book of German history.[10] To approximate wood engraving, Mucha prepared *grisaille*-like oil studies on wood. An adjoining alcove was dedicated to the plates of *Combinaisons ornementales* (1902) and to Mucha's collaboration with the jeweler Georges Fouquet (1862–1957). Fouquet's new shop in the rue Royale in Paris opened in 1901; it was reassembled in 1989 for permanent display at the Musée Carnavalet. A photographic view of the reconstructed boutique set the scene for a display of four cartoons for stained glass windows, designs for façade medallions, furniture designs, and a vitrine with jewelry examples (fig. 15).



Fig. 15, Mucha (design) and Georges Fouquet (execution), *Cascade* pendant, c. 1900.

[\[view image & full caption\]](#)

After bending to examine a peacock feather ring or a Byzantine comb, the viewer moved on to Room 4 and a dramatic change of scale. Two of the twenty paintings that comprise *The Slav Epic* (1911–28) dominated the main wall (fig. 16). Mucha's slavophile American patron, Charles Richard Crane (1858–1939), promised the municipality of Prague, in 1910, to finance the project on condition that the city would erect a permanent building needed to house the completed works. The first exhibition of five paintings—including both the canvases shown in the Belvedere—opened in April 1919 at the Klementinum in Prague, capital of the new Republic of Czechoslovakia.[11] Officially handed over to the mayor in September 1928, and made part of the Gallery of the City of Prague (Galerie hlavního města Prahy) in 1963, the paintings have been kept since 1950 in the castle at Moravský Krumlov (between Brno and Mucha's birthplace, Ivančice). Plans to build the promised exhibition space remain uncertain.



Fig. 16, Installation view, Room 4, from *The Slav Epic*, left: *The Svantovit Festival on the Island of Rügen*, 1912; right: *The Meeting at Křižky: Sub utraque* (right panel of the triptych *The Magic of the Word*), 1916.
[\[view image & full caption\]](#)

Mucha's *Svantovit Festival* depicts a gathering of the Baltic Slavs before their temple at Cape Arkona on the island of Rügen (fig. 17). The chalk cliffs in the background (familiar from works by Caspar David Friedrich and other painters) are lit by a setting sun. The faces of the four-headed solar deity Svantovit, shown at the top with his linden branch and cornucopia, are cropped in all color photographs in the Mucha literature, including the present catalogue. Unaware of the future, the revelers below do not see the German god Thor with his wolf pack (upper left) invading the sanctuary. The last Slav warrior is dying, mourned by three musicians (fig. 18). Mucha knew that the Arkona temple had been razed by a Danish king in 1168, but his intuition of a menace from Germany was prophetic.



Fig. 17, *The Svantovit Festival on the Island of Rügen: The Conflict of the Gods Finds Redemption in Art*, 1912.
[\[view image & full caption\]](#)



Fig. 18, *The Svantovit Festival on the Island of Rügen* (detail of musician).
[\[view image & full caption\]](#)

A very late work was documented in Room 5, a narrow corridor with watercolor cartoons for a stained-glass window in St. Vitus Cathedral in Prague. Commissioned by the Slavia Bank in 1931, the window shows a narrative style similar to Mucha's wall decorations in Room 6, painted three decades earlier in Paris for the Bosnia-Herzegovina Pavilion at the Exposition Universelle of 1900 (figs. 19, 20). A partial reconstruction of the dismantled murals, this room is the most original of the exhibition.^[12] Alfred Weidinger explains in his catalogue essay the political constraints imposed on the painter by the Austro-Hungarian government, which had occupied the two provinces since 1878 (48–55). Rather than paint a historical panorama of

Balkan history, the Czech artist in 1900 might have been expected to sculpt *La Parisienne*, the ephemeral woman atop the exposition's entry gate executed instead by Paul Moreau-Vauthier; Mucha had, in fact, planned such a figure for his *Pavillon de l'Homme*. But inspired by the suffering of the southern Slavs as he worked on the murals, Mucha, who turned forty that summer of the fair, took a new path in mid-life that led him to the *Slav Epic* and the wish to "talk in my own way to the soul of the nation."^[13]



Fig. 19, Installation view, Room 6,
Reconstruction of decorations for Bosnia-
Herzegovina Pavilion, Exposition Universelle,
Paris, 1900.

[\[view image & full caption\]](#)



Fig. 20, *The Allegory of Bosnia-Herzegovina*,
1900.

[\[view image & full caption\]](#)

Returning to Prague in 1910 after several years spent mostly in the United States, Mucha accepted a commission to decorate the new Municipal House. His enthusiastic Pan-Slavism was unshaken by violent criticism from envious Czech artists, who reduced the extent of his participation to one ensemble: the Mayor's Hall. The Belvedere show ends in Room 7 with studies for its three large allegories, the ceiling, and the pendentives of heroes personifying national virtues; a single heroine, the mother of Holy Roman Emperor Charles IV, stands for Maternal Wisdom. Although Mucha failed to reach the souls of his homeland critics, he persevered and achieved his goal. With the gift of *The Slav Epic*, he fulfilled his side of the promise to the city of Prague. Mucha died there in July 1939, a few months after the Germans invaded.

The Belvedere catalogue is the type of book described by libraries as "chiefly illustrations." Curator Jean Louis Gaillemain is known for his recent *Design contre design* exhibition at the Grand Palais in 2007–2008, which bravely abandoned chronology for a thematic arrangement.^[14] For *Alfons Mucha*, the Austrian artist Peter Baldinger designed haphazard visual effects, sometimes enjoyable, sometimes negligent. More design intervention would have improved the text sections, where otherwise interesting essays run as dull blocks of print. The reproductions do offer delights for a patient reader: details of the Bosnia-Herzegovina murals and the St. Vitus window, for example, present Mucha the *manga* artist.^[15] The book, however chaotic, reminds us that he was indeed a master, whether he drew sun gods or sugar tongs.

The span of his endeavors and a mid-course maneuver that led him toward his Slavic roots make Mucha a fascinating figure. To demonstrate the trajectory of the artist's ambitions and achievements—from the early illustrations to a cathedral window—is no easy task for curators of a retrospective. Only one decade of his work (1895–1905) is familiar to non-Czech audiences, and many art lovers today are as uncertain about Mucha's nationality as they were

in Paris in the 1890s when a rumor circulated that Sarah Bernhardt had found him in a gypsy camp on the Hungarian steppes. The Belvedere exhibition achieved an admirable balance, reminding visitors of the known, and presenting opportunities to discover new aspects of the artist.

The reconstruction of the Bosnia-Herzegovina Pavilion offered a chance to see the murals far better than could fair goers in 1900, when the frieze hung much higher. Mucha's elaborate program for the Mayor's Hall in Prague's Municipal House can hardly be imagined through studies hung in a small museum room, but the exhibition nevertheless managed to suggest its significance. This series from 1910–11 is of interest in light of other controversial public mural projects from precisely that period by contemporaries who, like Mucha, had become famous for quite different work: the panels by Edvard Munch for the Oslo University Aula, for example, or Carl Larsson's stairwell for the Nationalmuseum in Stockholm.[16] The Belvedere and its international team can be commended for introducing a public familiar with the Mucha of calendars and fridge magnets to a more complex figure, a man with lofty ideals for humanity and a special devotion to his fellow Slavs.

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Notes

[1] Among the wealth of resources on his remarkable site devoted to Mucha's graphic art, Christian Richet has included resizable images of the artist's illustrations for *Le Costume au Théâtre* in 1890–1891; see <http://richet.christian.free.fr/costume/costume>.

[2] On Mucha's illustrations of the earlier performances of *Gismonda* drawn for the magazine *Le Gaulois* in November 1894 and for a full documentation on the poster, see <http://richet.christian.free.fr/gauloisgismonda/gaulois.html>.

[3] The founding editor Léon Deschamps (1864–1899), his bimonthly journal, and its role in the recognition of art posters are discussed in Nicholas-Henri Zmelty, "Le discours critique de la revue La Plume sur l'affiche illustrée (1893–1899)," *Image and Narrative* [e-journal], 20 (2007). Available: http://www.imageandnarrative.be/affiche_finde siecle/zmelty.htm. See also Helen Bieri Thomson, with essays by Patricia Eckert Boyer and Jocelyne Van Deputte, *Les affiches du Salon des Cent: Bonnard, Ensor, Grasset, Ibels, Mucha, Toulouse-Lautrec*, exh. cat. (Gingins: Fondation Neumann, 1999).

[4] In an earlier *JOB* ad by Firmin Bouisset (1859–1925), the diamond had already grown into a capital *O*, framing the head of a chimneysweep. Mucha's pupil Jane Atché (1872–1937) exhibited a *JOB* in November 1896 in Reims, where her master showed seven posters; see Alexandre Henriot, ed., *Catalogue de l'exposition d'affiches artistiques . . .*, exh. cat. (Reims, 1896), no. 208. Atché added the brand name much as Bouisset and Mucha did, adapting the *O* to encircle the woman's head. An intriguing variant (before letters) transforms knotted smoke into a halo for her elegant figure; see the impression of Atché's *JOB* at the Los Angeles County Museum of Art, available at: <http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=record:id=67141:type=101>. Claudine Dhotel-Velliet, who has written the first biography of the little-known artist from Toulouse (*Jane Atché* [Lille: Le Pont du Nord, 2009]), kindly shared with me her research on *JOB*. See also her article "Jane Atché (Toulouse 1872-Paris 1937): Le mystère," *Nouvelles de l'Estampe*, No. 219 (July–Sept. 2008), 41–44. I am grateful to Regeana M. Akers, Fine Arts Library, University of Texas Austin, for bibliographical support.

[5] The poster lover disappointed by the first room at the Belvedere could travel to Budapest to see an outstanding Mucha exhibition at the Szépművészeti Múzeum. In a Sarah Bernhardt chapel that opened the show, all seven of her Mucha posters lined up to awe the visitor. Appropriately hung and lit like monumental brasses, narrow as the coffin in which she claimed

to sleep, they formed a paper sepulchral monument to the actress's carefully tended image. See Marta Sylvestrová and Petr Štembera, *In Praise of Women: Alfons Mucha – Czech Master of the Art Nouveau* (Budapest and Brno: Szépművészeti Múzeum and Moravská Galerie, 2009), in Hungarian and English. A Czech-English edition is to accompany the exhibition when it moves to Brno (October 16, 2009–January 24, 2010).

[6] In Budapest, by contrast, one could examine the multiple techniques, listed in *Art et Décoration* (October 1902), 3, as heliotypography, chromolithography, colors applied by hand or by stencil, and heliogravure (hand photogravure) in black and in color. See Geneviève Lacambre, "Les Documents décoratifs de Mucha" in Markéta Theinhardt and Pierre Brullé, eds., *L'illustration en Europe centrale au XIX^e et XX^e siècles: Un état des lieux*, Acts of a colloquium organized by the Centre Interdisciplinaire de Recherches Centre-Européennes (CIRCE), Université de Paris-Sorbonne (Paris IV), December 3-4, 2004 (Paris: CIRCE, 2006), *Cultures d'Europe centrale*, 6 (2006), 78–90. The cover, title page, and all plates are available at <http://richet.christian.free.fr/docdeco/docdeco.html>

[7] *Le Pater: Commentaires et compositions de A. M. Mucha* (Paris: F. Champenois / H. Piazza et Cie. L'Édition d'Art, 1899). See Anna Dvořák, *Mucha, Le Pater: Illustrations pour Le Notre-Père*, with contributions by Helen Bieri Thomson and Bernadette de Boysson, exh. cat. (Paris: Somogy; Gingins: Fondation Neumann, 2001), and Anna Dvořák, "Alphonse Mucha as Illustrator," in Victor Arwas, Jana Brabcová, and Anna Dvořák, *The Spirit of Art Nouveau* exh. cat. (Alexandria, Virginia: Art Services International and Yale University Press, 1998), 82–95.

[8] *Le Pater: Commentaires et compositions de A. M. Mucha* (Paris: F. Champenois / H. Piazza et Cie. L'Édition d'Art, 1899). See Anna Dvořák, *Mucha, Le Pater: Illustrations pour Le Notre-Père*, with contributions by Helen Bieri Thomson and Bernadette de Boysson, exh. cat. (Paris: Somogy; Gingins: Fondation Neumann, 2001), and Anna Dvořák, "Alphonse Mucha as Illustrator," in Victor Arwas, Jana Brabcová, and Anna Dvořák, *The Spirit of Art Nouveau* exh. cat. (Alexandria, Virginia: Art Services International and Yale University Press, 1998), 82–95.]

[9] *Ilsée* was printed in May 1897, just before the opening of Mucha's solo show at the Salon des Cent, where he exhibited all the original watercolors for the book (Nos. 176–312), along with ornamental letters (No. 313), more than a hundred sketches (Nos. 314–433), and a study for the frontispiece (No. 434).

[10] Charles Seignobos, *Scènes et épisodes de l'histoire de l'Allemagne* (Paris: Armand Colin, 1898). Mucha produced 33 single-page (*hors texte*) illustrations, and the Salon artist Georges Rochegrosse seven more. Georges Lemoine, a sought-after wood engraver, carved the blocks, and the Belvedere catalogue (246–52) includes four full-page blow-ups that demonstrate his skill. Mucha took pride in this project, showing drawings at the 1894 Salon des Artistes Français (Nos. 2490–2492), and in solo exhibitions at the Galerie de La Bodinière, Nos. 1–27 (February 16–March 10, 1897) and at the Salon des Cent, Nos. 103–116 (June 1897). See <http://richet.christian.free.fr/seignobos/seignobos.html>. The prominent historian Seignobos (1854–1942), like Mucha, suffered under the German occupation of his country; he died under house arrest in Brittany.

[11] The same five paintings shown in the Klementinum refectory (since 1929 the reading room of the Czech National Library) traveled to the Art Institute of Chicago in 1920 and the Brooklyn Museum in 1921, where an illustrated catalogue was produced by Christian Brinton (1870–1942). The most complete account of the series is Karel Srp, ed., *Das Slawische Epos*, exh. cat. (Krems-Stein: Kunsthalle Krems, 1994); some fourteen paintings and related studies were on view in that show. See also Lenka Bydžovská and Karel Srp, "Das 'Slawische Epos': Wort und Licht," in the Belvedere catalog, 57–63. Two different paintings will travel to Montpellier and Munich: *The Holy Mt. Athos* and *The Apotheosis of the Slavs*, both from 1926 (according to Karel Srp in a telephone conversation with the author).

[12] Mural segments exhibited in Vienna are those from the Museum of Decorative Arts, Prague, and fragments of a lower frieze of vegetation that was part of the gift by the artist's son to the Musée d'Orsay in 1979. Fragments of the upper frieze on Bosnian myths, not displayed in Vienna, were also included in Jiří Mucha's gift; see Michel Laclotte, "Mucha au musée d'Orsay" in *Mucha 1860–1939*, exh. cat. (Paris: Réunion des Musées Nationaux, 1980), 9–10.

[13] Mucha, "Úvodem" [introduction], *Slovanská epopeje*, exh. cat. (Prague: Česká grafická unie, [1928]); German translation in Srp, *Slawische Epos*, 63.

[14] Jean Louis Gaillemine, *Design contre design: Deux siècles de créations*, exh. cat. (Paris: Réunion des musées nationaux, 2007). This glossy pink-covered catalogue is itself a clever design object, rendered usable through careful captions and annexed lists. Gaillemine is also the author of *Egon Schiele: Narcisse écorché* (Paris: Découvertes Gallimard Arts, 2005), a subtle and poetic monograph with a perfect subtitle.

[15] The Belvedere catalogue lacks an index, but a more serious defect is its unwieldy checklist (231 numbered, plus 68 unnumbered entries) with no indication of where objects, such as the bust *Nature* from Karlsruhe (cat. 114) or the pendant from the Metropolitan Museum of Art (cat. 122), were actually shown. They were not in Vienna, but may or may not be seen in Montpellier or Munich, where presumably the fascinating photographs of models (cat. 211-231) will also be exhibited. The Budapest catalogue (*In Praise of Women*, as in note 5) with object entries, though not flawless, is more rewarding.]

[16] Edvard Munch returned to Norway in the spring of 1909, determined to win the competition for the Aula murals. Although three designs were accepted and executed, the refusal of *The Human Mountain/Towards the Light* (<http://www.munch.museum.no/content2.aspx?id=88&mid=85&lang=en>) led him to work on the painting for decades to come. Similarly, Carl Larsson completed a triumphant march of Gustav Vasa for the 1905 stairwell commission, then, to his bitter regret, the museum rejected its pendant *Midvinterblot*, begun in 1911 and depicting a Swedish king's sacrifice of his own life to appease the god Thor (see http://en.wikipedia.org/wiki/File:Nationalmuseum_trappa_2008b.jpg). Since its purchase by the museum in 1997, *Midvinterblot* has hung in its intended place.

Illustrations



Fig. 1, Exhibition poster (detail of *JOB*, 1896). Photo by author. [\[return to text\]](#)



Fig. 2, Exhibition poster (detail of *Sixth Sokol Festival*, 1912). Photo by author. [\[return to text\]](#)



Fig. 3, Alphonse Mucha, c. 1897. Photograph in a passepartout with dried flowers. Gérard-Levy Collection, Paris. © Mucha Trust 2009. [\[return to text\]](#)



Fig. 4, Installation view, Room 1, poster wall, illuminated for opening. © pressefotos.at/Ludwig Schedl.
[\[return to text\]](#)



Fig. 5, Installation view, Room 1, corner, *Paravent*, 1882–1883. Oil on canvas. Moravská Galerie, Brno; right poster wall, *Salon des Cent, Juin 1897* (see fig. 6); *Salon des Cent, XX^{me} Exposition (mars-avril 1896)*, Color lithograph, Albertina, Vienna. © Belvedere, Vienna. [\[return to text\]](#)



Fig. 6, *Salon des Cent, Juin 1897*. Color lithograph. Moravská Galerie, Brno. © Mucha Trust 2009. [\[return to text\]](#)



Fig. 7, *Sixth Sokol Festival*, 1912. Color lithograph. Moravská Galerie, Brno. © Mucha Trust 2009.

[\[return to text\]](#)



Fig. 8, *JOB*, 1896. Color lithograph. MAK – Österreichisches Museum für angewandte Kunst/
Gegenwartskunst, Vienna. Photo, MAK © Mucha Trust 2009. [\[return to text\]](#)



Fig. 9, *Monaco-Monte-Carlo*, 1897. Color lithograph. MAK – Österreichisches Museum für angewandte Kunst / Gegenwartskunst, Vienna. Photo, MAK © Mucha Trust 2009. [\[return to text\]](#)



Fig. 10, *Médée*, 1898. Color lithograph. Moravská Galerie, Brno. © Mucha Trust 2009. [\[return to text\]](#)



Fig. 11, Installation view, Room 1, Right wall: left, *Monaco-Monte-Carlo*, 1897 (see fig. 9); center, *Hommage Respectueux de Nestlé*, 1897, Color lithograph, Mucha Trust. © Belvedere, Vienna. [\[return to text\]](#)



Fig. 12, *Documents décoratifs*, Pl. 35, 1902. Color lithograph. Courtesy Christian Richet. [\[return to text\]](#)



Fig. 13, *Documents décoratifs*, Pl. 42, 1902. Color lithograph. Courtesy Christian Richet. [\[return to text\]](#)



Fig. 14, *Le Pater*, Final sketch for sixth allegorical plate, *Forgive us our trespasses, as we forgive those who trespass against us*, 1899. India ink, black pencil, gouache. Private collection, Switzerland. © Mucha Trust 2009. [\[return to text\]](#)



Fig. 15, Mucha (design) and Georges Fouquet (execution), *Cascade* pendant, c. 1900. Gold, enamel, opal, diamonds, and baroque pearl. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Photo: Petit Palais / Roger-Viollet © Mucha Trust 2009. [\[return to text\]](#)



Fig. 16, Installation view, Room 4, from *The Slav Epic*, left: *The Svantovit Festival on the Island of Rügen*, 1912; right: *The Meeting at Křížky: Sub utraque* (right panel of the triptych *The Magic of the Word*), 1916. Egg tempera on canvas. Galerie hlavního města Prahy, Prague. © pressefotos.at/Ludwig Schedl.

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Fig. 17, *The Svantovit Festival on the Island of Rügen: The Conflict of the Gods Finds Redemption in Art*, 1912. Egg tempera on canvas. Galerie hlavního města Prahy, Prague. © Mucha Trust 2009. [\[return to text\]](#)



Fig. 18, *The Svantovit Festival on the Island of Rügen* (detail of musician). © Mucha Trust 2009. [\[return to text\]](#)



Fig. 19, Installation view, Room 6, Reconstruction of decorations for Bosnia-Herzegovina Pavilion, Exposition Universelle, Paris, 1900. © pressefotos.at/Ludwig Schedl. [\[return to text\]](#)



Fig. 20, *The Allegory of Bosnia-Herzegovina*, 1900. Tempera on canvas. Museum of Decorative Arts, Prague.
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