



Edvard Munch

LITHOGRAPHS ETCHINGS WOODCUTS

LOS ANGELES COUNTY MUSEUM OF ART



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Edvard MUNCH



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1863-1944

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LITHOGRAPHS ETCHINGS WOODCUTS

Introduction by William S. Lieberman
Notes by Ebria Feinblatt

Los Angeles County Museum of Art
January 28 - March 9, 1969

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TABLE OF CONTENTS

**COVER : Women on the Beach,
see catalog number 38**

**Photograph of Edvard Munch, page IV
Courtesy : Norwegian Information Office.**

Acknowledgments, page VIII

Introduction by William S. Lieberman, page 1/ XVI

Illustrations, page 1

Catalog, page 99

Biography, page 115

Selected Bibliography, page 117

ACKNOWLEDGEMENTS

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Ebria Feinblatt
Curator,
Prints and Drawings

Los Angeles, January 1969

Edvard Munch as a Printmaker

by *William S. Lieberman*

It is difficult to place the solitary figure of Edvard Munch in any summary of modern art. The foremost artist Scandinavia has produced, he was a contemporary of the Post-Impressionists in France and the senior of Bonnard and Vuillard, but he worked far into the twentieth century and died in 1944. More than any other artist, he is the father of Expressionism in Germany, and like his contemporary Toulouse-Lautrec, it is in printmaking rather than in painting that his art reveals its chief significance. He produced more than 700 prints, and in the lithograph and woodcut his melancholy found its clearest statement.

The fact that Munch's work is literary needs no defense. More interested in content than in the solution of esthetic problems, his imagination was fevered by deep personal reactions to the world around him. He has been compared to Redon and Ensor. But Redon's visions were dreams, not nightmares, and the grotesque fantasy of Ensor remains essentially Flemish. Munch's revelations were cultivated by passion, with terror and, perhaps like Baudelaire's, with delight.

"The black angels of disease and insanity stood guard at my cradle... I always felt that I was treated unjustly, motherless, sick, and threatened with punishment..." Edvard Munch, born in 1863, was raised in Christiania, today's Oslo. Illness clouded his childhood and both his mother and elder sister died of tuberculosis. His father, a military doctor, was a severe disciplinarian obsessed by the anxieties of a protestant religion. Nevertheless, the family consisted of a devoted group, with Munch, it is said, closest to his aunt and younger sister. Poor health interrupted his formal studies, and with his family's permission he entered art school at the age of seventeen. He met the Norwegian painter Christian Krohg, an artist of established reputation who encouraged him. More important, and with the thirst of youth, he was sucked into the whirlpool of the artistic and literary life of Christiania.

Mysticism, pessimism and symbolism nourished the roots of the *fin de siècle*. The inspirations of intellectual life were French poetry, Russian novels, and Scandinavian theater (Ibsen had been produced in Berlin as early as 1878). Manners were often libertine; individuals, the theater of their conflicts. As in Germany, England, and France, the fever of the *fin de siècle* in Norway attacked established political, social, and moral codes. Here the challenge was typified by Hans Jaeger's *From Christiania's Bohemia*, a frank autobiographical novel published in 1885 and immediately suppressed and confiscated. The book's title lent its name to the group

with which Munch was associated, and his friends welcomed the notoriety of the novel's reception. In fact, several of Munch's paintings of the period can be considered illustrations. A decade later he was to translate two of these, *Conversation Hour* and *The Day After*, into etchings (nos. 4 and 7). The disparate couple in the smoke-filled den, the morning sleeper flopped upon her bed, are dragged from Christiania's bohemia.

In the nineties Munch moved to Berlin where, as in Oslo in the eighties, his environment was for the most part literary. He found a new camaraderie, not the megalopolitan world of Paris, but certainly a more cosmopolitan exchange than Oslo. Among his friends were the Swedish dramatist August Strindberg (no. 29) and the Polish writer Stanislas Przybyczewsky.

In 1889, on a brief visit to Paris, Munch had seen the work of Van Gogh and Gauguin; in Berlin his style of painting passed from a competent, *plein-air* realism to statements increasingly personal and subjective. His first exhibition in Berlin in 1892 was received with hostility, but he had already found the direction of his art.

In 1893 Strindberg left Berlin for Paris. Two years later he was followed by Munch. Since the French capital had recently been stirred by the plays of Ibsen and Strindberg, how could Munch not hope that another Scandinavian might also find success? In Paris Munch's one-man show of 1896 and his contributions the following year to the Salon des Indépendants attracted short attention. For Lugné Poë's Théâtre de l'Œuvre, he designed the program for a performance of Ibsen's *Jean-Gabriel Borkman* (no. 36, reproduced without lettering). He also met the symbolist poet Stéphane Mallarmé. He continued to see Strindberg, and the dramatist contributed an appreciation of Munch's work to the magazine *La Revue Blanche*. Strindberg's interpretations reveal as much of his own brooding self as they do of Munch. Of the melancholy *Evening on the Beach* (no. 47) he wrote: "As the sun sets, so falls the night and twilight transforms mortals into specters and cadavers as they return home to dress in the shrouds of bed and abandon themselves to sleep. This seeming death reconstitutes life, this faculty to suffer originated in Heaven or Hell."

Although financially unrewarding, the months spent in Paris contributed immeasurably to Munch's development as an artist, particularly as a printmaker. In Berlin in 1894 he had become a proficient etcher within a single year. In Paris he developed a highly personal technique of woodcutting, and mastered lithography. Painters such as Goya and Daumier had been the first masters of lithography, but during the course of the nineteenth century the medium lapsed into the control and translations of commercial printers. As the century closed, however, painters turned once again to lithography as a creative medium. Paris was the center of this revival. Among this new generation of painter-lithographers the most notable was Toulouse-Lautrec, followed by Bonnard, Vuillard, Signac, and, unrivaled in black and white, Redon. Munch was to find his best expression, his most significant contribution as an artist in printmaking.

To a painter, lithography seems easily the most compatible of the graphic media. Indeed, Munch's etchings and aquatints do not capture the bold rhythms of his paintings. His etchings remain the most conventional of any of his prints. Lithography invites a greater freedom and, in addition, permits work on a larger scale. In deep and heavy washes, in lines and curves, in abrupt confrontations of black and white, in sensitive juxtapositions, in incisions on the stone itself, Munch exploited brilliantly many of the possibilities of the medium. Technically his lithographs range from the most delicate drawings to images so pictorial that they compete with his paintings. One of the best printers in Paris was Auguste Clot, who was responsible for the technical perfection of many of the best Post-Impressionist lithographs. Munch worked with Clot, and most of his lithographs of 1895 and 1896, including his first work in color, were prepared and printed in Clot's association with the *avant-garde* French artists whose production Munch could review as it passed through the printer's shop.

The lithograph *The Shriek* (no. 12) is Munch's most vivid image in any medium. Like all his best prints, it is a restatement, a simplification, of an idea first articulated in paint. The composition follows the painting, but the translation to a graphic medium gains effectively in expressiveness. The colors are reduced to black and white. The sinuous curves of sea and sky contrast with the diagonals of the bridge and its railing. The figure, convulsed by panic, cups its hands to utter a cry which vibrates its body and echoes through the landscape. Is the shout heard? A couple continues to promenade as the sound is drowned by the throbbing rhythms of nature.

The lithograph *Anxiety* (no. 22) also exploits the curvilinear style of the *art nouveau* to express a similar state of mind. The vertical figures merge into the fluid landscape. Bands of clouds hover ominously above the spectators. The charged atmosphere is of unrelieved intensity. The nervous lines heighten the feeling of unrest and expectancy suggested by the frozen, scarcely delineated features of the waiting crowd.

The flowing lines of *Anxiety* and *The Shriek* reveal a painterly quality possible only in lithography. The dramatic massing of black and white in these and other lithographs owes much to the graphic style of Félix Vallotton. But in their simplification and stark contrast the compositions resemble woodcuts.

In his woodcuts Munch, like Gauguin, always exposed the grain of the wood itself. The woodcut, by its directness, had offered Gauguin a medium particularly suited to the primitive attitude he wished to assume. He exploited the very texture of the material and left large areas of the surface uncut and flat, to contrast with the boldness of his carving and the roughness of the wood. Gauguin's innovations became the foundations of the modern woodcut, and one of the first artists to follow his example was Munch.

Munch began to carve on wood during his months in Paris. Some of his early woodcuts were printed by Clot, and one of his first attempts was a version of *Anxiety* (no. 23), perhaps less successful than the earlier lithograph. From the outset he worked in color, another debt to Gauguin. His blocks are larger than those of Gauguin, but they are almost always reductions of his paintings. In *Man's Head in Woman's Hair*, *Moonlight*, *Women on the Beach*, and *Evening on the Beach* (nos. 30, 31, 38, and 47), however, the forms evolve as much from the way the wood could be worked most effectively as from the way the themes had previously been conceived.

The Kiss (no. 35) is made up of two blocks: the figures are cut from one, over which is printed another, an uncut rectangle of coarsely grained, lightly inked wood. *The Kiss* is an extreme example of how, in graphic media, Munch distilled the compositions of his paintings to achieve a maximum dramatic effect by a minimum of means. The subject appears in several versions, including a painting of 1892 and an etching of 1895; the woodcut exists in four different states printed before 1902.

In the painting the couple, observed in a room, hide in front of a curtained window overlooking the street. The etching (no. 9) simplifies the composition. The woodcut is even less literal and omits the distracting furnishings of the room, so that only the essential remains. There is no depth, modeling, or perspective. The couple exists without reference to time or place. The two figures merge into one. A few incised lines suggest the gesture of the embrace. The faces and hands relieve the flat silhouette which, in turn, is subdued by the over-all pattern of the second block. A slightly later woodcut shows only the faces of the lovers (no. 56).

Women on the Beach (no. 38) was printed from one block sawed into three separate pieces--the couple, the sea, and the shore--each cut along its own delineating contour. In *Evening on the Beach* (no. 47), as in the best of Munch's woodcuts, the decorative grain of the wood is an integral part of the image.

Woman and her essential relationship to man is the central problem in Munch's work from 1894 until 1908. The theme, insistent, brooding, often brutal and erotic, may be introduced by a series of paintings and prints parenthetically called "The Sphinx." The composition remains essentially the same in the various versions, and three aspects or stages of womanhood are portrayed. The time is night. In the lithograph *Woman* of 1899 (no. 40) the central figure, starkly naked, wantonly thrusts her arms behind her head to confront the spectator. At the left the eldest, dressed in black, stares into space. At the right a young girl clad in white turns away. The sea ripples against the shore and the agitated water swirls into a backdrop to isolate the girl from her two companions. The American critic Frederick B. Deknatel has interpreted the allegory: "The stages are innocence, experience or lasciviousness, and disillusionment or withdrawal from life; in each stage she is inaccessible to man." Munch himself explained to Ibsen: "She is woman of dreams.

woman of lust, and woman the nun." Sensuality, personified by the nude, opposes the spiritual aspects suggested by the girl in white and the resigned figure in black. The significance of the young girl eludes exact definition, and in the artist's mind possibly combined elements of both nurse and child.

The moon, which is omitted from the lithograph appears in the etched and painted versions. The moon is a frequent apparition in the visions of Munch, for instance *Summer Night*, *Seascape* and *Two People* (nos. 8, 42 and 44). Often the moon rises above its reflection like the dot upon an "i." In Munch's allegory of woman its reflection, surely a symbol of the male, suggests the physical relation of man to the trinity of mother, mistress, and child.

Three other prints further illustrate Munch's composite woman. *At Night* (no. 48) perversely presents a youthful counterpart to the temptress. Munch first painted the subject in 1886 as *Puberty*, and it appears again as his first lithograph. Critics have observed similarities to Felicien Rops' *Le dernier amour de Don Juan*. The implications are disquieting. The young girl sits upon a bed. An artificial light casts a strong, looming shadow, but reveals mercilessly the innocence of her face. Her expression, aged beyond her years, invites compassion. A new awareness has transformed the child.

The *Madonna* offers a more graphic symbol (no. 13). The figure appears as eternal womanhood, a *mater dolorosa* revealed in ecstasy. The image is passionate but not romantic: the woman, albeit haloed, is not an object of devotion. As in *Death and the Maiden* (no. 1), the embryo and the fluid border suggest the equivocal irony born of a scientific age. Significantly, the pose of the *Madonna* recalls the central figure of *Woman* (no. 40). The dichotomy of the carnal and the immaculate is, of course, Munch's own. The lithograph itself is one of his most important works in any medium and, in its beauty and technical perfection, a masterpiece of modern printmaking.

The *Madonna* breathes in a less ambiguous air in the portrait of Eva Mudocci (no. 53), the Polish violinist, who also appears in *The Violin Concerto* (no. 52). Elsewhere Munch cast her as Salome, but here she represents ideals of virtue and beauty. The face is untroubled, the features in repose. Tresses of hair frame the face and fill the composition. It is curious that for Munch, as for Fuseli, female hair seems to have had special significance. The power of sex coils through it--attractive in this portrait, menacing in the *Vampire* (no. 14), enveloping in *Man's Head in Woman's Hair* (no. 30).

Love, tragically for Munch a basic antagonism between the sexes, is the subject of the *Vampire* and of the two lithographs *Jealousy* (nos. 18 and 19). In the *Vampire*, man falls victim to the consequences of his desire. He is trapped and enveloped by woman.

the witch, who like a mother or like death, smothers by her embrace. Strindberg would have recognized this heroine as man's necessary, demoniac destroyer. "I love her, and she loves me, and together we hate each other with a wild hatred born of love."

In *Jealousy*, the central figure of *Woman* reappears, this time accompanied by two men. Strindberg, in his appreciation of Munch, has specifically described the melodramatic triangle. "Jealousy, sacred feeling of cleanliness of the soul which abhors to mingle with another through the intermediary of woman. Jealousy, legitimate selfishness, born from the instinct to preserve self and race... He who is jealous says to his rival : 'Go, imperfect one, you fan the fires that I have lit. From her mouth you shall breathe and drink my blood. You will remain my slave since my spirit shall rule you through this woman who has become your master'."

Attraction and *Two People* (nos. 25 and 44) describe a less antipathetic relationship. There is no conflict between weak and strong; both man and woman appear equal. Each stands alone, they do not touch. In the lithograph the couple, on a beach, turn to each other. Their alliance is intimate; they are linked by affection. Munch places the two figures far in front and frames their profiles against the familiar, tumultuous landscape. In the woodcut the juxtaposition has become completely symbolic and man and woman are joined by a moon. In *Into the Woods*, another woodcut (no. 34), the couple embrace. But by far the most lyric representation of man and woman is the tender moment of *The Kiss*.

Sickness, suffering and death accompany the themes of love and anxiety. Munch's elder sister Sophie had died when he was fourteen and her last months haunt several paintings and prints. The etching *The Sick Child* (no. 3) is nearest to the painted versions : the pathetic victim of tuberculosis, the despairing aunt, the chair and dresser, the medicines. The lithographs (nos. 20 and 21) concentrated only upon the child's head. The first version of the painting (1886) is perhaps Munch's finest early work. His description of the painting can complement the two prints. "My first impression when I saw the sick child--the pale head with bright red hair against the white pillow--disappeared as I worked... I had stressed the chair with the glass too much, it distracted from the head. When I examined the picture I saw only the surroundings of the room. Should I eliminate them?... In a way the head became the image. Undulating lines appeared in the picture--peripheries--with the head as center... Exhausted, I finally stopped. I had captured my first impression, the trembling lips, the transparent skin, the tired eyes... In *The Sick Child* I broke new roads, it was a transformation in my art. Most of what I later did was given birth in this picture."

Munch's description, it must be remembered, refers not to the lithograph of 1896 but to the painting of the previous decade.

The Sick Child, although not typical, is the most subtle of Munch's lithographs in color. The delicate, over-all adjustments of the colors and the technical triumph of the printing bring him, for a moment, close to the French lithographers. The drama lies in the subject itself, not in Munch's treatment. The mood is poignant, the child's condition hopeless, the illness inevitable, fatal.

The effect of Sophie's illness upon the family is the subject of *The Death Chamber* (no. 28), a less literal but much more characteristic work. The contours of the figures are arranged arbitrarily to give visual form to the psychological tensions of the situation. The solid blacks are massed at maximum contrast to the white of the paper. The figures are dramatically posed as if on a stage. An armchair, its back to the spectator, hides the dying child. The bearded father faces front and the mourning relatives arrange themselves in two groupings joined by the turning figure of Munch himself.

He was always fascinated by his own image, and countless self-portraits reflect the extent of his introspection. Like the German painter Max Beckmann, he repeatedly asks, "What am I? This is the question that constantly persecutes and torments me." Munch strips to the inner man, a creation of the nerves and senses as well as blood and flesh. Three self-portraits are reproduced here, but figures in other works often assume his own features--the lover in *The Kiss*, the rival in *Jealousy*, the deceived in *Ashes* and *Withdrawal* (nos. 9, 18, 39 and 26).

In the lithographed self-portrait of 1895, a skeletal arm is the only suggestion of a body beneath the sensitively delineated, intelligent and expressive mask (no. 11). The lithograph of the mid-twenties, a repetition of a painting of 1906, exposes a lonely man brooding in a dismal cafe (no. 71). The self-portrait of the thirties, also a lithograph (no. 73), shows Munch with a hat. None of these self analyses is graced by happiness. All might illustrate J.-B. Neumann's memories of Munch, a figure impressive as a man as well as an artist: austere, solitary, preoccupied, dominating yet kind, generous, often tender. "He was sad. Perhaps he had castigated himself too much. His dreams were gone. The stage was bare, only mind and nature played on it."

The fear of insanity, which had harrassed Munch for many years, became a reality in 1908. The anxieties of love and hate, the pessimism that shrouds his work, had been confessions of his own tortured soul. He had found no permanent home or attachments. Immoderate drinking had heightened his hostilities. The dark wings of madness beat down upon him. He left Germany and entered a clinic in Denmark where he remained several months. His treatment in the sanitarium was, outwardly, successful; the breakdown had at least served as a catharsis. He returned to Norway.

During the next thirty years the range of his vision increased. He revealed the harmonies of nature rather than conflicts of self and, in the landscapes and outdoor life of his native Norway, he perhaps at last found refuge. As an artist, however, the quality of his earlier graphic work resurged chiefly in the reworking of previous themes--his most important inspiration sprang from the neurotic tensions of his youth rather than from the healthy, even athletic, objectivity of his maturity. "I paint not what I see, but what I saw... The camera cannot compete with painting since it cannot be used in Heaven or Hell..."

William S. Lieberman

The reproductions in this catalog are not always in chronological order



I. DEATH AND THE MAIDEN 1894
Drypoint
MUSEUM OF FINE ARTS. Boston.
William Francis Warden Fund



2. VAMPIRE 1894
Drypoint
MUSEUM OF FINE ARTS, Boston.
William Francis Warden Fund



3. THE SICK CHILD 1891
Drypoint with roulette
Lent anonymously



4. CONVERSATION HOUR 1895
Etching and aquatint
Lent anonymously



5. MOONLIGHT 1895
Aquatint and drypoint
Lent anonymously



6. GIRLS ON THE BEACH 1895
Aquatint and drypoint
Lent anonymously



7. THE DAY AFTER 1895
Drypoint and aquatint
Lent anonymously



8. SUMMER NIGHT 1895
Aquatint and drypoint
Lent anonymously



9. THE KISS 1895
Drypoint, aquatint and etching
Lent anonymously

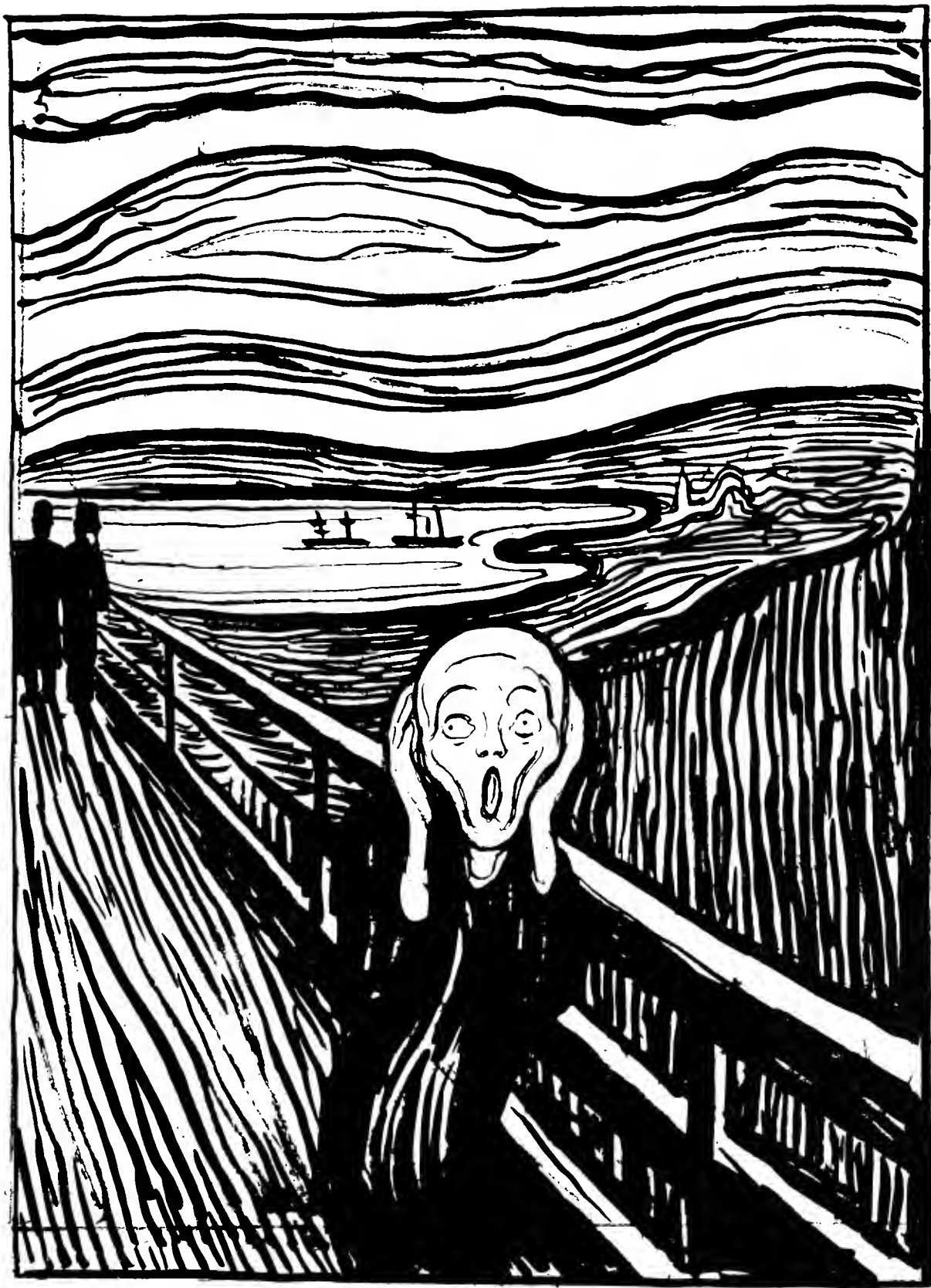


10. DR MAX ASCH 1895
Drypoint
Lent anonymously



11. SELF-PORTRAIT 1895
Lithograph
Lent anonymously

12. THE SHRIEK 1895
Lithograph
THE MUSEUM OF MODERN ART, New York.
Matthew T. Mellon Fund



13. MADONNA 1895/1902
Color Lithograph
Lent anonymously



11. VAMPIRE 1895/1902
Color woodcut and lithograph
Lent anonymously





16. GIRL STANDING AT A STOVE 1896
Etching
Lent anonymously



17. KNUT HAMSUN 1896
Drypoint
Lent anonymously



15. BACKSTREET: CARMEN 1895
Lithograph
Lent anonymously



18. JEALOUSY 1896
Lithograph
Lent anonymously



19. JEALOUSY. II 1896
Lithograph
Lent anonymously

20. THE SICK CHILD 1896

Color lithograph

STERLING AND FRANCINE CLARK ART INSTITUTE.

Williamstown, Massachusetts

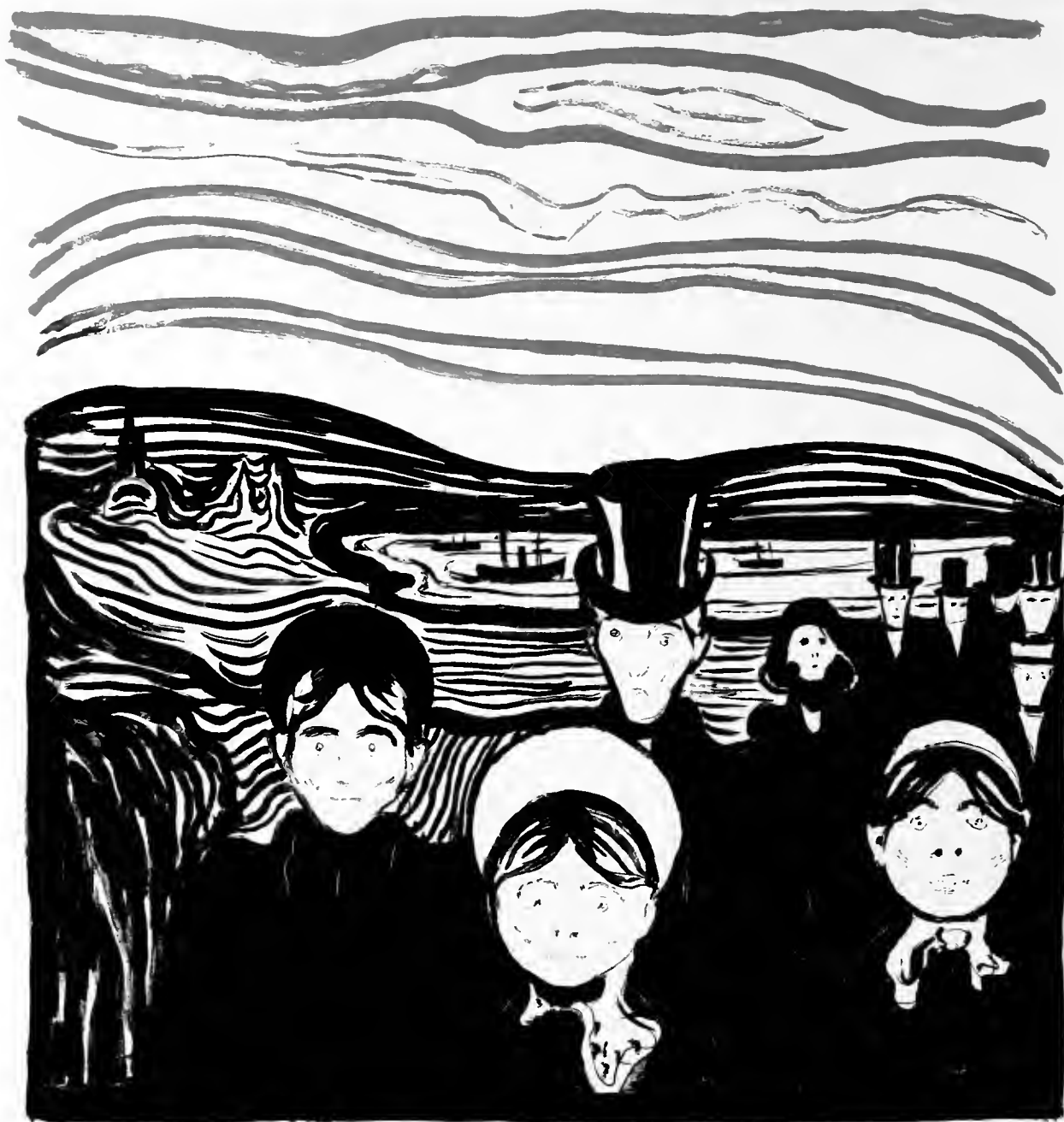




21. THE SICK CHILD 1896
Lithograph
Lent anonymously



24. THE URN 1896
Lithograph
Lent anonymously



14 Edward Munch

22. ANXIETY 1896
Color lithograph
THE MUSEUM OF MODERN ART, New York,
Abby Aldrich Rockefeller Fund



23. ANXIETY 1896
Woodcut
Lent anonymously



25. ATTRACTION
Lithograph
Lent anonymously



26. WITHDRAWAL 1896
Lithograph
Lent anonymously



27. THE FLOWER OF LOVE 1896
Lithograph
Lent anonymously



28. THE DEATH CHAMBER 1896
Lithograph
Lent anonymously



29. AUGUST STRINDBERG 1896
Lithograph
Lent anonymously

30. MAN'S HEAD IN WOMAN'S HAIR 1896
Color woodcut
Lent anonymously





31. MOONLIGHT 1896
Color woodcut
Lent anonymously

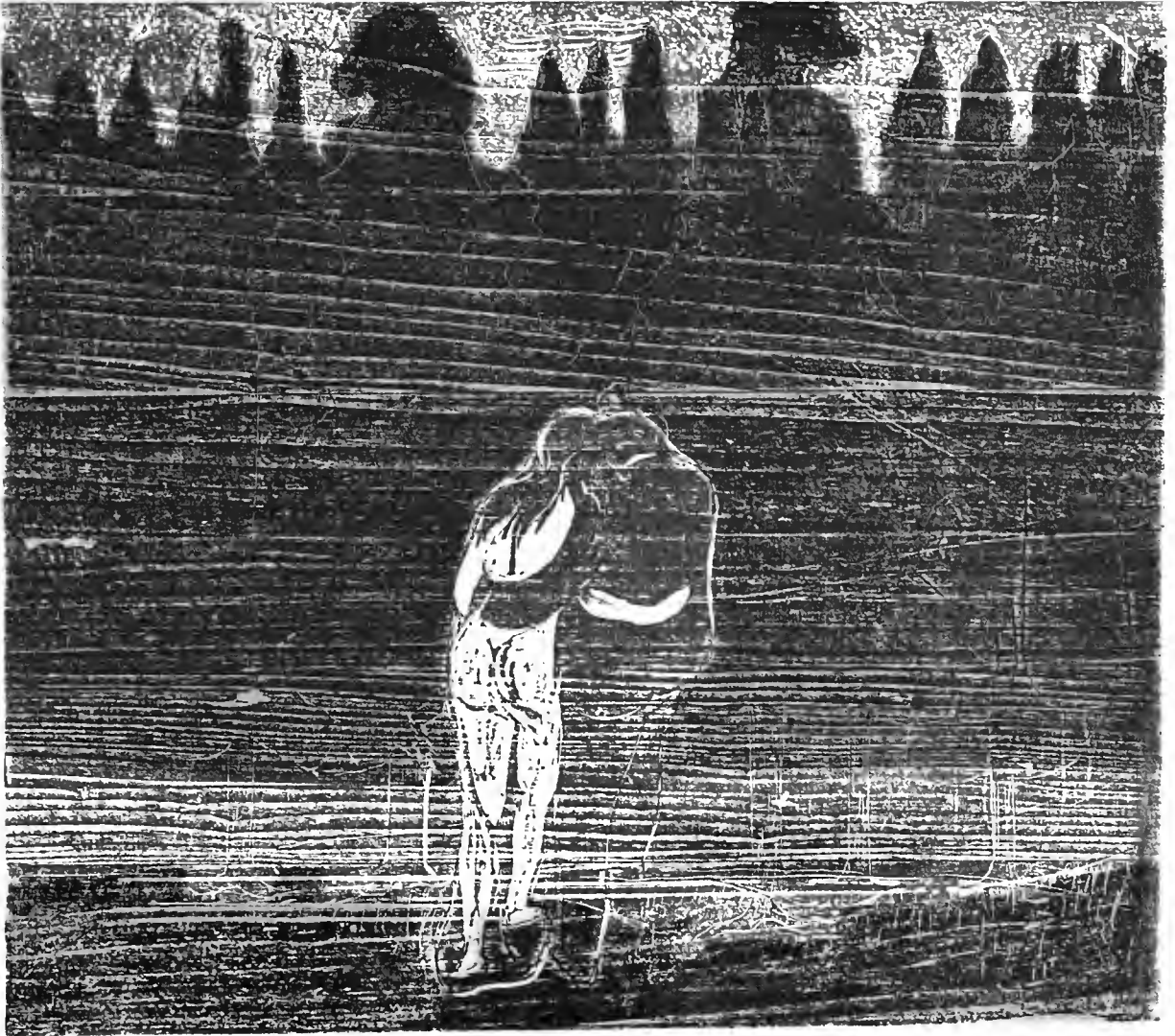


32. MODEL WITH CAPE AND COLLAR 1897
Mezzotint on zinc plate
Lent anonymously



33. SIGBJØRN OBSTFELDER 1897
Etching
Lent anonymously

37. BLACK AND RED 1898
Woodcut
Lent anonymously



34. INTO THE WOODS 1897
Color woodcut
Lent anonymously

36. IBSEN WITH LIGHTHOUSE 1897/1898
Lithograph
Lent anonymously





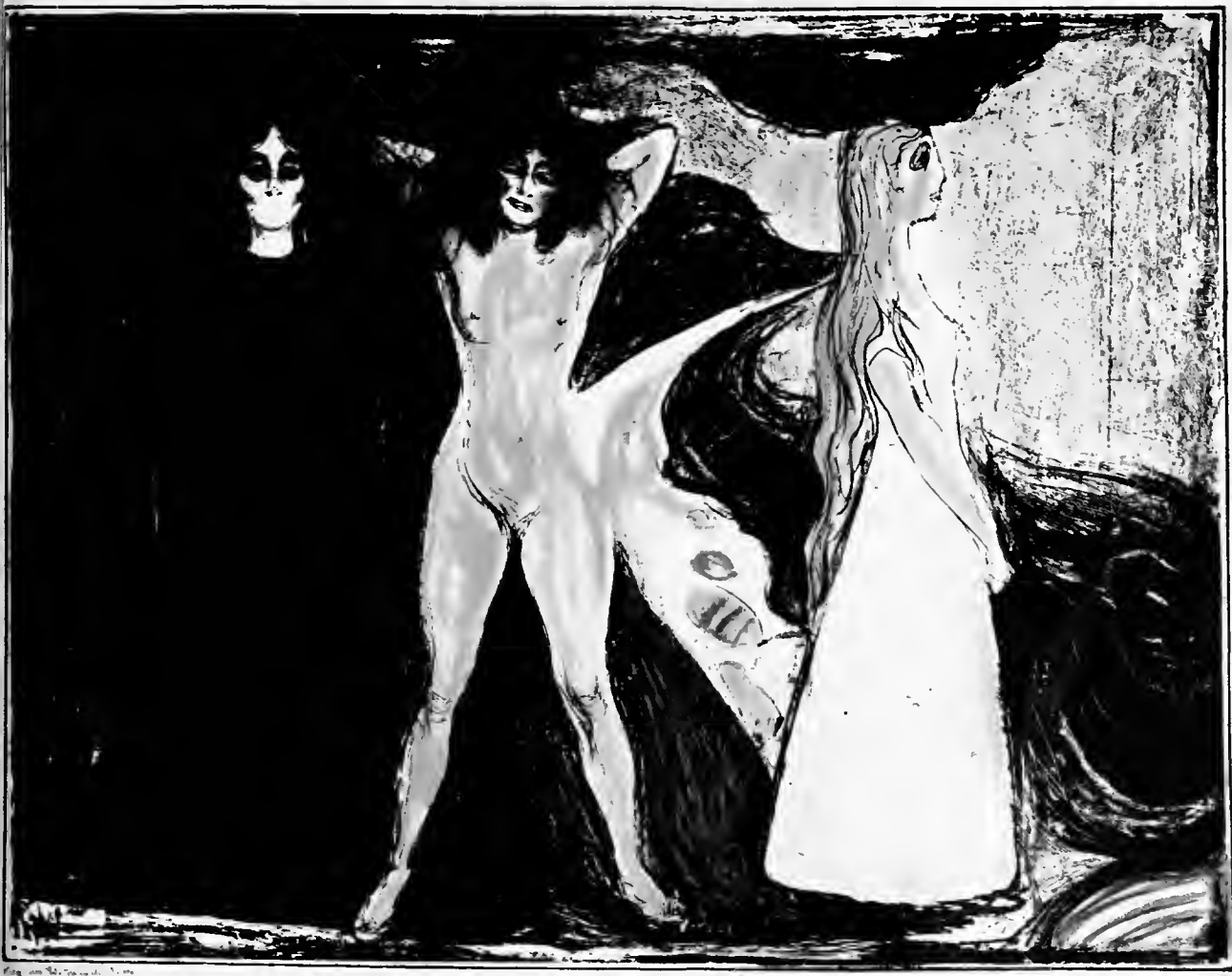
35. THE KISS 1897/1902
Color woodcut
Lent anonymously



38. WOMEN ON THE BEACH 1898
Color woodcut
Lent anonymously
(See also cover)



39. ASHES 1889
Lithograph, hand-colored
Lent anonymously



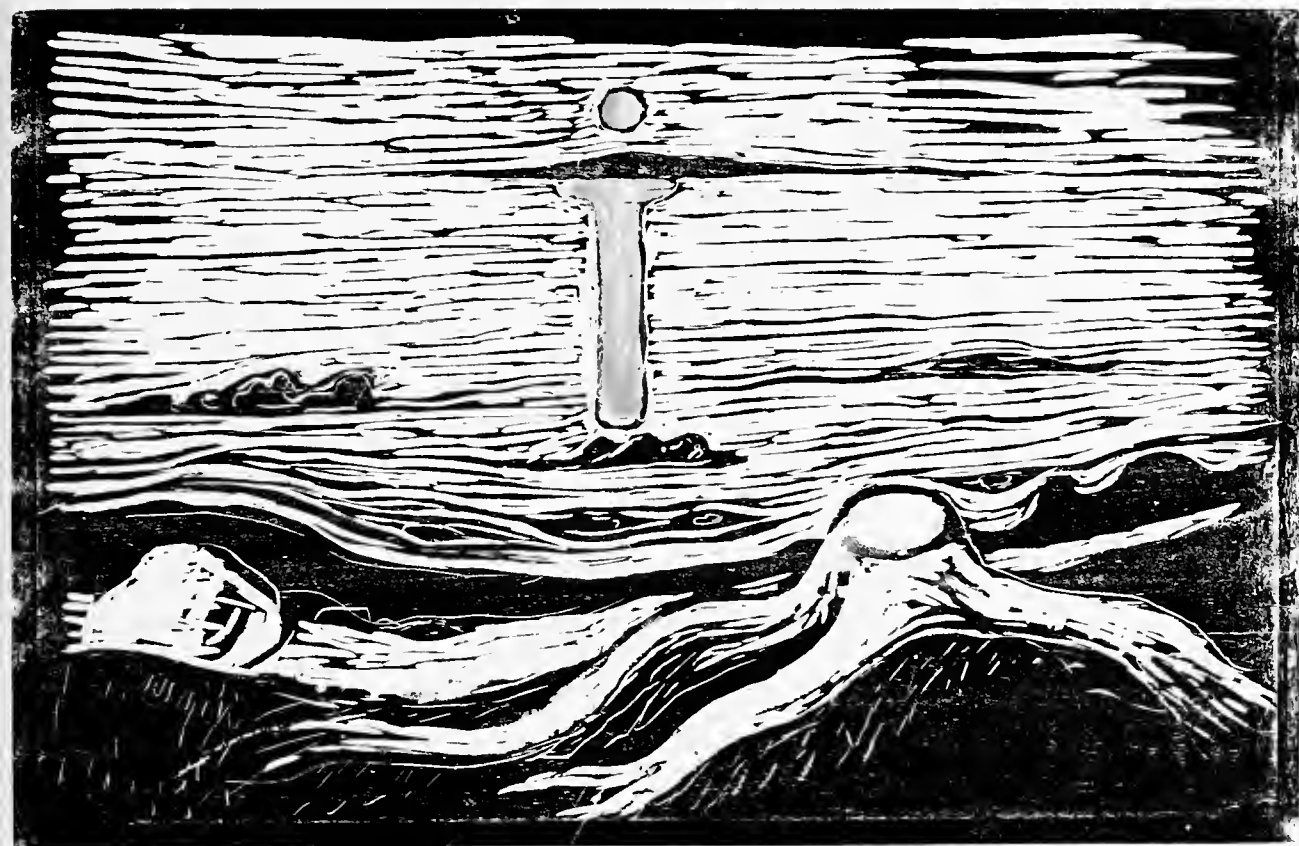
10. WOMAN (THE SPHINX) 1899
Lithograph, hand-colored
Lent anonymously.



41. THE OLD SAILOR 1898
Woodcut
MUSEUM OF FINE ARTS. Boston



45. ENCOUNTER IN SPACE 1899
Color woodcut
Lent anonymously



42. SEASCAPE 1899

Woodcut, hand-colored

LOS ANGELES COUNTY MUSEUM OF ART.

Gift of Mr. and Mrs. Felix Juda

43. GIRL'S HEAD AGAINST THE SHORE 1899
Color woodcut
Lent anonymously





44. TWO PEOPLE (THE LONELY ONES) 1899/1917
Color woodcut
Lent anonymously

46. NUDE FIGURE (SIN) 1901
Color lithograph
Lent anonymously





47. EVENING ON THE BEACH (MELANCHOLY) 1901
Color-woodcut, hand-colored
Lent anonymously



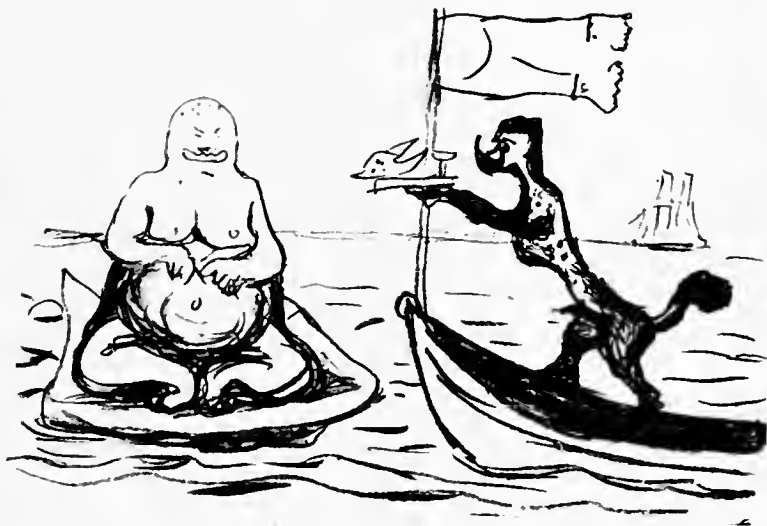
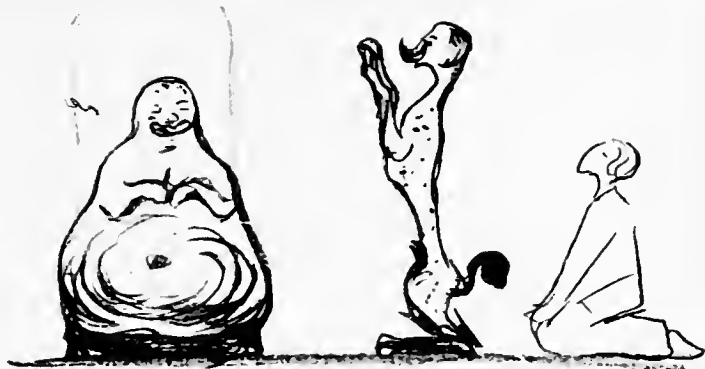
18. AT NIGHT 1902
Etching
ART INSTITUTE OF CHICAGO



50. DOUBLE PORTRAIT (LEISTIKOW) 1902
Lithograph
Lent anonymously



49. MALE NUDE 1902
Lithograph
Lent anonymously



51. CARICATURES 1903
Three lithographs printed on one sheet
Lent anonymously



53. MADONNA (EVA MUDOCCI : THE BROOCHI) 1903

Lithograph

Lent anonymously

52. VIOLIN CONCERTO 1903

Lithograph

Lent anonymously





54. GIRL SEATED ON THE GROUND 1904
Etching
Lent anonymously



55. HEAD OF A GIRL 1905
Drypoint
Lent anonymously



57. FRAU SCHWARZ 1906
Lithograph
Lent anonymously



56. MAN AND WOMAN KISSING 1905
Color woodcut
LOS ANGELES COUNTY MUSEUM OF ART



58. THE DEATH OF MARAT 1906/07
Color lithograph
Lent anonymously



59. PORTRAIT OF A GIRL 1908/09
Drypoint
Lent anonymously

60. THE ACTOR 1908/09
Color lithograph
Lent anonymously





E. Munch d.

61. MELANCHOLY (INSANE) 1908/09
Lithograph
Lent anonymously



62. DESPERATION 1908/09
Lithograph
Lent anonymously



Efter min siebt Morgensolter
og 2 S. der. Bibeles Indførelse for
sin Afhandling om pavers Kunst

63. WHISKEY AND SODA IN THE MORNING 1908/09
Lithograph
Lent anonymously



Da Digte kunsten ikke
lykkedes ham og han
meget brige blide for
Bretter for en Oienogtoms
blev han Kunstkritiker

61. CARICATURE OF A MAN 1911
Lithograph
Lent anonymously



Edvard Munch

67. THE SEDUCER 1913
Etching
Lent anonymously



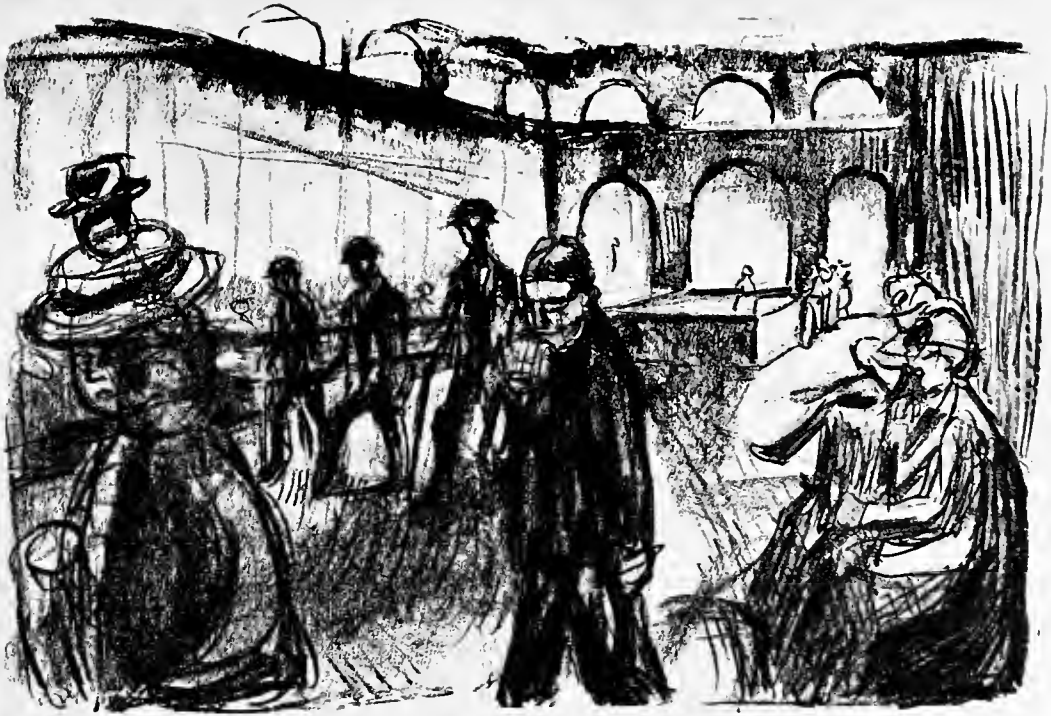
65. EVENING CONVERSATION IN HVITSTEEN 1911
Woodcut
Lent anonymously



66. PORTRAIT OF A GIRL 1912
Color lithograph
Lent anonymously

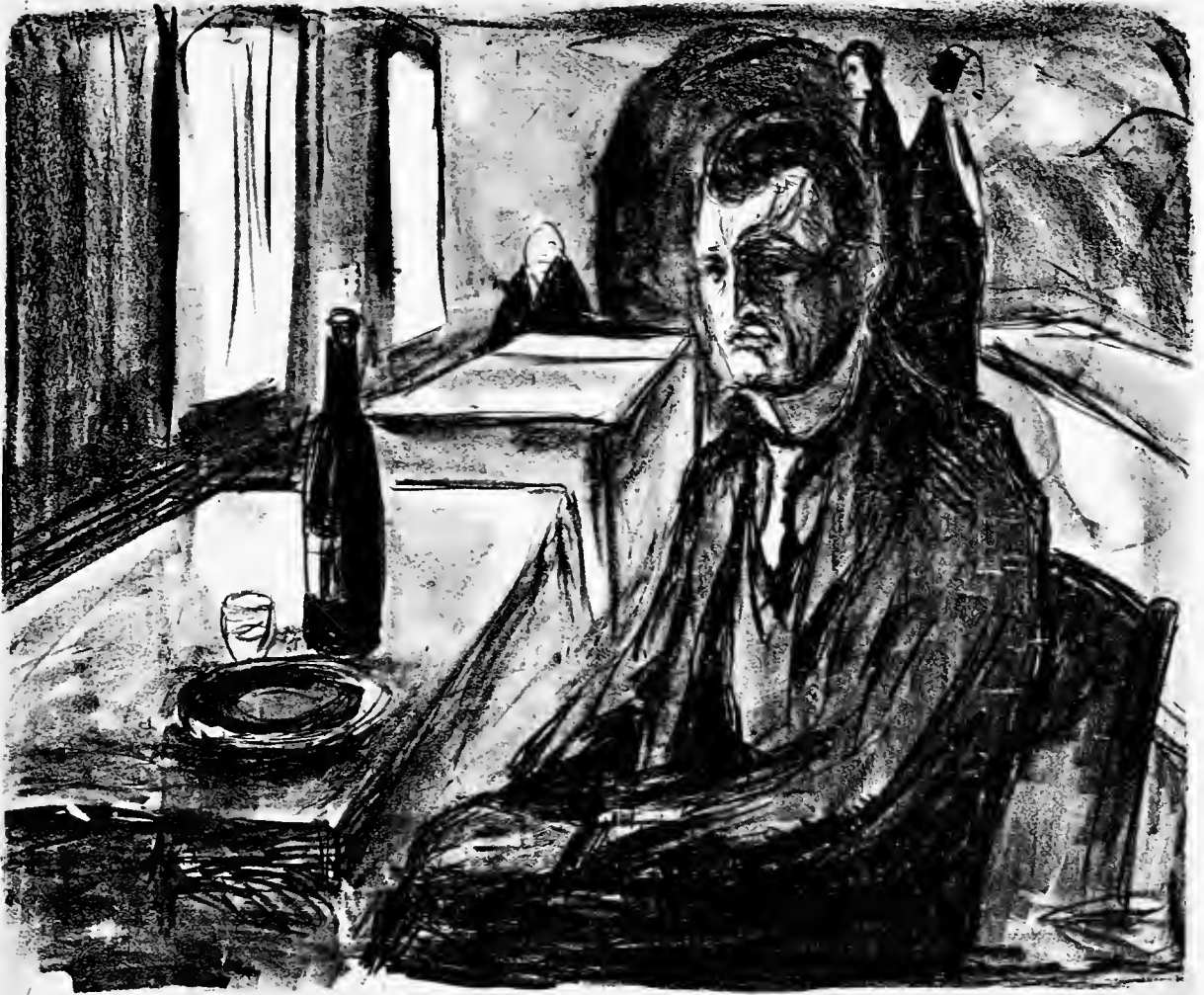
69. HEALTH RESORT, WIESBADEN 1919/20
Lithograph
Lent anonymously

70. CROWDS IN BAHNHOFPLATZ, FRANKFURT 1920
Lithograph
Lent anonymously



68. **THREE GIRLS ON A BRIDGE** 1918/20
Color woodcut and lithograph
MUSEUM OF FINE ARTS, Boston
William Francis Warden Fund





71. SELF PORTRAIT WITH WINE BOTTLE 1925/26
Lithograph
Lent anonymously



74. DR. KOREN 1926 (?)
Lithograph
Lent anonymously



73. SELF PORTRAIT WITH HAT 1932
Lithograph
Lent anonymously



72. BIRGITTE. III 1931
Color woodcut
Lent anonymously

CATALOG

BIOGRAPHY

BIBLIOGRAPHY

NOTE: All dimensions are composition size, height preceding width. The color of the paper, where not given, varies from ivory to cream for Japan and wove paper, and gray white for China.

REFERENCES in this catalog are to the following basic works on Munch's prints :

- Greve : Eli Greve, EDVARD MUNCH LIV OG VERK I LYS AV TRESNITTENE. Oslo, J.W. Cappelens Forlag, 1963
- Sarvig : Ole Sarvig, EDVARD MUNCHS GRAFIK, Copenhagen, Bernhard Middelboe, 1964
- Sch. : Gustav Schiefler, VERZEICHNIS DES GRAPHISCHEN WERKS EDVARD MUNCHS BIS 1906. Berlin, Verlag: Bruno Cassirer, 1907
- Willoch : EDVARD MUNCH: DAS GRAPHISCHE WERK 1906-1926. Euphorion Verlag, Berlin, 1928
- Willoch : Sigurd Willoch, EDVARD MUNCH ETCHINGS, Oslo 1950

CATALOG

1. DEATH AND THE MAIDEN 1894

Drypoint 11 1/2 × 8 1/2"

Sch. 3/II/b Willoch 3

Impression on Japan paper before steel facing of the plate.

Signed lower right: *Edvard Munch* in pencil.

MUSEUM OF FINE ARTS, Boston, William Francis Warden Fund.

2. VAMPIRE 1894

Drypoint 10 3/8 × 8 5/8"

Sch. 4/IV Willoch 4/IV

Printed by Felsing, Berlin, on heavy wove paper.

Signed lower right: *Ed. Munch* in pencil.

Of the first lightly drawn state of the plate, Schiefler lists about eight impressions. In the final phase of the work, as seen here, the artist emphasized and strengthened many of the lines.

MUSEUM OF FINE ARTS, Boston, William Francis Warden Fund.

3. THE SICK CHILD 1894

Drypoint with roulette 14 3/16 × 10 5/8"

Sch. 7/V/d Sarvig 281 Willoch 7/V

Printed by Felsing, Berlin, on wove paper with wide margins. The plate is here fully developed with dense vertical lines at left.

LENT ANONYMOUSLY.

4. CONVERSATION HOUR 1895

Etching and aquatint 8 × 12 1/4"

Sch. 12/III/a Sarvig 284 Willoch 11/II

Printed by Sabo or Angerer, Berlin, on wove paper.

Signed lower right: *E. Munch 95* in pencil.

The male subject is identified by Willoch as the Norwegian painter, Karl Jensen-Hjell. Munch executed a painting of the same subject in 1885.

LENT ANONYMOUSLY.

5. MOONLIGHT 1895

Aquatint and drypoint 12 1/4 × 10 1/8"

Sch. 13/III Sarvig 282 Willoch 12/IV

On wove paper. Unsigned.

In this state, according to Schiefler, the shadows are toned with aquatint and the ship seen through the window, together with the general lighting, is rendered more diffuse. Willoch identifies the man by the window as the Danish author, Emanuel Goldstein.

LENT ANONYMOUSLY.

6. GIRLS ON THE BEACH 1895

Aquatint and drypoint 8 3/8 × 12 1/4"

Sch. 14/III Sarvig 216 Willoch 13/III

On heavy wove paper.

Signed lower right: *Edv. Munch avant lettre* in pencil.

In this third state, the plate shows signs of deeper etching in the aquatint portions of the lower part, strengthening certain areas and creating greater contrasts of light and dark. Willoch describes 10 states of this print.

LENT ANONYMOUSLY.

7. THE DAY AFTER 1895

Drypoint and aquatint 7 5/8 × 10 7/8"

Sch. 15/IV/c Sarvig 285 Willoch 14/V

Printed in brown black ink on heavy wove paper.

Signed lower right: *Edv. Munch* in pencil.

The first state was carried out only in drypoint; aquatint, as seen here, was added later.

LENT ANONYMOUSLY.

8. SUMMER NIGHT 1895

Aquatint and drypoint 9 1/2 × 12 7/16"

Sch. 19/II/b Willoch 18/III

Printed by Felsing, Berlin, in brown black ink on wove paper.

Signed lower right: *Edv. Munch* in pencil.

The plate was strengthened with more drypoint in the second state. The fine lines in the background give evidence of the use of sandpaper to create areas for toning.

LENT ANONYMOUSLY.

9. THE KISS 1895

Drypoint, aquatint and etching 12 15/16 × 10 3/8"

Sch. 22/b Sarvig 51 Willoch 22

Printed by Felsing, Berlin, on heavy wove paper.

Signed lower right: *Edv. Munch* in pencil.

In this state the traces of burnishing on the window sill are fainter and the outlines of the figures seen through the window are indistinct. The two figures have been simplified. Notice especially the absence of delineation between the faces.

LENT ANONYMOUSLY.

10. DR. MAX ASCH 1895
 Drypoint 9 3/4 × 6 11/16''
 Sch. 27/II/d Sarvig 81 Willoch 27/III
 Printed by Felsing, Berlin, in brown black ink on wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 In this third state, the plate is further developed with drypoint.
 LENT ANONYMOUSLY.
11. SELF-PORTRAIT 1895
 Lithograph 18 1/4 × 12 3/4''
 Sch. 31 Sarvig 82
 Printed by Lassally, Berlin, on thin Japan paper.
 Signed lower right: *Edv. Munch* in pencil.
 One of the greatest self-portraits in modern graphic art. Executed with tusche and lithographic crayon on stone with some scraping in the background.
 LENT ANONYMOUSLY.
12. THE SHRIEK 1895
 Lithograph 13 15/16 × 10''
 Sch. 32 Sarvig 234
 Printed by Liebmann, Berlin, on wove paper.
 Signed lower right: *E. Munch 1896* in pencil.
 A few impressions exist on bluish-red paper. Munch inscribed the print. *Geschrei/Ich fühlte das grosse Geschrei/durch die Natur.* (I listened to the great, infinite cry of Nature.)
 THE MUSEUM OF MODERN ART, New York, Matthew T. Mellon Fund.
13. MADONNA 1895/1902
 Color lithograph 23 13/16 × 17 1/2''
 Sch. 33/A/II/b Sarvig 40
 Printed by Lassally, Berlin, on thin Japan paper.
 Signed lower right: *E. Munch* in pencil.
 The first editions were printed in 1895 in black and white. The color was added in 1902. Possibly the artist's best-known print. Munch portrayed woman here in her unabashed female power as goddess of fecundity, yet suffused with a tormented melancholy.
 LENT ANONYMOUSLY.
14. VAMPIRE 1895/1902
 Color woodcut and lithograph 15 1/8 × 21 11/16''
 Sch. 34/II/b
 Printed by Clot, Paris and Lassally, Berlin, on heavy tan wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 The impression was made from two stones and a woodblock cut in three pieces. The stone with the drawing dates from 1895. The second stone and the woodblock were executed in 1902. Variations in color exist of the print.
 LENT ANONYMOUSLY.

15. BACKSTREET (CARMEN) 1895
 Lithograph 16 15/16 × 10 1/2"
 Sch. 36/b
 Printed by Liebmann, Berlin, on thin China paper.
 Signed lower right: *E. Munch* in pencil.
 An edition of 30 on heavy paper also exists.
 LENT ANONYMOUSLY.
16. GIRL STANDING AT A STOVE 1896
 Etching 10 7/16 × 7"
 Sch. 46/a Willoch 38 ("Female Nude Warming her Hands")
 Printed by Lemercier, Paris, on white laid paper.
 Signed lower right: *E. Munch Probedruck* (trial proof) in pencil.
 Subsequent impressions were printed by Felsing, Berlin, in brown black ink on wove paper.
 LENT ANONYMOUSLY.
17. KNUT HAMSUN 1896
 Drypoint 10 1/2 × 6 11/16"
 Sch. 52 Willoch 44 Sarvig 83
 Printed from the original plate in brown black ink on Japan paper. Unsigned.
 The plate was created for reproduction by heliograph in the periodical *Pan*. The celebrated Norwegian novelist and short-story writer reached the height of his popularity in America in the 'twenties.
 LENT ANONYMOUSLY.
18. JEALOUSY 1896
 Lithograph 13 1/4 × 18 3/8"
 Sch. 57
 Printed by Clot, Paris, on Japan paper.
 Signed lower right: *Edv. Munch* in pencil.
 Related to the painting of the same name in which Munch used the painter, Paul Herrmann, whom he met in Paris, as the model for the jealous man.
 LENT ANONYMOUSLY.
19. JEALOUSY, II 1896
 Lithograph 18 7/8 × 22 13/16"
 Sch. 58 Sarvig 53
 Printed by Clot, Paris, on thin Japan paper with large margins.
 Signed lower right: *Edv. Munch* in pencil.
 A variation of the preceding composition.
 LENT ANONYMOUSLY.

20. THE SICK CHILD 1896
 Color lithograph 16 1/2 × 22 1/4"
 Sch. 59/b
 Printed by Clot, Paris.
 Signed lower right: *E. Munch* in pencil.
 This memorable print exists in several color variations (see Cat. No. 21). J.H. Langaard, Director of the Oslo Municipal Art Collection wrote that Munch drew on the stone, without a model, the mirror image of the sick girl from his famous painting of a decade earlier. Therefore the printed profile faced to the right, conforming to the direction of the painting.
 STERLING AND FRANCINE CLARK ART INSTITUTE, Williamstown, Massachusetts.
21. THE SICK CHILD 1896
 Lithograph 16 1/2 × 22 1/2"
 Sch. 59/c
 Printed by Clot, Paris, in red ink on wove paper.
 Signed lower right: *E. Munch 96 N3* in pencil.
 One of several color variations. See Cat. No. 20.
 LENT ANONYMOUSLY.
22. ANXIETY 1896
 Color lithograph 16 3/8 × 15 3/8"
 Sch. 61/b/II
 Printed by Clot, Paris, in black and red on white wove paper.
 Signed lower right: *Edvard Munch* in pencil.
 Executed with lithographic tusche on stone, this is the second state in which the forms of the figures are filled with black to contrast with the wavy strokes of the background.
 THE MUSEUM OF MODERN ART, New York, Abby Aldrich Rockefeller Fund.
23. ANXIETY 1896
 Woodcut 18 × 14 3/4"
 Sch. 62 Greve pp. 74/161
 Printed in dark red on China paper.
 Signed lower right: *E. Munch N. 1/1897* in pencil.
 LENT ANONYMOUSLY.
24. THE URN 1896
 Lithograph 18 1/8 × 10 3/8"
 Sch. 63/II Sarvig 55
 Printed by Clot, Paris, on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Second state, after the removal of the grotesque from the body of the urn. The lithograph was drawn on the same stone as Cat. No. 18 (Sch. 57). Impressions exist with both prints on one sheet.
 LENT ANONYMOUSLY.

25. ATTRACTION 1896
 Lithograph 18 5/8 × 14 1/8"
 Sch. 65 Sarvig 215
 Printed by Clot, Paris, on wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Impressions were also printed on gray or bluish paper both thin and heavy stock. Those printed on thin paper have generally been laid down on heavy brown or other colored paper.
 LENT ANONYMOUSLY.
26. WITHDRAWAL 1896
 Lithograph 18 × 22 1/2"
 Sch. 67 Sarvig 220
 Printed by Clot, Paris, on white wove paper.
 Signed left of center: *E. Munch* in pencil.
 This lithograph exists in a very small edition. Munch did another version, with variations, of which two impressions are known in color (Sch. 68).
 LENT ANONYMOUSLY.
27. THE FLOWER OF LOVE 1896
 Lithograph 24 13/16 × 11 13/16"
 Sch. 70
 Printed by Clot, Paris, on thin China paper.
 Signed lower right: *Ed. Munch* in pencil.
 Impressions were printed on white, gray or bluish paper and often applied to brown wrapping paper.
 LENT ANONYMOUSLY.
28. THE DEATH CHAMBER 1896
 Lithograph 15 1/4 × 23 1/8"
 Sch. 73 Sarvig 288
 Printed by Clot, Paris, on thin Japan paper.
 Signed lower right: *Edv. Munch N. 4* in pencil.
 The work was printed on, variously, white, grayish or bluish paper of thin or heavy stock. Impressions on thin paper often sharply trimmed and applied to heavier paper. A few hand-colored impressions exist.
 LENT ANONYMOUSLY.
29. AUGUST STRINDBERG 1896
 Lithograph 20 × 14 1/2"
 Sch. 77/I
 Printed by Clot, Paris, on thin Japan paper.
 Signed lower right: *E. Munch* in pencil.
 Impression taken from two stones before a frame was added in the second state. An edition of 75 was planned, but only a few impressions exist of this state.
 LENT ANONYMOUSLY.

30. MAN'S HEAD IN WOMAN'S HAIR 1896
 Color woodcut 21 5/8 × 15''
 Sch. 80/b Sarvig 56
 Hand-printed on thin Japan paper in 1900.
 Signed lower right: *Edv. Munch* in pencil.
 The work in this completed state was done on two blocks, one of which was cut into several sections for the printing of the various colors.
 LENT ANONYMOUSLY.
31. MOONLIGHT 1896
 Color woodcut 15 7/8 × 18 5/8''
 Sch. 81/c
 Printed in four colors on Japan paper.
 Signed lower right: *E. Munch* in pencil.
 Impressions were printed by Munch himself as well as by Clot and Lemercier, Paris. It also exists in two colors, in three colors and a later edition printed in 1901.
 LENT ANONYMOUSLY.
32. MODEL WITH CAPE AND COLLAR 1897
 Mezzotint on zinc plate 15 9/16 × 11 3/4''
 Sch. 86 Sarvig 155 Willoch 51
 Printed by Lemercier, Paris, on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 A very small edition. Later (?) impressions were printed by Felsing, Berlin, on wove and Japan paper, in brownish-gray as well as multi-colors (unknown to Schiefler).
 LENT ANONYMOUSLY.
33. SIGBJØRN OBSTFELDER 1897
 Etching 6 5/8 × 5 1/8''
 Sch. 88 Willoch 53
 Printed on heavy wove paper.
 Signed lower right: *E. Munch avant lettre* in pencil.
 Printed by Lemercier in Paris and later by Felsing, Berlin. Obstfelder was a Norwegian poet.
 LENT ANONYMOUSLY.
34. INTO THE WOODS 1897
 Color woodcut 19 5/8 × 22 5/16''
 Sch. 100/b Greve pp. 93/164
 Printed by Lemercier, Paris, in three colors on heavy tan Japan paper.
 Signed lower right: *E. Munch* in pencil.
 Munch executed his composition on one woodblock which was cut into three sections for printing.
 LENT ANONYMOUSLY.

35. **THE KISS** 1897/1902
 Color woodcut 18 7/16 × 17 3/4''
 Sch. 102/D Greve pp. 91/164 Sarvig 57
 Printed by Lassally, Berlin, in 1902, on thin Japan paper.
 Signed lower right: *Ed. Munch* in pencil.
 The last variant or state of the composition, this print was made from two blocks, the strong grain coming from the use of a piece of lightly inked pine.
 LENT ANONYMOUSLY.
36. **IBSEN WITH LIGHTHOUSE** 1897/1898
 Lithograph 8 1/4 × 12 5/8''
 Sch. suppl. 171/a Sarvig 91
 Printed on wove paper, avant lettre. Unsigned.
 Created as an announcement of the Œuvre Theatre, Paris, season 1897-1898, advertising Ibsen's drama. *Jean Gabriel Borkman*.
 In 1902, Munch executed a lithograph related to this print (Sch. 171).
 LENT ANONYMOUSLY.
37. **BLACK AND RED** 1898
 Woodcut 7 3/16 × 6 3/4''
 Sch. 115 Greve pp. 16/167
 Printed by the artist on Japan paper.
 Signed lower right: *E. Munch* in pencil.
 As the title suggests, another block printed in red, is generally part of the composition.
 LENT ANONYMOUSLY.
38. **WOMEN ON THE BEACH** 1898
 Color woodcut 17 15/16 × 20 1/4''
 Sch. 117/a/(?)
 Printed by the artist in four colors on heavy Japan paper.
 Signed lower right: *E. Munch* in pencil.
 Schiefler does not record the fourth color (the blue-green of the ocean and sky). The edition is small with several color variations.
 LENT ANONYMOUSLY.
39. **ASHES** 1899
 Lithograph, hand-colored 13 15/16 × 18''
 Sch. 120 Sarvig 241
 Printed by Petersen and Waitz, Christiania, on light green wove paper.
 Signed lower right: *Edv. Munch* in pencil and dedicated to Harald Halvorsen, bearing his collector's stamp.
 A key composition towards understanding Munch's attitude concerning women, whom he apparently felt were untouched by and victorious over man's sense of sin and guilt.
 LENT ANONYMOUSLY.

40. WOMAN (THE SPHINX) 1899
 Lithograph, hand-colored 18 × 23 3/8"
 Sch. 122 Sarvig 224
 Printed by Petersen and Waitz on wove paper.
 Signed lower right: *Edv. Munch* in pencil and dedicated to Halvorsen.
 Three aspects of womankind are represented here: the wanton (center), the sorceress (left) and the virgin (right).
 LENT ANONYMOUSLY.
41. THE OLD SAILOR 1898
 Woodcut 17 1/8 × 14"
 Sch. 124/I Greve pp. 84/168
 Hand-printed by the artist on Japan paper.
 Signed lower right: *Ed. Munch No. 8* with German inscription (prepared for color woodcut).
 In this second state the face was altered by additional cutting of the block.
 MUSEUM OF FINE ARTS, Boston.
42. SEASCAPE 1899
 Woodcut, hand-colored 14 3/4 × 22 1/4"
 Sch. 125/a/b Greve p. 10/168
 Printed by Lemerancier, Paris, on gray paper, hand-colored with white and yellow gouache.
 Mounted and signed on Bristol board, lower right: *Edv. Munch* in pencil.
 The print seems to fit the description of the one described by Schiefler as in his own collection. A multi-color impression not recorded by Schiefler is in the Fogg Museum, Harvard.
 LOS ANGELES COUNTY MUSEUM OF ART, Gift of Mr. and Mrs. Felix Juda.
43. GIRL'S HEAD AGAINST THE SHORE 1899
 Color woodcut 18 1/4 × 16 3/16"
 Sch. 129/b Greve p. 19/168
 Printed on white Japan paper.
 Signed lower right: *Edv. Munch* in pencil.
 Schiefler records two states: the first (a) was hand-printed by the artist, the second (b) was machine-printed.
 LENT ANONYMOUSLY.
44. TWO PEOPLE (THE LONELY ONES) 1899/1917
 Color woodcut 15 1/2 × 22"
 Sch. 133
 Printed in 1917 on wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Schiefler records only one impression, printed by Munch in 1899. The artist further developed the composition in 1917, printing it in seven colors, incorporating his famous moonlight device and over-printing the foreground details.
 LENT ANONYMOUSLY.

45. ENCOUNTER IN SPACE 1899
 Color woodcut 7 1/2 × 9 7/8"
 Sch. 135 Greve pp. 83/169
 Printed on thin Japan paper.
 Signed lower right: *E. Munch* in crayon.
 The edition was very small. There are a few impressions taken by Munch himself, and others by Lemercier, Paris and Lassally, Berlin.
 LENT ANONYMOUSLY.
46. NUDE FIGURE (SIN) 1901
 Color lithograph 27 7/16 × 15 7/8"
 Sch. 142/c Sarvig 144
 Printed by Lassally, Berlin, in three colors on Japan paper.
 Signed lower right: *E. Munch* in pencil.
 The hair, previously yellow, is here changed to red.
 LENT ANONYMOUSLY.
47. EVENING ON THE BEACH (MELANCHOLY) 1901
 Color woodcut, hand-colored 14 7/8 × 18 1/2"
 Sch. 144/b Greve pp. 86/170
 Printed by Lassally, Berlin, on wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 The print was made from two blocks, one of which was cut in two sections to print additional colors. Munch then added hand-coloring to the finished print. Several color variations exist without hand-coloring.
 LENT ANONYMOUSLY.
48. AT NIGHT 1902
 Etching 7 3/4 × 6 1/4"
 Sch. 164 Willoch 79
 Printed by Felsing, Berlin, on wove paper.
 Signed lower right: *Edv. Munch* in pencil and lower left: *O. Felsing gedr.*
 The subject appears in an early painting, *Adolescence*, 1886 and in a lithograph (Sch. 8) 1894, not in the exhibition.
 ART INSTITUTE OF CHICAGO.
49. MALE NUDE 1902
 Lithograph 19 1/2 × 14 1/2"
 Sch. 169
 Printed by Lassally, Berlin, on wove paper.
 Signed lower right: *E. Munch* in pencil.
 The edition was small.
 LENT ANONYMOUSLY.

50. DOUBLE PORTRAIT (Walter Leistikow and Wife) 1902
 Lithograph 20 3/4 × 33 7/8"
 Sch. 170
 Printed by Lassally, Berlin, on Japan paper.
 Signed lower right: *E. Munch* in pencil.
 Another, later (?) version exists with a quantity of tusche around Leistikow's head.
 Walter Leistikow, a landscape painter, also wrote under the pseudonym of Walter Selber.
 LENT ANONYMOUSLY.
51. CARICATURES 1903
 Three lithographs printed on one sheet 17 × 20 1/2"
 Sch. 207/208/209
 Printed by Petersen and Waitz on chalkground paper. Unsigned.
 The prints are repeated on the verso.
 LENT ANONYMOUSLY.
52. VIOLIN CONCERTO 1903
 Lithograph 18 5/8 × 21 1/2"
 Sch. 211/II Sarvig 295
 Printed by Lassally, Berlin, on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 The two women represented are Munch's close friend, Eva Mudocci the violinist, and her accompanist, Bella Edwards. Eva Mudocci was the subject of a full-length portrait by Munch as well as the celebrated lithograph, *Madonna* (see Cat. No. 53).
 LENT ANONYMOUSLY.
53. MADONNA (Eva Mudocci) 1903
 Lithograph 23 5/8 × 18 1/8"
 Sch. 212 Sarvig 127
 Printed by Lassally, Berlin, on thin Japan paper.
 Signed lower right: *Edv. Munch* in pencil.
 There is a state, not recorded by Schiefler, which includes the left arm with a bracelet, and other modifications (1961 exhibition of Munch's prints, National Museum of Western Art, Tokyo. Cat. No. 61).
 LENT ANONYMOUSLY.
54. GIRL SEATED ON THE GROUND 1904
 Etching 6 3/8 × 9 1/8"
 Sch. 216 Willoch 110
 Printed by Felsing, Berlin, on white Japan paper.
 Signed lower right: *Edvard Munch* in pencil.
 LENT ANONYMOUSLY.

55. HEAD OF A GIRL 1905
 Drypoint 8 3/4 × 6 1/4"
 Sch. 221/a Willoch 114
 Printed by Petersen, Copenhagen, on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Unique impression.
 LENT ANONYMOUSLY.
56. MAN AND WOMAN KISSING 1905
 Color woodcut 18 3/4 × 25 3/4"
 Sch. 230/a Greve pp. 104/171
 Hand-printed by the artist and Lassally, Berlin, on tan wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Black and white impressions exist as well as color impressions printed in reverse,
 achieved by a species of "rubbing" which Munch practiced occasionally.
 LOS ANGELES COUNTY MUSEUM OF ART.
57. FRAU SCHWARZ 1906
 Lithograph 10 5/8 × 9 3/4"
 Sch. 252
 Printed by Lassally, Berlin, in red ink on wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 LENT ANONYMOUSLY.
58. THE DEATH OF MARAT 1906/1907
 Color lithograph 17 1/4 × 14"
 Sch. 258/b/1
 Printed by Lassally, Berlin, on wove paper.
 Signed lower right: *E. Munch/Neujahr 1912* in pencil.
 Described by Schiefler as a trial proof in his own collection.
 Also exists in black and white.
 LENT ANONYMOUSLY.
59. PORTRAIT OF A GIRL 1908/1909
 Drypoint 7 7/8 × 5 1/2"
 Sch. 267/1/a
 Printed by the artist on white wove paper.
 Signed lower right: *Edv. Munch* in pencil, and dedicated to Frau Luise Schiefler.
 LENT ANONYMOUSLY.

60. THE ACTOR 1908/1909
 Color lithograph 14 3/4 × 10 3/8"
 Sch. 281
 Printed on white wove paper, in black on a tan background.
 Signed lower right: *Edv. Munch* in pencil.
 The impression was apparently unknown to Schiefler and may be unique.
 LENT ANONYMOUSLY.
61. MELANCHOLY (INSANE) 1908/1909
 Lithograph 9 3/4 × 4 5/8"
 Sch. 286/c Sarvig 133
 Printed on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Schiefler records 15 impressions on Japan and 60 on white paper.
 LENT ANONYMOUSLY.
62. DESPERATION 1908/1909
 Lithograph 16 1/2 × 13 1/4"
 Sch. 325
 Printed on white wove paper.
 Signed lower right: *Edv. Munch* in pencil.
 Plate 16 from a series of 18 plates (22 including title plates, etc.) entitled, *Alpha and Omega*. The theme was inspired by Munch's admiration for Strindberg. It is, briefly, the deception of the male element by the female, which was one of the abiding leitmotifs in both men's work.
 LENT ANONYMOUSLY.
63. WHISKEY AND SODA IN THE MORNING 1908/1909
 Lithograph 10 1/4 × 7 13/16"
 Sch. 337/c
 Printed on white wove paper. Unsigned.
 The translation of the inscription written in Norwegian reads, "After my morning whiskey and two pages of the Bible, I am ready for business with perverse art".
 LENT ANONYMOUSLY.
64. CARICATURE OF A MAN 1911
 Lithograph 8 3/4 × 5 9/16"
 Sch. 346
 Printed on white wove paper. Unsigned.
 Schiefler suggests that the caricature is of an art critic.
 LENT ANONYMOUSLY.

65. EVENING CONVERSATION IN HVITSTEEN 1911
 Woodcut 13 3/4 × 22 1/4"
 Sch. 353 Sarvig 298 Greve pp. 61/174
 Printed on chalkground paper.
 Signed lower right: *E. Munch (auf eigen presse)* in pencil, and dedicated to Schiefler:
 In memory of a dark night in Norway, 1912.
 LENT ANONYMOUSLY.
66. PORTRAIT OF A GIRL 1912
 Color lithograph 13 3/4 × 13"
 Sch. 367
 Printed on white wove paper.
 Signed lower right: *E. Munch* in pencil.
 LENT ANONYMOUSLY.
67. THE SEDUCER 1913
 Etching 9 7/16 × 19 5/16"
 Sch. 404 Willoch 162
 Printed on white wove paper.
 Signed lower right: *E. Munch/Probedruck* (trial proof) in pencil.
 The edition is very small.
 LENT ANONYMOUSLY.
68. THREE GIRLS ON A BRIDGE 1918/1920
 Color woodcut and lithograph 19 5/8 × 16 3/4"
 Sch. 488/b Greve pp. 134/180
 Compound print made by printing over the blue woodcut with colors by lithography.
 Signed lower right: *Ed. Munch* in pencil.
 Several color variations exist, as well as the woodcut alone.
 MUSEUM OF FINE ARTS, Boston, William Francis Warden Fund.
69. HEALTH RESORT, WIESBADEN 1919/1920
 Lithograph 10 1/4 × 15 1/8"
 Sch. 497 Sarvig 321
 Printed on wove paper. Unsigned.
 Schiefler records an edition of approximately 30.
 LENT ANONYMOUSLY.
70. CROWDS IN BAHNHOFPLATZ, FRANKFURT 1920
 Lithograph 11 13/16 × 16 3/8"
 Sch. 510 Sarvig 322
 Printed on wove paper.
 Signed lower right: *Edv. Munch* in pencil and inscribed: "*Frankfurter Bahnhofsplatz wäh-
 rend Rathenaus Leichenbegängnis*" (Bahnhofplatz, Frankfurt during Rathenaus funeral).
 According to Schiefler the present impression is number 24 and was in his own collection.
 LENT ANONYMOUSLY.

71. SELF PORTRAIT WITH WINE BOTTLE 1925/1926
Lithograph 16 15/16 × 20 1/8"
Sarvig 107
Printed on wove paper.
Signed lower right: *Edv. Munch*; lower left: *Trykur, 31* (Print No. 31) *Kildeborg*.
LENT ANONYMOUSLY.
72. BIRGITTE, III 1931
Color woodcut 20 1/2 × 12 5/8"
Printed on tan laid paper.
Signed lower right: *Edvard Munch* in pencil.
This print exists in several color variations as well as in reverse impression. Birgitte Olsen was a favorite model of Munch's. Munch called her "the Gothic maiden" (Benesch).
LENT ANONYMOUSLY.
73. SELF PORTRAIT WITH HAT 1932
Lithograph 7 7/8 × 7 3/8"
Printed in red on Japan paper.
Signed lower right: *Edv. Munch* in pencil.
LENT ANONYMOUSLY.
74. DR. KOREN 1926 (?)
Lithograph 14 9/16 × 10"
Printed in green on thin wove paper.
Signed lower right: *Edv. Munch* in pencil.
LENT ANONYMOUSLY.

BIOGRAPHY

- 1863 Born, 12 December, Løten, Norway. Son of military doctor, Christian Munch and wife, Laura Cathrine, née Bjølstad. Second of five children. Family moves to Christiania (Oslo) following year.
- 1868 Mother dies of tuberculosis. Her sister, Karen Bjølstad, takes over household.
- 1877 Sister, Sophie, dies of tuberculosis at age of 15.
- 1879 Enters Technical College to study engineering.
- 1880 Starts to paint. Leaves Technical College.
- 1881 School of Art and Handcraft, Christiania, under sculptor Julius Middelthun.
- 1886 Munch is identified with a controversial group (followers of the literary figures, Ibsen and Bjørnson) called "Christiania's Bohemia", after a novel of that name by Hans Jaeger, anarchist and a leader of the group (the novel was confiscated and the author jailed).
- 1889 Living in Paris, Neuilly, St. Cloud, studying at Bonnat School of Art. Father dies.
- 1890 Home in May. November, Le Havre.
- 1891 Traveling in France, summer in Norway, then Copenhagen, Paris. Niece and home.
- 1892 Munch is invited by the Union of Berlin Artists, to exhibit at its November exhibition. Munch's paintings become the object of a bitter controversy in the Union itself, which succeeds in closing the exhibition after one week. Those artists supporting Munch withdrew and formed the Berliner Sezession. Munch's paintings are sent by an art dealer to Düsseldorf, Cologne, returned to Berlin, then to Copenhagen, Breslau, Dresden and Munich.
- 1893 Munch takes up residence in Berlin. Paints August Strindberg. Steady association with group including Strindberg and critics associated with the periodical, *Pan*.
- 1894 Living in Berlin, produces first etchings and lithographs. Speaks of having met Count Prozor; Ibsen translator; Lugué Poë, Ibsen producer and theatre director.
- 1895 Bureau de Pan, Paris, has etchings for sale; Meier-Graefe publishes portfolio of 8 etchings. June and September in Paris. *La Revue Blanche* carries reproduction of lithograph, "Shriek" (Cat. No. 12). Brother, Andreas, dies.
- 1896 February, takes up residence in Paris. Under the influence of master-printer, Auguste Clot, prints color lithographs and first woodcuts. Friends include Strindberg, Obstfelder, Delius, Mallarmé.
- 1897 Produces program design for *Jean Gabriel Borkman* (Ibsen play). (Cat. No. 36). Buys home in Aasgaardstrand, where he will spend most of his summers until 1906.
- 1898-1900 Copenhagen, Berlin, Paris, Christiania, Niece, Florenee, Rome.
- 1901-1902 Winter and spring in Berlin. Meets Dr. Max Linde. Gustav Schiefler begins to catalog his prints.
- 1903-1906 Berlin, Paris (rents studio, stays with Delius), Hamburg, Copenhagen, Lübeck (Dr. Max Linde), summers in Aasgaardstrand. Becomes member of Berliner Sezession.
- 1907-1908 Settles in Berlin. Old friend, Jens Thiis, begins to buy Munch paintings for the National Gallery, Oslo. Nervous breakdown, Copenhagen, autumn 1908.

- 1909 Convalescing at Dr. Jacobson's clinic, Copenhagen, composes prose poem, *Alpha and Omega* with lithograph illustrations (see Cat. No. 62). Returns to Norway.
- 1910-1915 Buys Rammé estate. Hvitsteen (near Oslo Fjord). Short visits to Germany, Denmark, Paris. London. Enters and wins competition for murals. University of Oslo.
- 1916 Buys Ekely estate (outskirts of Oslo) where he will live most of the rest of his life. University murals unveiled in September.
- 1917-1925 Living at Ekely, visits to Bergen Gothenburg, Berlin, Wiesbaden, Frankfurt, Stuttgart, Zürich. Purchases works by German artists to help support them. Becomes member of German Academy. 1922, paints 12 canvases for the employees' dining room. Freia Chocolate Factory, Oslo.
- 1926-1927 Sister, Laura, dies. Travels in Germany, Italy, Denmark and France.
- 1928 Designs murals for central hall, Oslo City Hall.
- 1934 Presents Strindberg portrait (1892) to National Museum, Stockholm. 82 works by Munch in German public collections are branded degenerate, and confiscated for public auction in Switzerland.
- 1938 Recurrence of eye trouble.
- 1944 January 23, while at Ekely, the artist dies, shortly after his 80th birthday. Bequeaths 1,000 paintings, 15,400 prints, 4,500 drawings and watercolors, 6 sculptures to Municipality of Oslo.

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