

Mucha Museum Prague



All prices exclude VAT

## 1.1

Gismonda – Theatre of the Renaissance

Alfons Mucha

1894

lithography

210.8 x 68.2 cm

Mucha

“This is the poster that launched Mucha’s career and introduced a new artistic style into commercial lithography. Prepared by Mucha as a rush order for Sarah Bernhardt’s theatre during the Christmas period of 1894, when the printer could not find any other artist available, it is a sensitive portrayal of the actress in an ornate costume for a deeply religious play that has her, in the third act, carry a frond in a Palm Sunday procession. The full size of the poster gives the viewer an opportunity to get the full effect of the lengthy robe; the Byzantine mosaic decoration emphasizes the biblical background; Sarah’s pious expression of faith; and the gentle pastel hues whisper the commercial message instead of shouting it. It was a radical departure from prevalent poster styles, and Paris took notice of the fact. Sarah Bernhardt was so grateful she made Mucha one of her protégés, and for the next few years he was the darling of Parisian high society. During this period, Art Nouveau and le style Mucha were synonymous, and his ideas on composition and decoration were taught in every art school. It is doubtful whether any other single poster has ever had such far-reaching consequences for its creator and his whole epoch” (Lendl/Prague).

WOOD & Company

Palazzo Reale, Milan, Italy, 10.12.2015 -  
30.3.2016, Alphonse Mucha and the Art  
Nouveau Ambience

Výstaviště, Brno, Czech Republic,  
26.5.-31.12.2018, Alfons Mucha: Two worlds  
Brooklyn Museum, New York, USA,  
20.6.-6.10.2019, Alphonse Mucha: Art  
Nouveau/Nouvelle Femme  
Dongdaemun Design Plaza, Seoul, South



Korea, 22.7.-30.10.2023, Alphonse Mucha  
eMotion



## 2.3

The Lady of the Camellias

Alfons Mucha

1896

lithography

205.7 x 73 cm

Mucha

Alexander Dumas Jr.'s drama... had been very popular since its premier in 1852. Sarah Bernhardt considered it to be the key drama in her repertoire. This is perhaps Mucha's most beautiful poster. The story of the tragic love of the great courtesan is portrayed in the poster with shocking impact. The figure of the heroine in a white robe leans against a balustrade with a background of silver stars. Her rich swept-back hair is adorned with her favorite flower, the camellia. This heraldic flower is repeated at the bottom of the poster, held by a mysterious hand... The tragedy is also symbolized by the hearts twined by thorny branches in the corners above the figure's head... Mucha's ability to characterize the substance of the play for which he created this poster, as well as his ability to express the most beautiful features of Sarah's personality, was brought to perfection in this poster.

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### 3.4

Lorenzaccio

Alfons Mucha

1896

lithography

203 x 71.8 cm

Mucha

Sarah Bernhardt adopts the pose of a pensive Lorenzo the Magnificent (1449-1492), the most powerful of the Medicis, in this play by Alfred de Musset. In the drama, Lorenzaccio struggles to save Florence, which had grown rich during his reign, from the grip of a power-hungry conqueror. Mucha represents this tyranny with a dragon menacing the city's coat of arms (top left); Lorenzo has closed the book he was reading to ponder his course of action. Bernhardt adapted this 1863 play for herself, and the new version, represented by this poster, opened December 3, 1896. "Never afraid to tackle a male role, Bernhardt made Lorenzaccio one of the regular parts of her repertoire" (Lendl/Prague). Anatole France's review says it all: "In her latest transformation she is astonishing... She has created a living masterpiece by her sureness of gesture, the tragic beauty of her pose and glance, the increased power in the timbre of her voice, and the suppleness and breadth of her diction—through her gifts, in the end, for mystery and terror."

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#### 4.7

Medea/ Medée

Alfons Mucha

1898

lithography

201.6 x 71.7 cm

Sarah Bernhardt was chosen specifically for the role of Medea in Catulle Mendès' adaptation of the play based on the Greek classic by Euripides. The story deals with love, betrayal, uncontrollable passion, and violent vengeance. And although contemporary reports bemoan the fact that a 54-year-old Bernhardt was unable to capture the emotional turmoil of her teenage character, Mucha's poster amply provides any of the drama she may have lacked on stage. "Mucha's exquisite design used Medea's arm and the dagger as a giant exclamation point, emphasized by the look of stark horror in her face as she extracts gothic vengeance. It is one of his most powerful posters and an unusual departure from his normal choice of tranquil, sunny scenes" (Lendl/Prague).

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5.8

La Tosca

Alfons Mucha

1898

lithography

99.4 x 32 cm

Mucha

"Today La Tosca is known to most people only from the opera which Giacomo Puccini composed and introduced in 1900; however, for the 13 years prior to that, it was a romantic tragedy, written especially for Sarah Bernhardt by Victorien Sardou. Mucha's poster shows Bernhardt in her costume for the first act of the play, dressed in a fashion dating from 1800 when the play takes place" (Rennert/Weill).

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6.9

Hamlet

Alfons Mucha

1899

lithography

175.5 x 59.5 cm

Mucha

Mucha. Sarah Bernhardt. Hamlet. What more needs to be said? Bernhardt gazes out hauntingly as the Prince of Denmark; behind her is the Ghost of Hamlet's Father; below her feet, the drowned Ophelia. "What a piece of work is a man, how noble in reason, how infinite in faculties..." After performing in Britain, the Birmingham Gazette wrote, "[Bernhardt's] Hamlet is a man in constant frenzy, possessed with the one thought of avenging his father's death. He is not mad, but mad-dened." The rest is silence

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7.11

The Passion / La Passion

Alfons Mucha

1904

lithography

197.5 x 71.5 cm

Mucha

"Mucha, brought up in an atmosphere of intense religious fervor, felt at home with sacred motifs and was adept at expressing himself through them. For Haraucourt's La Passion, he created one of the most compassionate portraits of Christ, frail and unabashedly human, his eyes asking not for pity as much as for understanding. The usual circular pattern in the background is provided by the crown of thorns, within which may be seen the three crosses of the Calvary at his right shoulder, and the Omar mosque in Jerusalem at his left shoulder" (Rennert/Weill). This was the last poster he created in Paris, just before leaving for the United States. It is fitting that the first one (Gismonda) was also based on a religious theme.

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8.16

Biscuits Champagne - Lefèvre-Utile

Alfons Mucha

1896

lithography

52 x 35.5 cm

Mucha

Upon entering production in 1846, the LefèvreUtile biscuit company made a point of pushing a highly refined and chic image. This poster for their biscuits champagne is one of the finest examples of that advertising goal, showcasing an elegant, stylish set of people enjoying the fine confection, thereby lending not only a stamp of quality, but one of taste. While never a poster, this design was meant to be hung as a display at the point of sale, and therefore came mounted on a board that had two grommet holes at the top.



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9.20

Maggi

Alfons Mucha

1894

22 x 17.6 cm

Mucha

"This design for Maggi, a company producing stock cubes and other food products, shows a housewife preparing a quick meal with a watch in her hand. Maggi were evidently one of Mucha's earliest clients; the drawing is executed in Mucha's book illustrating style from his pre-Gismonda days... The Maggi Company also ordered a calendar project from Mucha at about the same time, although the fact did not come to light until the unfinished maquette was reproduced in *La Plume* in 1897... As to this design, although it is apparently quite suitable for use as a poster, we are only certain that it was used as a black-and white newspaper advertisement and in this colour version as a point-of-sale display. As yet, there is no proof that it was ever lithographed into a large size for poster application" (Lendl/Prauge).

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10.21

Biscuits Lefèvre-Utile

Alfons Mucha

lithography

42.9 x 24.1 cm

Mucha

Mucha designed several box tops for Lefèvre-Utile biscuits, each consisting of a central design and two back-to-back trademarks, all printed on one sheet. In the individual distinguishing pictures, Mucha depicted fashionable social occasions at which biscuits are being consumed, mostly with wine—otherwise, lush nymphs enjoying the outdoors also suit the purpose. All of the background patterns, ornamental borders, and decorative elements are executed with Mucha's typical attention to detail. And each of the designs is assigned a specific background color.

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11.22

Nestle's Food for Infants

Alfons Mucha

1897

lithography

70.3 x 34 cm

Mucha

"This poster is sharply divided into two halves, the bottom part devoted to the baby and the sales message, the top half providing a semi-circular mosaic background for the lovely mother. Note the use of the mother birds feeding their young in the decorative corners at top" (Rennert/Weill).

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12.24

Suchard Chocolate

Alfons Mucha

1901

lithography

77.5 x 28 cm

"The work is unsigned, and the lettering is somewhat too unadorned for Mucha, but the overall design and execution are unmistakably his; a fact confirmed by the artist's son, Jiri. The most probable explanation is that Mucha, pressed for time, supplied only the image, and the printer had one of his regular craftsmen complete the work and add the letters" (Lendl/Prague).

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13.26

Ruinart Champagne

Alfons Mucha

1896

lithography

175.8 x 59.3 cm

Mucha

In 1729, Nicolas Ruinart decided to start a champagne company, much like that of his uncle's dear friend Dom Pérignon. It remained a family business out of Reims until it was taken over by the Baron Philippe de Rothschild in 1950, and then again by Moët & Chandon in 1963. It remains one of the largest champagne houses in Europe. In this brilliant design by Mucha, "the lady's face appears to be in perfect repose, and the hand holding the glass seems steady; but her hair betrays her, scampering off in wild abandon and thus conveying the notion of the effervescent effect of the champagne. Here, the hair actually has the function of subtly conveying a quality of the product, a rather novel use of a physical attribute in advertising in its day" (Rennert/Weill).

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14.32

Moët & Chandon

Alfons Mucha

1899

lithography

59.6 x 21.5 cm

"For the firm of Moët & Chandon... Mucha executed a number of designs which were used on menus, postcards and other publicity. Two of his assignments were for posters; one of them was used to advertise their White Champagne... while the other served to publicize the... Dry Impérial. [White Star's] seductive being tempts us with choice grapes in a lovely outdoor setting, with flowers at her feet and vine tendrils and leaves all about her head... [While Dry Impérial is a] grand design for a grand wine—the serene repose of the classically beautiful face, the gentle flowing garment, the delicate hues, the rich ornamental pattern, and the precise handling of spaces and shapes" (Rennert/Weill).

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15.34

In the Latin Quarter / Au Quartier Latin

Alfons Mucha

1898

lithography

39 x 28.3 cm

This is one of three covers designed by Mucha for the periodical Au Quartier Latin. Paris' Latin Quarter is shown allegorically as a woman draped in a regal flow of exquisite fabric, with some of her typical denizens crowding about her. Showered also with gold metallic ink, this "numéro exceptionnel" is also an exceptional Mucha design.

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16.40

Monaco-Monte-Carlo

Alfons Mucha

1897

lithography

107.3 x 73.3 cm

"Mucha went all out with a most opulent design. The shy maiden, kneeling, enraptured with the tranquility of the bay of Monte-Carlo, is completely encircled by the curving stalks of lilacs and hydrangeas, featuring some of the most intricate confluences ever painted by Mucha. Since the client was a railroad—Chemin de Fer P.L.M.—it is probable that the design is meant to suggest the tracks and wheels that convey the public to Monte-Carlo. The maiden is probably Spring herself, enraptured with the beauty of the seascape" (Rennert/Weill).



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17.41

Paris 1900 - Austria at the World's Fair

Alfons Mucha

1899

lithography

97.5 x 63.5 cm

"Mucha's design shows a handsome youth lifting a veil off the standing la - dy - 'Paris revealing Austria to the world,' according to contemporary publicity. The heraldic symbol of Austria-Hungary, a two-headed eagle, may be seen behind the girl's head on both sides" (Rennert/Weill).

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18.46

"Rodo" Spray Perfume / Lance Parfum  
"Rodo"

Alfons Mucha

1896

lithography

43.8 x 31.2 cm

"Mucha's beauteous maiden advertises a spray perfume—apparently something of a novelty at this time, as the fact that the container dispenses the fragrance 'automatically' is stressed in the copy. The design is one of the earliest to feature what were to become Mucha's trademark elements: a girl with buoyant hair, an elegant dress whose every fold is meticulously noted, a circular background with a mosaic pattern and decorative rosettes, well executed lettering which complements the theme of the poster, and gentle pastel colors" (Lendl/Prague).



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19.48

Job

Alfons Mucha

1896

lithography

54.2 x 41.5 cm

This is Mucha's single most famous work, though it seems impossible that such flamboyant effort would be devoted to selling cigarette papers. But the exotic tendrils of her hair conjure up the fractal whorls of smoke from an idle cigarette. The image is breathtaking; the beauty intoxicating. Photographs are seldom able to capture the metallic gold paint used for the hair, which gleams and radiates in the light, delivering an experience not unlike a religious icon.



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20.49

Job

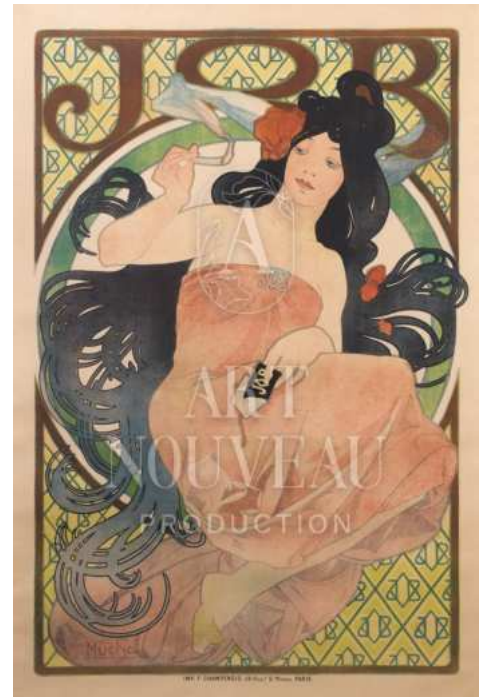
Alfons Mucha

1898

lithography

153 x 103 cm

"In both of Mucha's posters for Job cigarette papers... he gives us women sensually involved in the act of smoking. Here, the figure is full-length, her abandoned hair an echo of the pale fabric volumes of her gown. As she watches the lazy waft of smoke, even her toes curl deliciously in pleasure. The artist's meticulous craftsmanship can be seen in such details as the gown's clasp (of Mucha's own design), and in the way he worked the product name into the background pattern" (Gold).



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21.54

Zodiac

Alfons Mucha

1896

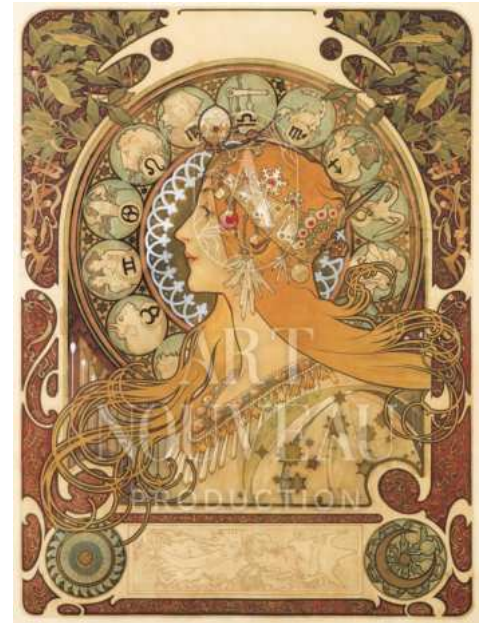
lithography

65 x 48.5 cm

Zodiac "turned out to be one of [Mucha's] most successful designs... The editor of La Plume liked it so much that he bought it for his magazine almost immediately and started giving it wide publicity...

Mucha's customary circular background here serves the functional role of carrying the symbols of the zodiac. The ornamental shapes and patterns around the perimeter are worked out with a precision and attention to detail unusual even for a meticulous artist like Mucha"

(Rennert/Weill). This is the fourth iteration of the design, without text or calendarium; instead, Mucha has drawn two cherubs in the bottom panel.



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22.62

Seasons - Winter, Autumn, Summer, Spring

Alfons Mucha

1896

lithography

106.6 x 52.5 cm

"The idea of personifying the four seasons was nothing new—the printer Champenois had done it before with other artists—but Mucha breathed so much more life into it that this became one of the best-selling sets of decorative panels, and he was asked to repeat this theme at least twice more, in 1897 and 1900. Winter, her brown hair barely visible as she is huddled in a long green cloak, snuggles by a snow-covered tree trying to warm a shivering bird with her breath" (Rennert/ Weill).

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23.68

Fruit and Flower/ Fruit et fleur

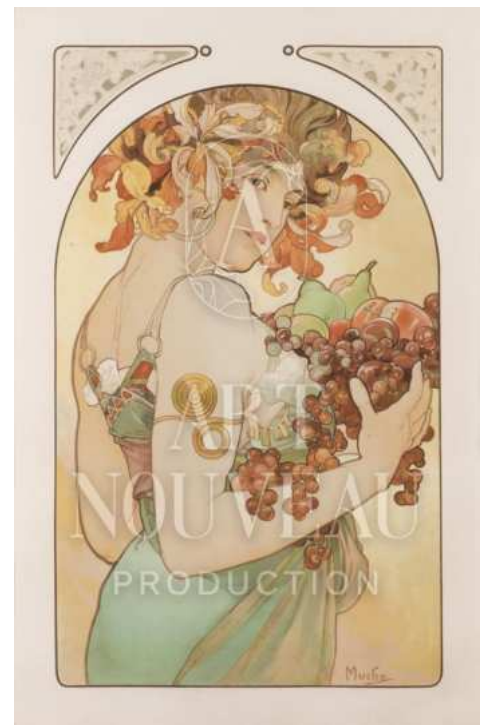
Alfons Mucha

1897

lithography

67 x 43.5 cm

"These two rather somber faced ladies are presented to us in a simple, straightforward design with a minimum of embellishments, which in this early period is a departure from Mucha's usual style. There is, however, a great delicacy and tenderness in the way he pays tribute to nature's bounty— the flowers at their fullest bloom, the fruit at its ripest, the maidens themselves representing the finest flowering of womanhood" (Rennert/Weill).



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24.70

The Arts - Poetry, Music, Dance, Painting

Alfons Mucha

1898

lithography

57.2 x 36.5 cm

This contemplative creature nestled within a circular border is meant to represent Poetry, and is part of Mucha's Arts series.

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25.71

Times of the Day - Night's Rest, Evening  
Contemplation, Brightness of Day, Morning  
Awakening / Les heures du jour

Alfons Mucha

1899

lithography

104 x 37.8 cm

In subdued pastels, this "quartet of barefoot young ladies represents the different times of the day. The borders are decorated in identical patterns... and the crisscross areas at the top have different floral panels. Each girl appears in an outdoor setting, with slender trees or tall flowers emphasizing her slim figure... The borders are worked out in such an exquisite pattern that each picture appears to be mounted in an elaborate frame of its own, or else seen through a decorated window. Quite possibly Mucha's whole concept for the series was that of gothic stained-glass windows" (Rennert/Weill).

WOOD & Company

Palazzo Reale, Milan, Italy, 10.12.2015 -  
30.3.2016, Alphonse Mucha and the Art  
Nouveau Ambience  
Výstaviště, Brno, Czech Republic,  
26.5.-31.12.2018, Alfons Mucha: Two worlds  
Brooklyn Museum, New York, USA,  
20.6.-6.10.2019, Alphonse Mucha: Art  
Nouveau/Nouvelle Femme  
Dongdaemun Design Plaza, Seoul, South  
Korea, 22.7.-30.10.2023, Alphonse Mucha  
eMotion



26.76

Precious Stones – Amethyst,  
Topaz, Emerald, Ruby / Pierres précieuses

Alfons Mucha

1900

lithography

102 x 43.7 cm

One of Mucha's best sets, and one of the rarest ... Each gem is represented by a lovely lady, and its characteristic color, in all its hues, is worked into the entire pattern, including the girl's dress and the flowers at her feet. Perhaps the most unusual exotic flavor is given to the green-eyed EMERALD vixen who is wearing a green snake ornament in her hair ... The lady of the AMETHYST appears to have been originally bare from the waist up, because there is a letter in Mucha's correspondence from Champenois about the subject – the printer is asking him to cover up the lady's breasts, as otherwise there might be objections on moral grounds. This set, done appropriately enough in the period when Mucha was associated with the goldsmith Fouquet and ventured into designing jewelry, is in Mucha's mature style. There is still a circular motif in the background, but otherwise the design is virtually devoid of adornments and ornamental borders. The name of each precious stone appears in plain print in the lower margin" (Rennert/Weill).

WOOD & Company

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26.5.-31.12.2018, Alfons Mucha: Two Worlds  
Brooklyn Museum, New York, USA,  
20.6.-6.10.2019, Alphonse Mucha: Art  
Nouveau/Nouvelle Femme  
Dongdaemun Design Plaza, Seoul, South  
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eMotion







27.78

The Stars – The Morning Star, The Pole Star, The Evening Star, The Moon / Les étoiles

Alfons Mucha

1902

lithography

78.4 x 29.2 cm

In this series, Mucha began to see the decorative panel as painting with a meaning deeper than mere ornament. He connected his attraction to higher ideals, expressed through the stars, with his recurring theme of beautiful women personifying the stars as floating female figures... The dramatic quality of the movement of the individual figures is also remarkable, resembling the great baroque artistic heritage of Mucha's country" (Mucha/Art Nouveau). "Mucha's last and perhaps most unusual series of panels achieves an eerie effect of moonlight and starry wonder in four scenes with nocturnal nymphs... A few swirls of cloth and several hues of colour suggest a windswept eve; a modest hand gesture hints at the silent serenity of a lunar nightscape; a luminous band creates the impression of the Northern Lights; and the act of shedding the night wrap symbolises the advent of dawn. But although these are celestial allegories, the sturdy frames with a floral pattern anchor them firmly on Earth (Lendl/Prague)

WOOD & Company

Palazzo Reale, Milan, Italy, 10.12.2015 - 30.3.2016, Alphonse Mucha and the Art Nouveau Ambience  
Výstaviště, Brno, Czech Republic, 26.5.-31.12.2018, Alfons Mucha: Two worlds  
Brooklyn Museum, New York, USA, 20.6.-6.10.2019, Alphonse Mucha: Art Nouveau/Nouvelle Femme  
Dongdaemun Design Plaza, Seoul, South Korea, 22.7.-30.10.2023, Alphonse Mucha eMotion



28.79

Friendship

Alfons Mucha

1904

lithography

46.3 x 30.7 cm

"Thanks chiefly to Sarah Bernhardt's influential American friends, Mucha's arrival in the United States in the spring of 1904 was treated as a major event. Among the many tributes paid to him was an entire page of articles, together with reproductions of his work and a caricature of him, which The New York Daily News devoted to the occasion in its art section of Sunday, April 3, 1904. For the cover of that section, Mucha drew an allegorical picture entitled Friendship, reproduced in colour, and later made available as a separate print. The two countries are depicted as women: America, the younger one, in a dress adorned with stars, and France, the older and wiser one, wears a dress with the pattern of lily blossoms. America, young and bold, is setting out on a new course full of hope; France benevolently watches her with a protective eye and sends her on her way. This specimen is a separate art print, which The Daily News made available some time later, when the popular demand for the original issue of the paper had exceeded all expectations" (Lendl/Prague).

WOOD & Company

Palazzo Ducale, Genova, Italy,  
30.4.-19.9.2016, Alfons Mucha e le atmosfere  
art nouveau



29.83

Princess Hyacinth

Alfons Mucha

1911

lithography

122.2 x 83.2 cm

"One of Mucha's best Czech posters, printed by the firm of V. Neubert in the Smichov quarter of Prague, was for Princezna Hyacinta, a fairy-tale ballet and pantomime with music by Oskar Nedbal and libretto by Ladislav Novák. The portrait of the popular actress Andula Sedláčková as the princess dominates the poster. The plot develops as a dream of a village blacksmith who falls asleep after digging for a buried treasure. In his dreams he becomes lord of a castle, and his daughter Hanicka becomes the Princess Hyacinth. Of her three suitors, one is a sorcerer who abducts her to his underground palace, but she is rescued by a poor knight who looks like her real-life lover. Mucha used the motif of the hyacinth throughout the entire design, from embroideries to silver jewelry, and for an elaborate circle sparkling against the mossy green background. The portrait of the actress is seen against a sky full of stars and encircled with images from the dream: the blacksmith's tools, a gold crown, hearts speared by arrows of love, the sorcerer's alchemical vessels, and his strange monsters" (Mucha/Art Nouveau).

WOOD & Company

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30.84

Moravian Teachers' Choir

Alfons Mucha

1911

lithography

105.4 x 77 cm

"The Moravian Teachers' Choir was a choral ensemble which presented programs of popular and classical choral works. They were quite well known in Czechoslovakia as well as the rest of Europe and America where they toured extensively. The idealized, ultra-elegant and ethereally lovely Mucha maiden of his Paris period has been replaced by a pert, down-to-earth rustic lass in an attitude of listening to a thrush. The poster is extremely rare" (Rennert/Weill).

WOOD & Company

Palazzo Ducale, Genova, Italy,  
30.4.-19.9.2016, Alfons Mucha e le atmosfere  
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Výstaviště, Brno, Czech Republic,  
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eMotion





31.91

Czech Heart

Alfons Mucha

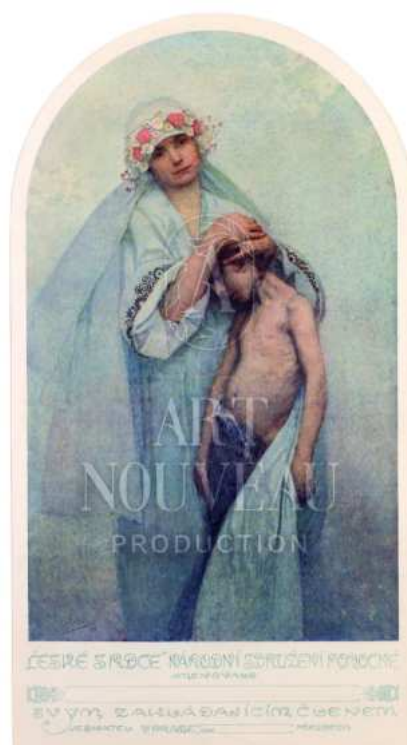
1917

70.5 x 44 cm

Utilizing the tender image from Mucha's Bohemian Heart painting, this certificate was created for the Czech Heart – a charitable organization similar to the Red Cross.

WOOD & Company

Palazzo Ducale, Genova, Italy, 30.4.-19.9.2016,  
Alfons Mucha e le atmosfere art nouveau  
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32.96

Slav Epic

Alfons Mucha

1928

lithography

187 x 82.5 cm

This poster was prepared by Mucha for the first exhibition of the complete Slav Epic cycle—twenty huge paintings—and its official transfer to the City of Prague as a donation by the artist. The exhibition took place between September 23 and October 31, 1928, coinciding with the tenth anniversary of the Czechoslovak Republic which was also being celebrated at this time. For the top half of the poster, Mucha took a portion of one of the pictures that comprised the Slav Epic—'An Oath Under the Slav Linden Tree' ... The mythical figure in the background is Svantovit, the supreme god in Slav mythology, who had three faces representing the past, the present and the future. His emblems were a sword, which he is holding in his right hand, and a horn (used as a drinking cup)" (Rennert/Weill).

WOOD & Company

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eMotion



33.107

Mucha Exhibition / Brooklyn Museum

Alfons Mucha

1920

lithography

47 x 31 cm

The poster was prepared by Alfons Mucha on the occasion of a large exhibition of his works, including the first five canvases of the Slav Epic, which took place in January 1921 at the Brooklyn Museum in New York. It was not the first time it had been exhibited; the exhibition had already been seen by 600,000 visitors in Chicago before the New York exhibition. The circle of thorns and stars that the girl in the poster holds in her hand symbolizes the past and future of the Slavic peoples.

WOOD & Company

Palazzo Ducale, Genova, Italy,  
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eMotion



34.116

Heidsieck & Co.

Alfons Mucha

1901

lithography

62.5 x 45.8 cm

For this famous brand of Champagne, Mucha created a convivial scene with two young ladies and a bearded gentleman in high society regalia. Since the two emblems at bottom proudly proclaim that the company is 'The supplier, by appointment, to His Majesty the Emperor of Russia,' the scene, with a tablecloth showing typical Russian embroidery, is meant to convey the splendors of Imperial Russia. The champagne and the company, now known as Piper-Heidsieck, are of course still in existence" (Mucha/Rennert). Surely one of the finest and rarest of all of Mucha's works!!

WOOD & Company

Palazzo Reale, Milan, Italy, 10.12.2015 -  
30.3.2016, Alphonse Mucha and the Art  
Nouveau Ambience





35.117

Slavia

Alfons Mucha

1907

lithography

57.1 x 31.3 cm

Slavia, the heritage symbol of the Slavic peoples of Eastern Europe, occupies the same function as Uncle Sam does for Americans—but we can all agree she's much younger, prettier, and more elegant than old Sam. "Mucha's model for the 'typical Slav' is, strangely enough, an American girl. He was asked to do this poster while living in the United States, and he chose for it a variant of his portrait of Josephine Crane Bradshaw, daughter of his millionaire friend Charles R. Crane, who eventually became his patron and the sponsor of the monumental Slav Epic project. Slavia holds a ring in her hand which symbolizes unity... and there are two stylized peace doves on the armrests of the hidden throne she is sitting on; but just in case, she also has a sword in her lap, the message being that the Slav is peaceful by nature but will fight when attacked." Here, Slavia is merely encouraging you to buy insurance from the Mutual Insurance Bank of Prague. But she has a bright future in store. "This was one of Mucha's favorite designs, and was used again on a Czech 100-korun note issued in 1920, and finally on a stained glass window for St. Vitus Cathedral" (Rennert/Weill).

WOOD & Company

Palazzo Ducale, Genova, Italy,

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36.118

Uctivá pocta od Nestlé

Alfons Mucha

1897

lithography

200 x 300 cm

One of Mucha's most frequent customers was Nestlé. In 1897, the owners decided to give a special gift to Queen Victoria of Great Britain to mark her 60th Jubilee in the form of a large poster (*Hommage Respectueux de Nestlé*, 1897). It was one of the largest that Mucha ever created. In three circular motifs, he used profiles of Queen Victoria's head to express an allegory of the course of human life from her youth (the turning point year in which she acceded to the British throne in 1837) through middle age, when she built a vast world empire, to her in the present day, by which time she was 87 years old. The background of the poster suggests that under her rule Britain had become a strong industrial and shipbuilding power. What is exceptional about the poster is that it does not contain any advertising for Nestlé products.

"This 'respectful homage' was the Nestlé Company's tribute to the 60th year of Queen Victoria's reign in England. The queen who gave her name to a whole era ascended the throne in 1837, when she was 18, and ruled until the year of her death in 1901. Four portraits of her, at various ages, are shown by Mucha in this design, which makes no mention of any product made by Nestlé—an early example of institutional advertising. This is the second largest poster by Mucha, measuring three by two meters (almost ten feet in width and 6 1/2 feet in height). The West End Review poster is only a few centimeters larger" (Rennert/Weill).

WOOD & Company

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37.123

Varianta Dámy s kaméliemi (Sarah  
Bernhardt - Farewell American Tour)

Alfons Mucha

1905 - 1906

lithography

240.5 x 112 cm

"The second variant [of the Dame aux  
Camelias] shows no name of the play nor of  
any specific theater. At top, it advertises the  
fact that this was to be Sarah  
Bernhardt's farewell American tour, but this  
proved not to be accurate as she in fact  
returned in 1910, 1913 and 1916, by popular  
demand. At bottom, it gives the name of the  
actress and those of her tour coordinators  
in the U.S. Although Mucha was in the U.S.  
at this time, the new lettering is not his, and  
the coloring is different, with much starker,  
contrasting colors—another hint that  
Mucha was not directly involved in the  
preparations of this version. The stars are  
now gold rather than silver; the camellia  
blossoms, as well as the hearts in the upper  
decorative borders, are now scarlet; and the  
sky is blue" (Rennert/Weill).

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eMotion



38.136

Los Cigarrillos Paris

Alfons Mucha

1897

lithography

134.5 x 93 cm

"This is a fully executed design, and an uncommonly attractive one. The seated girl is framed by the product name and a stylized background of maroon tiles in the circle behind her; a starry pattern fills the remaining space. The dominant decorative motif is the iris, abounding in the girl's hair as well as in the upper corners, and lending its blue and purple hues to the entire design. Unfortunately, for reasons unknown, a printed version never appeared" (Rennert/Weill).



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39.164

Maruška

Alfons Mucha

1915

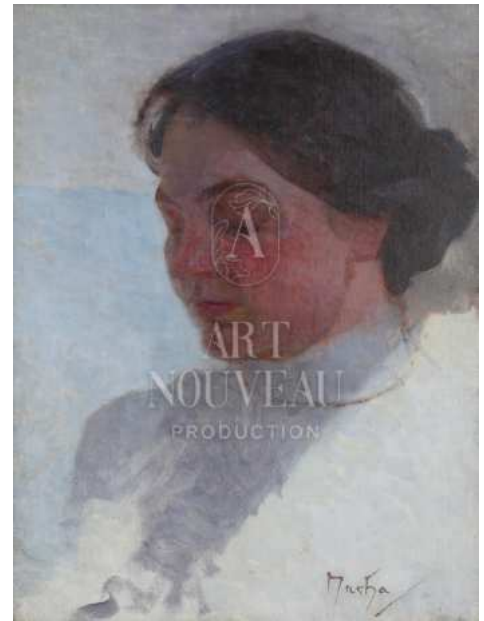
Oil on canvas

62 x 51.5 cm

This portrait depicts Marie Chytilová, affectionately known as Maruška, the wife of Alfons Mucha. Painted in 1905, the work reflects Mucha's romanticism and emotional depth. Maruška, whom Mucha married in 1906, was not only his life companion but also his muse and a steadfast supporter of his art. Her serene and introspective expression in the painting highlights Mucha's admiration for her grace and intellect.

Painting

WOOD & Company



40.180

Preparatory study for stained glass for the  
New Archbishop's Chapel in St. Vitus  
Cathedral in Prague

Alfons Mucha

39 x 49 cm

This is why, at the end of the 1920s, Mucha took on a major task – to create a stained glass window in the Chapel of the Provost Hora (now the New Archbishop's Chapel) inside Saint Vitus Cathedral at Prague Castle. He conceived the stained glass window as a painting on glass. The topic was based on the one hand on his life-long interest in the Slavs and, on the other, it was a reminder of the key Czech patrons and the beginnings of Christianity in Bohemia. Mucha divided the window into many scenes, which followed on to each other iconographically and chronologically. Mucha's stained glass window is the most popular modern work of art in Saint Vitus Cathedral. Its sponsor was the Slávia Mutual Insurance Bank, for which Mucha had designed a poster back in 1907. The stained glass window was made in June 1931 by glass painter Jan Vesely from Prague.

Drawing

WOOD & Company



41.182

Gauguin

Alfons Mucha

Painted circa 1893

Pencil on paper

This sketch captures Paul Gauguin during his visits to Mucha's studio in Paris. Gauguin and Mucha shared a close artistic friendship, collaborating frequently during Gauguin's time in France after his return from Tahiti. This study exemplifies the close connection between two masters of different movements – Mucha, a key figure in Art Nouveau, and Gauguin, a pioneer of Symbolism and Primitivism.

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