

THE CZECHOSLOVAK SPECIALIST

Official publication of the  Czechoslovak Philatelic Society

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Vol. XXVI

February 1964

No. 240

**How Do You Do!
Your Dues Are Due!
Some Pay When Due
And Some Never Do.
How Do YOU Do?**

(by Mrs. A. M. Renoll in SPA Journal)

Delinquent members kindly note the above poetic reminder.

In the October 1963 issue, No. 20, of Sammler Express there appeared an article entitled "Machwerke" (Manufactured Items) which requires our attention. Our thanks are due to member Beede who sent the publication to us. Before going into any details let us first state that this Mr. Felix Seebauer of Brno attempts to prove conclusively that the Siberian Silhouette issue of three (stamps) is nothing else but labels.

This proof of Seebauer's could be called a fantasy of the author. It is really sad how far this person is willing to go to discredit a philatelic issue just to satisfy his ego.

We feel if a writer wishes to inject politics into a philatelic article he should at least be close to the truth. He asks "How do these 'stamps' get into a catalogue, moreover with quite good prices?" Then he says "To understand this we have to go back briefly to the time of the country after the first world war. The bourgeoisie which with the aid of socialdemocratic leaders betrayed the workers in their desire to enjoy the fruits of a national revolution, needed heroes and hero legends. So they chose the Legionnaires for this purpose." Then the author goes on and on with his imaginative creations. Among others he states that since Czechoslovakia's contribution to the maintenance of the Field Post was only 1.3%, this is proof that it was not the Legion which needed the Field Post but only the other allied powers who wanted to fight the bolsheviki in Siberia.

That surely was not what Novotny had to say about the organization of the Field Post.

He further states that the plenipotentiary of Czechoslovakia sent a directive to the Commander of the Section of Information and Cultural Affairs in Siberia saying "You are instructed to forward all ready labels to the Commander of the Field Post. All income from the sale is to be credited to the Invalid Fund." Mr. Seebauer conveniently omitted the date and the official number of these orders.

Then he misquotes Novotny "I must admit that the sale went poorly. The

postal clerks had to force the Legionnaires to buy them. How was that possible? The Legionnaires reasoned logically—we have other worries these days than the issuance of labels. Here the foreigners and relatives of foreign mission members were more interested in the stamps." We saw nowhere such statements of Captain Novotny and moreover is it not curious that at one time labels are mentioned are shortly thereafter stamps in the same paragraph? A typical picture of senseless propaganda by Mr. Seebauer but for what reason we would like to know?

Mr. Seebauer says nothing about Pofis, the Czechoslovak Catalogue, in which we find under the reproduction of the Silhouette issues: "Známý na pravých dopisek jsou o 100% dražší" (Stamps on genuine letters are 100% more expensive).

We think that there is no need to say more though we most definitely could go on. Just this much. In philately we should try to correlate the history of the particular events with the history of the posts and should not try to conveniently twist everything to suit ourselves at a particular moment whether it be for selfish advantages or for national politics. We judge that Mr. Seebauer is a writer not of true philately but of very poor fiction!

Just before closing this Editorial we received a copy of a four page letter mailed to the Editor of Sammler Express by the Federation of Czechoslovak Philatelists, tearing apart all the ridiculous remarks made by Seebauer. We were extremely pleased to receive that copy and as far as we are concerned the matter is closed. We are sure that the rebuttal of the official philatelic organization of Czechoslovakia will be published in the Sammler Express and that the Editor of that publication will no longer accept any such nonsense from Seebauer.

NEW MEMBERS

- 746 Gary Sidney Ryan, 32 Wolsey Road, Moor Park, Northwood, England.
 747 Louis S. Slivon, 1144 S. Elmwood Ave., Oak Park, Ill. 60304
 748 Paul H. Jensen, Abbedikollen 30, Bestum, Oslo 2, Norway.

HISTORY OF THE CZECHOSLOVAK PHILATELIC SOCIETY

Omissions

We stated in our history of the Society, published in December 1963, that we may have omitted some important features. Well we acknowledge herewith one grave error.

We omitted from the list of Charter Members: #4 Guy Greenawalt.

We received a very pleasant and interesting letter from Mr. Greenawalt. Though he is no longer an active collector he has been maintaining his membership all along.

Thank you again, Mr. Greenawalt, and we are truly sorry for the omission.

HRADČANY STUDY GROUP

This group was formed a few years ago under the Chairmanship of Frank J. Kosik. The members of the group are: Frank J. Kosik, Francis J. Auermuller, Wilbur D. Knox, C. J. Pearce, Wm. Reiner-Deutsch, Ray Van Handel, Jr., and John Velek.

Our feeling is that this study group could be more active. We would not venture to compare it with the active Third Reich group of the Germany Philatelic Society of which member B. R. Beede is Co-Director. We have many fine students in other fields also but what is really needed is a warmer cooperation.

Dear Fellow Members,

It gives me great satisfaction to be President of the Cz. P. S. on the 25th Anniversary of its organization. I have watched it grow from its inception, saw how it struggled through the war years and now it is full grown and active only through the efforts of its past officers and members.

I would like to pay tribute to all the members and especially those who have been with us these past 25 years—to the editors of the Specialist who have kept our interest alive and to the research groups who have written up the various phases of collecting Czechoslovak philatelic items.

A committee of council members investigated the possibility of a New York Area Exhibition and Convention to commemorate our Silver Jubilee and reported to me. I expect to appoint a Committee on Arrangements in the very near future.

With the able help of the Committee we can hope to hold the biggest meeting in our history. This affair will be held at a later date this year and at such a time that out-of-town visitors will also be able to see the World's Fair.

I am looking forward to seeing you at the Convention in 1964—our Silver Jubilee.

Sincerely, L. M. Horechny

OLDRICH HOVORKA

We have just received word of the passing of member Oldrich Hovorka, #627, at the relatively early age of 47. We understand that he had been ill for some time, of a cardiac condition. He was a collector of long standing and he was the one who initiated Dr. J. J. Matejka, in his childhood, into the mysteries of philately.

The officers and members wish to express their sympathy to the family of our former member.

MEETINGS OF THE NEW YORK BRANCH

The September and October meetings were taken up with a discussion on a proposed exhibition in 1964 honoring the 25th anniversary of our Society. The branch did this on the occasion of the 20th anniversary and Chairman Horechny felt it would be appropriate to arrange a larger exhibition at the Collectors Club. No definite arrangements were made since first the Club would have to be consulted regarding a suitable date.

At the November meeting member Koplowitz was to show his prize-winning collection of Hradčany but he was unavoidably detained. Fortunately Dr. Reiner-Deutsch had with him a very interesting document which he read to the members with comments. This document was a copy of the Aide Memoire prepared for President Wilson by his Secretary of State in reference to the possible sending of U. S. troops to Siberia, dated July 8, 1919. Since Dr. Reiner-Deutsch is to be our principal speaker in January on the Siberian Field Post no more will be said about the document mentioned until the report of the January meeting will be published.

At this meeting Mr. Horechny informed the members of his election to the presidency of the Society therefore the branch elected Pat Flynn as Chairman of the Branch. Mr. Horechny unofficially suggested to two members of the Council that they go ahead to study the possibility of a large exhibition in New York in 1964 in conjunction with the World's Fair. Due to the fact that the preparations to any real show take some time he felt that this informal method may be of great benefit for a successful undertaking. There will be no meeting in December.

**RELIGIOUS THOUGHT AND PHILOSOPHY AS DEPICTED ON THE
STAMPS OF CZECHOSLOVAKIA**

by C. Hedley Osbourn

(Reprinted with permission from the *Coros Chronicle*)

(continued)

During the same period notable studies in Slovak philology and culture were being made at the Jesuit center of Trnava. However, there are no stamp personalities of this school.

While the Bratislava Lycee was operating, there was a certain amount of controversy with Kollar and Šafařík, whose interests were in purely Czech literature.

Culturally, as well as racially, Bohemia-Moravia has always been closely linked to Slovakia, in spite of the Magyar efforts to keep them apart. The teachings of Hus spread widely in Slovakia, and Protestantism was not stamped out, as in Bohemia; and we must enlarge on the fact that the Czech national revival of nationalism in the 19th century was largely the work of Slovaks—not only the Bratislava school—but those resident in Prague, Kollar, Šafařík and Palacký (Moravian Slovak), all of them Protestants, acutely conscious of the Hussite tradition.

Let us look at this Praha school of thought.

Jan Kollar (1793-1852). He is classed as chief of the poets who sparked the national movement. His long epic poem "The Daughter of Slava," struck a note which stirred to its depths the whole Slav world. He was a Slovak, born at the foot of the Carpathians, and for a time was pastor of the Slovak Lutheran Church in Budapest. The sorrows of the Slavs and their subjection form the basis of his works, and yet there breathes through it all a sense of unlimited hope, a vision of a redeemed humanity. He rose above any narrow sense of nationalism, to the broader, deeper understanding of humanity as a whole; striving, struggling, apparently failing, yet always drawn upward towards the unconquerable ideal. His yearning was naturally towards the regeneration of his own people. Yet he said, "When you say Slav, you always think of man."

Kollar, Jan (Type A193)



Frantisek Palacký (1798-1876), was born in Moravia, the son of a Protestant (Czech Brethren) schoolmaster. He was educated at the Protestant Grammar School at Trenčín, then the Lycee at Bratislava. He never became a clergyman, but devoted himself to writing the history of his people, and by bringing to light the glories of the past, he helped to mold the character of the Czechoslovak nation. This naturally led him into politics and a place as spokesman for the Slav peoples. During the troubles of 1848, he said, "Our nation must not forget that it is fighting for justice"; and when he lay dying, "We existed before Austria, we shall exist after she is gone."

We must link with Palacký, his son-in-law, Francis Ladislaus Rieger, who picked up the torch when the older man dropped it. He became one of the nation's leaders in the struggles for autonomy during the fateful year of 1871.

And we must not forget the journalist Havlíček, whose paper *Národní Noviny* (National News), was the medium through which his colleagues reached the public. After the events of 1848, he was deported to Brixen in the South Tyrol in 1851. He returned to Praha some five years later, but his release was due to fatal illness, and he died in Praha soon after.

To the 1848 troubles, which were largely the machinations of the Austrian governor, reaction took the form of a renewed and open encouragement of Catholicism in the Empire, including the restoration of the Jesuit Order.

Palacký, František and Rieger, Francis Ladislaus (Type A131)
Borovský, Karel Havlíček (Type A113, A306 (760))

But enough of generalizing, we shall now take individual stamps and give a short biographical sketch of each.

ST. ADALBERT (957-997)

The conversion of Bohemia was in part through the impulses which stemmed from Cyril and Methodius, but chiefly came from Germany. Famous near the beginnings was Václav, better known as Wenceslas. During the reign of his son, the first bishop of Prague was named. He was a Saxon. But the second bishop, Adalbert, was of Czech blood, his native name being Vojtěch. He was born in southeastern Bohemia, and became bishop in 982. He made himself very unpopular by attempting to raise the semi-pagan life of his flock and was twice forced to take refuge in exile. He established the first Benedictine monastery in Bohemia, and made missionary journeys to the pagan Prussians south of the Baltic. On April 23, 997, while conducting one of these missions, he was martyred. His body was taken to Gnesen (Gnesen), Poland, for burial.

St. Adalbert (A118)

PETER PARLER

Architect, one of the builders of the Cathedral of St. Vitus. After the death of the first architect, Matthew of Arras, Peter Parler, a German took over. He did not live to see the building completed. In fact, it is still not finally completed.

Peter Parler (Bohemia SP8)

VÁCLAV HOLLAR (1607-1677)

Artist, etcher, he was born in Praha, but at the time of the eviction of the Protestant population following the Battle of Bílá Hora, he went to London, where he lived and worked for 32 years. He was buried in 1677 in the churchyard of St. Margaret's, Westminster (next door to the Parliament Buildings) and a tablet to his honor has been erected in that church. He was a clergyman of the Czech Brethren.

Hollar, Václav (A258)

JOSEF DOBROVSKÝ (1753-1829)

Of grammarians he was the greatest. He wrote a Czech grammar and also a grammar of Old or Church Slavonic; and he did much by his writings to promote a feeling of kinship between the different branches of the Slav race. He was born at Gyermet, near Roab, studied at the University of Prague, and entered the Jesuit Order. His interest in philology arose out of the fact that in 1792 he was commissioned to go to Scandinavia and Russia to search for Bohemian documents lost in the Thirty Years War.

Dobrovský, Josef (A228 (575))



St. Adalbert, Dr. Stefan Moyses, Father Josef Murgas, Rev. Martin Razus

DR. STEFAN MOYSES (1797-1869)

Born in the home of a peasant, he was educated at the Jesuits school at Trnava, Slovakia, and then graduated from the Theological Seminary at Ostřihom. For some time he was chaplain to the Slovak colony in Pest, Hungary, where he received his Ph.D.

It was not until 1829 when he became a professor in the Academy at Zagreb, that he became interested in the condition and struggles of the Slavs. He became the Bishop of Banská Bystrica, and here his real work began. He early recognized that the Magyarization of the country would eventually brutalize and decimate Slovakia. In June, 1861, he with others presented the Slovak Memorandum to the Emperor and the Hungarian Assembly, requesting Slovak autonomy. It was rejected. However one of the things requested was an organization by which the people's education could be furthered. This was granted, and so the "Matica Slovenská" came into existence. The day—August 4th, 1863. If that was the end of the story, it would have been wonderful, but in the '70's the Magyars embarked upon a policy of ruthless assimilation of the Slovaks, and "Matica Slovenská" was suppressed.

Later a group of writers and journalists, lawyers and doctors, patriotic priests, and teachers, gathered in Turčianský Sv. Martin, and persevered through misunderstanding and persecution to keep the spark of Slovak culture alive. Among this group was Tajanský, Kukucin and Hviezdoslav.

Moyses, Stefan (A123, Slovakia A19)

Turčianský Sv Martin group (Slovakia A25)

Kukucin, Martin (A227)

Hviezdoslav, Pavel Ordzagh (A141)

JOSEF MURGAS (1864-1929)

American Roman Catholic priest. He received his education and ordination in Slovakia, and came to the United States and spent his entire adult life in Wilkes Barre, Pennsylvania, where he conceived and developed a new form of wireless communication. A serious train wreck led him to attempt to develop a means of communication with moving trains. His efforts in this field were successful. He erected, at his own expense, two large broadcasting and receiving towers, 200 feet high, 20 miles apart, and finally succeeded in transmitting messages by the use of his invention. He applied for and secured patents in 1905. He called his invention the "Tone System." A company was organized to develop and sell for commercial purposes. However a hurricane demolished his towers, and his funds being exhausted, he was forced to turn to others for aid. He held twelve patents in the field of wireless. In 1936, his native Banská Bystrica honored him and his achievements with a two-day program at which a new radio station was dedicated to his honor.

(Slovakia A4)

(to be continued)

CUMULATIVE INDEX OF THE SPECIALIST

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Compiled by Wolfgang Fritzsche

The Roman numerals denote the volume; the Nr. numerals give the issue number within a volume; the Pg. numerals give the page numbers. (During the early years we did not assign page numbers.)

This index is prepared to give the student, the advanced and the general collector, in alphabetical order, as much as possible, an idea where to find literature which was published in our Specialist on certain stamps, groups of stamps or general and topical information pertaining to Czech, Slovak and Bohemian & Moravian stamps.

In this index we have omitted material which has no bearing on or is of no importance to stamps. At times the titles may have been shortened. New issues appear in every number and are thus in chronological order, therefore a detailed listing is not necessary.

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MERCURY STAMP COMPANY AUCTION, NOV. 1963

★	1918 #2var., 3var. (Mi. #2, 3KKZ): 5h, 10h, vert. gutter tete beche pairs, creased in gutter as usual, nh, vf -----	Mi. \$38.75	\$15.00
			Prices realized
★	— #4var. (Mi. #4KZ): 20h vert tete beche gutter pair, creased in gutter as usual, nh, vf -----	Mi. \$62.50	26.00
★	1920 #88var. (Mi. #177B): 100h, line perf 13¾, centered to B, vf -----	Mi. \$31.25	12.00
★	— #89var. (Mi. 178B): 150h, line perf. 13¾ nh vf	Mi. \$68.75	22.00
★田	1923 #82var. (4), (Mi. #202 IIIB): 100h, Type III, line perf. 13¾, block of 4 with sheet margin, nh, f-vf -----	Mi. \$50.00	15.00
★	— #94var. (Mi. #204 IIA): 300h, Type II, comb. perf. 13¾x13½ fresh, vf -----	Mi. \$100.00	20.00
★	1925 First engraving, vert. pmk. #101A (Mi. #224x): 1k carmine vf -----	60.00 (Mi. \$100.)	36.00
★	— #101B (Mi. #225x): 2k deep blue, nh, vf	60.00 (Mi. \$100.00)	42.00
★	— #101C (Mi. #226x): 3k brown (scarce wmk Pos. 2), nh, vf with T sheet margin; rare stamp -----	130.00+ (Mi. \$225.00+)	85.00
★	— #101C (2): 3k brown (wmk. Pos. 1), horiz. pair, nh, vf, rare -----	260.00+ (Mi. 450.00+)	155.00
★田	— Second engr. #102 (4), (Mi. #228): 1k carmine, block of 4, f-vf -----	190.00+ (Mi. \$250.00)	55.00
★	Semi-Postals 1919 #B21 (Mi. #58): On Austria 10k violet, nh, vf -----	80.00 (Mi. \$125.00)	35.00
★	— #B32var.: 2h Special Handling, perf. 11½, vert. pair, imperf. between, vf, scarce -----	Net Est. 35.00	38.00
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★	— #B62: 20h on 54h Postage Due, vf -----	30.00 (Mi. \$75.00)	12.00
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★S	Air Post 1920 #C1-3: Imperf. 14, 24, 24k, compl. set, vf -----	25.00 (Mi. \$70.00)	13.00
✉	— #C1-3: Same, tied to flown cover (Nov. 12, 1921) to Paris, vf. -----	25.00+ (San. \$100.00)	28.00
★S	— #C4-6: Perforated 14, 24, 28k compl. set, f-vf	36.00 (Mi. \$120)	15.00
✉	— #C4-6: Same tied to regist. cover to Zurich, with attached airmail label, but probably not flown (24XII.20). f-vf -----	36.00+	37.50
★S	Slovakia 1939 #2-23: 5h-10k, cpl. set, nh, vf --	67.63 (Mi. 97.50)	31.00

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FIRST MASTER OF THE MASS MEDIA?

Reyner Banham on Alphonse Mucha

Reprinted from *The Listener*, England

When I saw five gorgeous Art-Nouveau poppies from the now-unmistakable hand of Alphonse Mucha in the window of the smartest shop in Regent Street, I realized that the Mucha bandwagon had really started to roll, and the purveyors, if not the makers, of taste were climbing on. Dead a quarter of a century, this almost forgotten painter and designer, graphic artist and lithographer, had really arrived, to the extent of two commercial exhibitions and one at the Victoria and Albert Museum. This one supported by a learned—though slim—monograph by Brian Reade, the whole thing garnished with a nosegay of lightweight illustrated articles in the fashion magazines and color supplements: all in all, a launching that a teen-age pop painter might have envied.

Behind it all was the growing conviction that the whole thing was a crafty commercial promotion, confirmed by the deduction that some of the articles must have been planted up to three months before the exhibition opened. Frankly, it was just that—the most brilliant public-relations operation the London art-world has seen so far, and one that must surely mark the end of the epoch when a couple of bottles of Cyprus sherry and a quire of duplicated hand-outs were all that the press could expect at an opening. But commercial promotions do not work in a vacuum: they die the death if there is no mood of potential acceptance for them to exploit. The acceptance of Mucha is more than potential. The little red stickers, each indicating a sale, were clustering thick as berries on the walls of the commercial galleries within a couple of days of the exhibitions' opening.

But why? Ten years ago the whole operation would never have got off the ground. In spite of books like "Pioneers of the Modern Movement," Art Nouveau was as specialized an interest as the correct voicing of baroque organs or the chronology of Panathenaic vases, while Mucha himself did not even get into the footnotes of most history books. Even had Art Nouveau been as acceptable to a wide public then as it is now, I doubt if Mucha would have got out of the footnotes, for the artistic quality of his work was no more than was needed to make him the sort of figure who helps to swell a clique into a school and popularize a private fancy into a public style. Almost everything he did was done better, and usually earlier, by someone else. Toulouse-Lautrec in graphics, van de Velde in furniture, while to compare his Sarah Bernhardt brooch with the haunting Medusa pendant by Wolfers that was shown last year at Goldsmiths' Hall is to see that there were some fields where his talents were far from competitive.

In a generation of giants he was a small figure. But where the common touch was required, Mucha could make it the Midas touch; literally so, for he was given to the use of gold in backgrounds. I suspect that it is these aspects of Mucha that account for his visible success today. We are on a pop art kick and there could not be a dead painter better equipped than Mucha to benefit from the way opinion is running. Not only did he work with the mass media in such fields as posters, packaging, book-designs, and prints for home decoration, but the manner in which he worked these media is strikingly like the way some pop artists do today. Looking at his poster for *Waverley Cycles* in the window of the Grosvenor Gallery, I was struck by the fact that this was one of the very earliest works of art that could be described in the pop terminology of today—using a smashing bird to flog a hot iron. And the bird in question was none of your prim, trim English Misses of the early Kodak-ads period, but, leaning forward in a fetching pose that became standard practice in the early motor-scooter period of the middle 'fifties, she exuded the kind of clean, gen-

eralized, well-setup, processed cheese type of sex-appeal that has been the advertising industry's stock in trade ever since Jane Russell gave the image canonical form almost two decades ago.

Symbolism of Today

But there is more to it than this. The way he turns real girls into sex-symbols and composes them into his posters looks very much at home today. At the Victoria and Albert Museum there are examples of the sketch being displayed alongside the finished poster, and his procedure becomes clear. The initial drawing from the nude model is done in a plain straightforward academic way—no kind of brilliance, but full of that solid professional competence that made him a good teacher. Between there and the final version on the litho stone his line becomes even, firm, and self-assured, separating itself from the description of the figure and describing instead the draperies that brazenly conceal or coyly reveal the anatomy underneath. At the same time, the forms of the figure are given the kind of regularized plumpness that no girl possesses in real life, are simplified geometrically, and are adjusted towards the canons of proportion that were then fashionable, much as the girls in pin-up drawings by Petty and Varga were adjusted to a later set of canons finally given fleshly form by Marilyn Monroe.

But it is in the composition of his pictures and posters that Mucha often seems closest to the methods of current pop painting. Much of his work has a college quality; flat areas of color, sometimes simulating materials like mosaic, or carrying lettered inscriptions, appear as the backgrounds to the figures in many of the posters. These background panels usually take the form of repeated rectangular divisions of the ground. Where a lettered panel appears at the top of the design, as in the Bernhardt posters, the effect is close to those Peter Blake paintings of Elvis, Cliff, or others, in which the star's name appears in a display panel at the top.

Snap-Crackle-Pop Mind

These resemblances should not be pushed too far: they could be made to sound convincing in words, but the visual facts might not justify the verbiage. Nevertheless there are constant temptations to make comparisons, visual tricks that suggest the working of a truly pop mind; you might say a snap-crackle-pop mind, for in one of the champagne posters designed by Mucha the bubbles jumping up over the brim of the glass are represented by little stars, a device I last saw used in the "Perishers" strip cartoon in the Daily Mirror to represent "Reinforced Socko," a mythical breakfast cereal that fights right back when you add the milk. Yet, if these resemblances must not be pushed too far, because the commercial graphics are only a part of his work, they still remain the most suggestive and accessible part of his output.

The work of the great masters of Art Nouveau retains a period mystery for us. The jewelry of a Wolfers, the architecture of a Mackintosh, the smeared and vaporous patterns of Tiffany glass are more accessible, easier for us to understand and enjoy, because they are useful objects, than are the paintings of Edvard Munch, for instance. In spite of the similarity of style, the fine artist is inaccessible to us behind the obscurity of a mystique of artistic creation and sensibility that was specific to the period. The designer of useful objects had to step out from behind this mystique and communicate in the market place, and if—like Toulouse-Lautrec—he is also a fine artist of genius, then the useful arts afford a way into the mysteries of his useless creations in the fine arts. I am sure this is one of the reasons why Toulouse is more accessible and more generally felt than Munch, whom many British critics do not feel at all.

Where Mucha seems to me to stand close to the mass media is in the fact that the examination of his work in the useful arts proves that there is no fine artist in the background at all—or none worth bothering about—everything is in the front window. It is not the mere exploitation of techniques of mass reproduction, nor the length of the production run that makes a man a master of the mass media as we know them. It is a certain visual wit and sophistication, a propensity for brandishing technique under the public's nose, a command of surface both in graphic technique and in the emotions, a calculated sense of impact, an involvement with show-bizz and its standards—if the story about Mucha being launched to overnight success by his connection with Sarah Bernhardt were not true it would be necessary to invent it.

I do not mean any of this in a pejorative sense: this is the way the mass media work, as opposed to the way the fine arts work, and what I am working towards is an estimate of Mucha's position somewhere between the two. Clearly he was not a master of the mass media in the sense that his younger contemporary William Randolph Hearst was; I doubt that Mucha had the ability, much less the intention, to start anything even faintly resembling the Spanish-American War, which is Hearst's claim to mastery. But demagogic performances of that kind are not what people have in mind today when they discuss artists in relation to the mass media. For instance one of the things that embarrasses us about poets like d'Annunzio and Marinetti is their acceptance of the really mass elements, the rabble-rousing strain, in the mass media.

I am sure that the lads and lasses who write "I love you Elvis" on their paintings are as disgusted as I am by some of the other products of the southern white mass culture that produced Elvis's music—religious intolerance and racial segregation, for instance. When we talk about the mass media at the art-gallery and fashion magazine level, we are not talking about the whole spread of mass communications but a very restricted section of a spectrum that stretches from editorial in "The Guardian" to the come-on pictures outside strip clubs. What we are talking about covers such things as heraldic imagery like the tigers on the backs of ton-up boys' leather jackets, idolatrous iconographies like life-size pin-ups of Bridgette Bardot, certain formulae for confronting objects out of scale, objects rendered in different techniques, and objects mixed with lettered legends, all of which may be found on the back of the average cornflake packet.

The fact is that there are a number of cereal packets still current that look like Mucha watered down. Not only does he fit in comfortably with current fancies for the iconographies, imagery, and compositional techniques of fashionable pop painting, but he also fits into this fancy in a particularly revealing way. The pop painters in England, the New American Dreamers in the States, are lifting out of the mass media those aspects that can be assimilated to the usages and preferences of current fine art. Mucha was doing the exact opposite—he was putting fine art in. Utopian socialists were voicing the need for more art in industry and daily life in conventional terms, and Mucha was conscientiously going along with them, as far as one can judge from his adult education posters. But he was also one of a generation of artists, like the Beggarstaves in England, who were taking fine art methods straight over into commercial art, wherever they were apposite or could be forced to fit.

Looking at that Waverley Cycles poster in the light of recent ton-up painting I now believe I can see the first fusion of certain aspects of fine art, mass communication, and consumer-oriented technology. All these were to drift apart steadily throughout the 'twenties, the 'thirties, and the 'forties, and then to come together with a gay cardboard bang in the pop art of the late 'fifties. If you read the term "mass media" in its disinfected Bond Street sense, then Mucha may indeed be not only an early master but perhaps also

the original inventor of the genre.

(submitted by Wm. C. Thorne)

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