

Edvard Munch, a selection of his prints from American collections

[by] William S. Lieberman

Author

Munch, Edvard, 1863-1944

Date

1957

Publisher

Distributed by Simon & Schuster

Exhibition URL

www.moma.org/calendar/exhibitions/2438

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Edvard Munch

A Selection of His Prints from American Collections



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Edvard Munch

A Selection of His Prints from American Collections

William S. Lieberman

The Museum of Modern Art, New York

Distributed by Simon and Schuster, New York

MOMA 614

c. 2

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PUBLISHED BY THE MUSEUM OF MODERN ART, NEW YORK

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Library of Congress Catalogue Card Number 57-7371

PRINTED IN ENGLAND BY W. S. COWELL, LTD, IPSWICH

February, 1957

cover: The Kiss. 1897. Woodcut

frontispiece: Two Figures by the Shore. 1898. Woodcut

*For J. B. Neumann
early champion of Munch, who has brought
to the United States so many of the prints
reproduced on these pages*

"I paint not what I see, but what I saw . . . The camera cannot compete with painting as long as it cannot be used in Heaven or Hell."

EDVARD MUNCH, born in 1863, was raised in Christiania, the modern Oslo. "The black angels of disease and insanity were on guard at my cradle . . . I always felt that I was treated unjustly, without a mother, sick and threatened with punishment in Hell."

Sickness 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. The family, nevertheless, formed a devoted group and Munch was 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 his work, and was swept into the whirlpool of the artistic and literary life of Christiania.

In Norway, as in France, England and Germany, the fever of the *fin de siècle* attacked established political, social and moral codes. In Norway the challenge was typified by Hans Jäger'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 scandal. Several of Munch's paintings of the period can be considered illustrations to Jäger's novel. A decade later he was to translate two of these, *Tête-à-Tête* and *The Day After*, into the etchings reproduced on page 14. The disparate couple in the smoke-filled den, the morning sleeper flopped upon her bed, are dragged from Christiania's bohemia.

In the nineties in Berlin, as in the eighties in Oslo, Munch's environment was for the most part literary. He found a new bohemia, not the megalopolitan world of Paris but certainly a more cosmopolitan exchange than Oslo. Among his friends were the Swedish dramatist August Strindberg and the Polish writer Stanislas Przybyczewsky.

Mysticism, pessimism and symbolism nourished the roots of the *fin de siècle*. The inspirations of intellectual life were French poetry, Russian novels

and Scandinavian theatre (Ibsen had been produced in Berlin as early as 1878). Manners were often libertine, individuals the theatre of their conflicts. In 1889 Munch had seen the work of van Gogh and Gauguin in Paris, and 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 for Paris, followed two years later by Munch. Since the French capital had recently been stirred by the plays of Ibsen and Strindberg, he felt perhaps that another Scandinavian might meet with success.

In Paris Munch's one-man show of 1896 and his contributions the following year to the Salon des Indépendants attracted little attention. For Lugné Poë's Théâtre de L'Oeuvre, he designed the program for a performance of *Peer Gynt*. He also met the symbolist poet Stéphane Mallarmé. He continued to see Strindberg, and the dramatist contributed an appreciation of his work to the magazine *La Revue Blanche*. Strindberg's interpretations usually reveal more of his own brooding self than they do of Munch. Of *Evening* (page 34) he wrote: "As the sun sets, night falls and twilight transforms mortals into specters and cadavers at the moment they return home to dress themselves 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 mastered lithography and developed a highly personal technique of woodcutting.

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 of commercial printers. As the century closed, however, painters turned once again to litho-

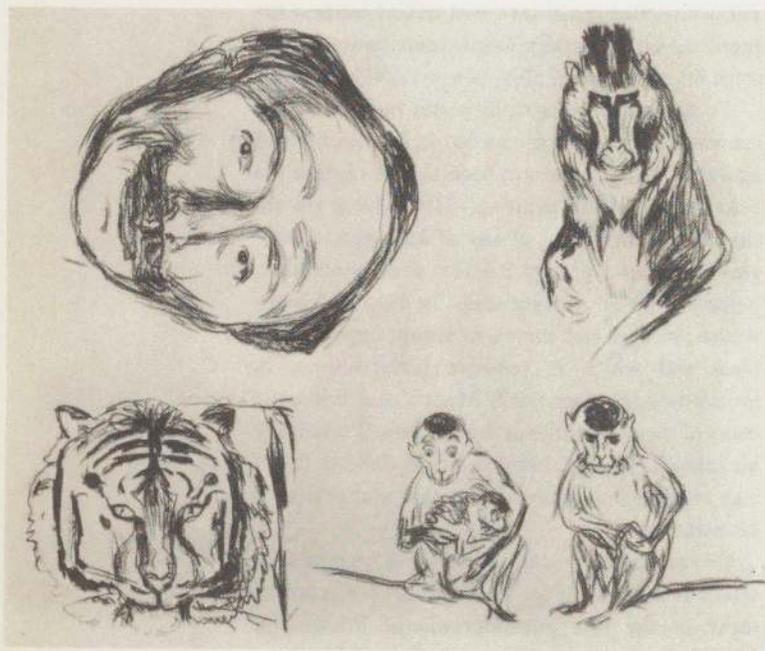
graphy as a creative medium, and Paris became the center of this revival.

Among a new generation of painter lithographers the most notable were 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. In his etchings and aquatints, Munch had not been able to 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 opposition of black and white, in sensitive juxtapositions, in incisions on the stone itself, Munch used 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 workshop. The introduction to a new medium broadened Munch's scope as an artist. An additional stimulus was doubtless 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* (page 32) is Munch's most vivid image in any medium. Like all of 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 his hands to utter a cry which vibrates his body and echoes through the landscape. Is the shout heard? A



Four Studies. 1908-09. Lithograph

couple continue their promenade as the sound is drowned by the throbbing rhythms of nature.

The lithograph *Anxiety* (page 35) again exploits the curvilinear style of the *art nouveau* to express a similar state of mind. The vertical figures merge into the fluid landscape. Ominous bands of clouds hover above the spectators. The atmosphere is charged, unrelieved in its intensity. The nervous lines heighten the feeling of unrest and expectancy suggested by the frozen, scarcely delineated features of the waiting crowd.

Ambroise Vollard, the Parisian dealer most responsible for the revival of lithography, chose *Anxiety* for his first *Album des Peintres-Graveurs*, an anthology of twenty-two prints by as many artists. How different Munch's premonition of disaster from the children of Renoir, the gardens of Vuillard and the kitchen of Bonnard included in the same portfolio.

Although the artist and Vollard worked closely with the printer Clot, *Anxiety* was Munch's only print published by the French editor. Within a period of a year and a half in Paris he had drawn some forty lithographs. Nine of these are reproduced here (pages 8, 18, 22, 26, 28, 35 and 36).

In their simplification and stark contrasts *Anxiety* and *The Scream* resemble woodcuts. The flowing lines, however, reveal a painterly quality possible only in lithography. The dramatic massing of blacks and whites in these and other lithographs owes much to the woodcuts of Félix Vallotton. But in his own 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, 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.

The Norwegian 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*. 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 *Moonlight*, *Two Figures by the Shore*, *Evening* and *Man and Woman* (pages 33, frontispiece, 34, 29), however, the forms evolve as much from the way the wood could be worked most effectively as from the themes as previously conceived.

The Kiss (cover) is composed from two blocks, the figures 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 1891 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 behind a curtain in front of a window overlooking the street. The etching simplifies the composition and the woodcut is even less literal. The distracting furnishings of the room are omitted, only the essential remains. There is no depth, modeling or perspective. The couple exist 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.

Two Figures by the Shore (frontispiece) was printed from one block sawed into three separate pieces—the couple, the sea, the shore, each cut along its own delineating contour. *Evening* (page 34) is reproduced here in a unique proof, printed from four blocks, slightly larger than the regular edition with pulsating stains of red that flash across the sky. As in the best of Munch's woodcuts, the decorative grain of the wood is an integral part of the image.

Woman and her 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 severally 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.

The earliest of the series, the etching of 1895 (page 25), dates from the Berlin period. The central figure, starkly naked, thrusts her arms behind her head to confront the spectator. At the left a young girl clad in white turns toward the moon which rises above its reflection like the dot upon an "i." At the right the eldest, dressed in black, stares into space. A lithograph of 1899 describes the same triumvirate (page 24). The central figure appears more wanton and the position of the girl and old woman is reversed. In both the etching and the lithograph the sea ripples against the shore. In the latter, however, the moon disappears and the agitated water swirls into a backdrop to isolate the girl from her two companions.

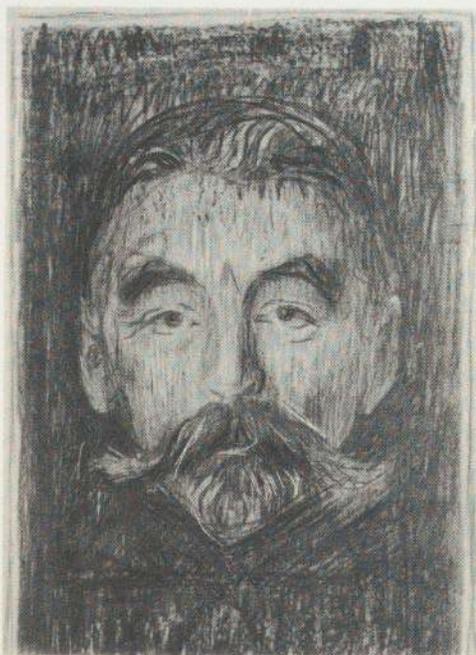
The American critic of Munch, Frederick B. Deknatel, has interpreted the allegory: "The stages are innocence, experience or lasciviousness, and disillusionment or withdrawal from life; in each stage she is inaccessible to man." Munch himself explained to Ibsen: "She is woman of dreams, woman of lust, and woman the nun." Sensuality, personified by the nude, opposes more 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, in the etched and painted versions, is a frequent apparition in the visions of Munch. In this allegory her reflection, surely a symbol of the male, suggests the physical relation of man to the trinity of mother, mistress and child.

Three other lithographs further illustrate Munch's composite woman. *The Young Model* (page 20) perversely presents a youthful counterpart to the temptress. The subject was first painted in 1886 as *Puberty* and appears again in an etching of 1902 as *Night*. Critics have observed similarities to Felicien Rops' *Le dernier amour de Don Juan*. The implica-



August Strindberg. 1896. Lithograph



Stéphane Mallarmé. 1896. Lithograph

tions of *The Young Model* 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 Young Model, Munch's first lithograph, is little more than the reproduction of a drawing. The *Madonna* offers a more graphic symbol (page 30). 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. The embryo and the fluid border suggest the equivocal irony born of a scientific age. Significantly, the pose recalls the central figure of *Woman*. 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 reproduced on page 31. The subject is Eva Mudocci, the Polish violinist, who also appears in *The Violin Concert* on page 37. Elsewhere Munch casts 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 some special connotation. The power of sex coils through it—attractive in this portrait, menacing in the *Vampire* (page 28), binding in *Man and Woman* (page 29).

Love, tragically for Munch a basic antagonism between the sexes, is the subject of the *Vampire* and of *Jealousy*. 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* (page 26), the central figure of *Woman*

reappears, this time accompanied by two men—Munch and, bearded, his friend Przybyczewsky. 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, *Two Beings* and *Man and Woman* (pages 18, 19, 29) describe a less antipathetic relationship. There is no conflict between weak and strong; both man and woman appear equal. The etching presents two lovers facing the sea. Each stands alone, they do not touch. In the lithograph the couple, also 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 antithesis of *Vampire*, the juxtaposition has become completely symbolic. Munch's interest is formal; he employs his favorite opposition of profile and full face. The skeins of hair lightly veil the floating head. But by far the most lyric representation of man and woman is the tender moment of *The Kiss* (cover).

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 reproduced on page 23 is nearest to the painted versions: the pathetic victim of tuberculosis, the despairing aunt, the chair and dresser, the medicines. The lithograph (page 22) 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 had become 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. "Undulating lines" appear more expressively in other prints and, in his development as an artist, the print has neither the significance nor the importance of the painting.

The Sick Child, although not typical, is the most subtle of Munch's lithographs in color. The delicate, over-all adjustments of the four 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 inevitably fatal.

The effect of Sophie's illness upon the family is the subject of *The Death Chamber*, a less literal but much more characteristic work (page 36). 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*.

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 (page 13). The large standing figure cut a year later appears more austere and aloof (page 39). The lithograph of the mid-twenties, a repetition of a painting of 1906, exposes a lonely man brooding in a dismal café (page 38). None of these portraits 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, pre-occupied, 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 harassed 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. For distraction he drew studies of animals in the zoo at Copenhagen (page 6) and composed the suite of lithographs *Alpha and Omega*. His treatment in the sanatorium 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.

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.

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. Munch worked, however, far into the twentieth century and died in 1944. Like his contemporary, Toulouse-Lautrec, it is in printmaking rather than in painting that his art reveals its chief significance; and, more than any other artist, he is the father of expressionism in Germany. He produced more than 700 prints, and in the lithograph and in the woodcut his melancholy found its clearest statement.

For many years Munch's most dependable source of income derived from the sale of his prints. His work had received its first recognition in Germany, and museums and collectors formed large holdings of his prints. One of the earliest and most comprehensive retrospectives of his graphic *oeuvre* was organized by J. B. Neumann in Berlin in 1915.

In the United States his paintings, unfortunately, are seldom seen. A large survey of his art, however, was organized by James Plaut in 1950. The exhibition in Boston and Cambridge and in New York at the Museum of Modern Art was accompanied by the publication of Frederick B. Deknatel's monograph, the only book on Munch in English.

Today, both here and abroad, his prints have become increasingly rare, indeed the best examples are almost unprocurable. This small volume gathers together a selection from American collections.

W.S.L.

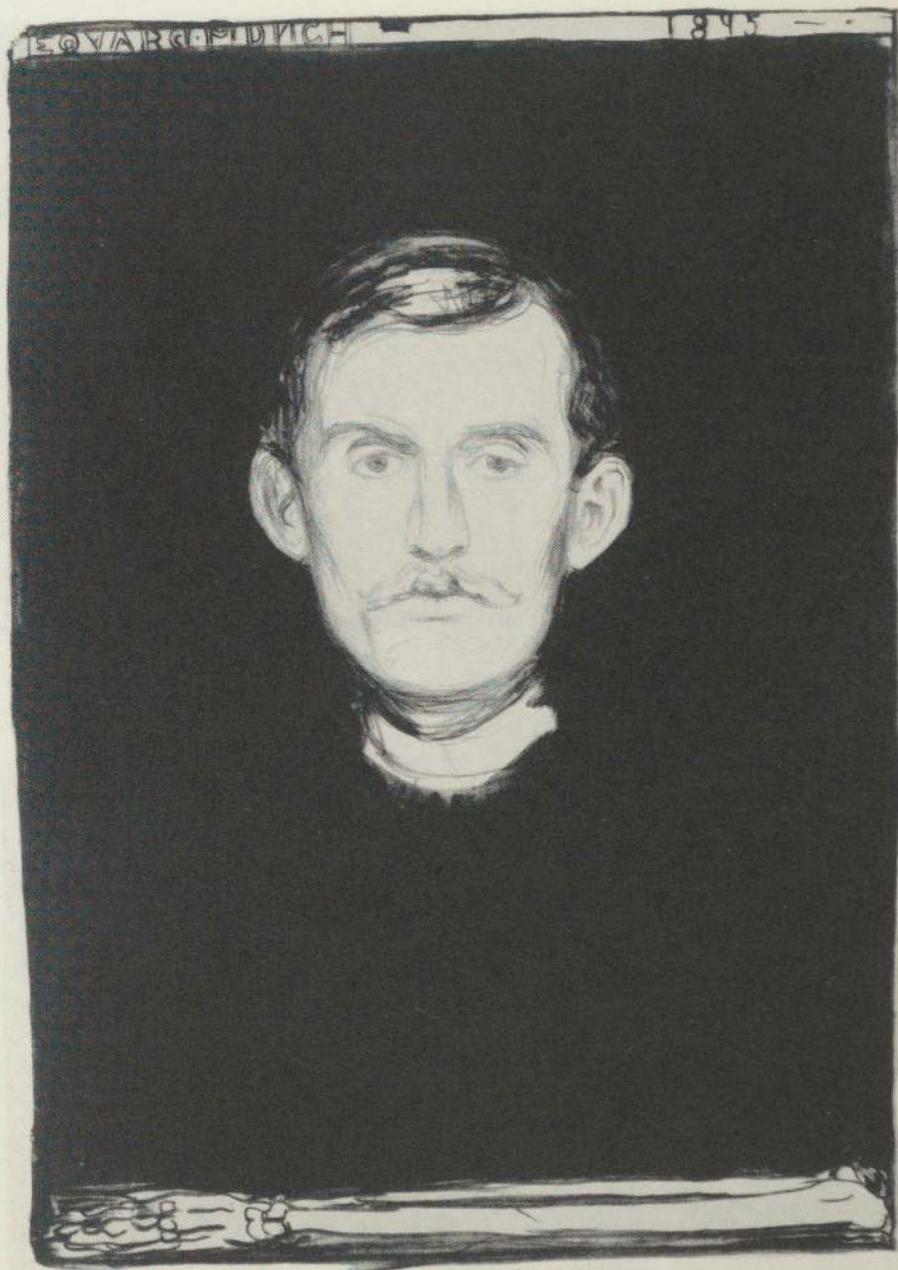
LIST OF PLATES

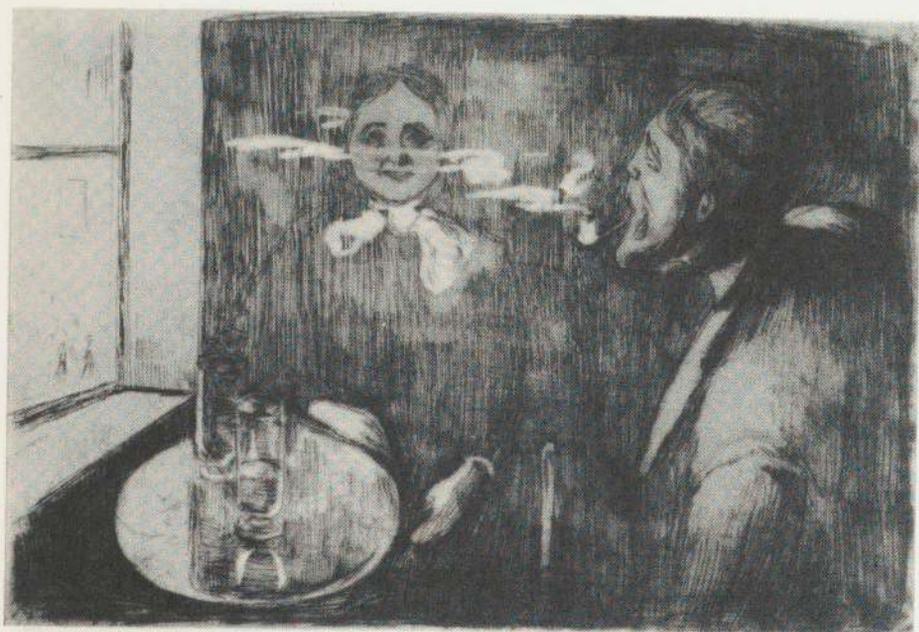
Dimensions are given in inches and millimeters; height precedes width.

S refers to the definitive catalogues of Munch's prints by Gustav Schiefeler: "Verzeichnis des Graphischen Werks Edvard Munchs bis 1906," Berlin, Bruno Cassirer, 1907, and "Edvard Munch das Graphische Werk 1906-1926," Berlin, Euphorion, 1928.

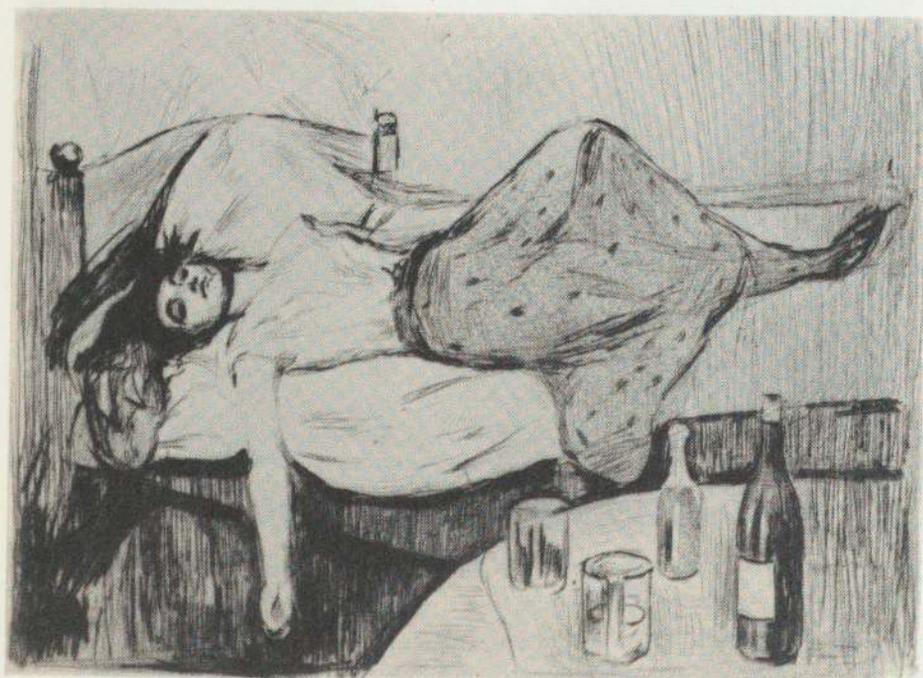
- cover* *The Kiss*. 1897. Woodcut (S. 102), 18 $\frac{3}{8}$ × 18 $\frac{1}{4}$ " (467 × 464 mm).
The Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.
- frontispiece* *Two Figures by the Shore*. 1898. Woodcut (S. 117), 18 × 20 $\frac{1}{4}$ " (456 × 514 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- page 6 *Four Studies*. 1908-09. Lithograph (S. 276, 288, 291, 292) printed from one stone,
20 $\frac{1}{2}$ × 26" (526 × 660 mm). The Museum of Modern Art, New York, gift of Samuel A. Berger
- 8 *August Strindberg*. 1896. Lithograph (S. 77), 19 $\frac{3}{8}$ × 14 $\frac{3}{8}$ " (505 × 378 mm).
The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 8 *Stéphane Mallarmé*. 1896. Lithograph (S. 79), 15 $\frac{3}{4}$ × 11 $\frac{3}{8}$ " (401 × 289 mm).
The National Gallery of Art, Washington, D.C., the Lessing J. Rosenwald Collection
- 13 *Self Portrait*. 1895. Lithograph (S. 31), 18 $\frac{1}{8}$ × 12 $\frac{5}{8}$ " (461 × 322 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 14a *Tête-à-tête*. 1895. Etching with drypoint (S. 12), 8 $\frac{3}{8}$ × 12 $\frac{3}{8}$ " (218 × 326 mm).
The Museum of Modern Art, New York, given anonymously
- 14b *The Day After*. 1895. Etching (S. 15), 8 $\frac{1}{4}$ × 11 $\frac{1}{2}$ " (206 × 293 mm).
The Museum of Modern Art, New York, gift of Samuel A. Berger
- 15 *Study of a Model*. 1894-95. Drypoint (S. 9), 11 $\frac{1}{4}$ × 8 $\frac{1}{4}$ " (284 × 208 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 16 *Summer Night (Voices)*. 1895. Drypoint with aquatint (S. 19), 9 $\frac{3}{4}$ × 12 $\frac{3}{8}$ " (249 × 323 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 17 *Moonlight*. 1895. Drypoint with aquatint (S. 13), 13 $\frac{7}{8}$ × 10 $\frac{1}{2}$ " (352 × 267 mm).
The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 18 *Attraction*. 1896. Lithograph (S. 65), 18 $\frac{3}{8}$ × 14 $\frac{1}{8}$ " (475 × 359 mm).
Collection Gene R. Summers, Chicago
- 19 *Two Beings*. 1895. Drypoint (S. 20), 6 $\frac{3}{8}$ × 8 $\frac{7}{8}$ " (168 × 226 mm).
The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 20 *The Young Model*. 1894. Lithograph (S. 8), 16 $\frac{1}{8}$ × 10 $\frac{3}{4}$ " (410 × 272 mm).
The Museum of Modern Art, New York
- 21 *Girls on a Bridge*. 1903. Etching with aquatint (S. 200), 7 $\frac{3}{8}$ × 10 $\frac{3}{8}$ " (188 × 264 mm).
Private collection, New York

- 22 *The Sick Child*. 1896. Lithograph (S. 59), $16\frac{3}{8} \times 22\frac{1}{4}$ " (422 × 565 mm).
Museum of Art, Rhode Island School of Design, Providence
- 23 *The Sick Child*. 1894. Drypoint (S. 7), $15\frac{1}{4} \times 11\frac{1}{2}$ " (386 × 293 mm).
The Museum of Modern Art, New York, given anonymously
- 24 *Woman*. 1899. Lithograph (S. 122), $18\frac{1}{8} \times 23\frac{1}{4}$ " (461 × 591 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 25 *Woman*. 1895. Drypoint with aquatint (S. 21), $11\frac{3}{4} \times 13\frac{1}{2}$ " (298 × 343 mm).
The Museum of Modern Art, New York, J. B. Neumann Fund
- 26a *Jealousy*. 1896. Lithograph (S. 58), $18\frac{3}{4} \times 22\frac{3}{8}$ " (477 × 575 mm).
The Museum of Modern Art, New York, J. B. Neumann Fund
- 26b *Jealousy*. 1896. Lithograph (S. 57), $12\frac{3}{4} \times 18$ " (325 × 459 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 27 *Nude with Red Hair*. 1901. Lithograph (S. 142), $19\frac{1}{2} \times 15\frac{3}{4}$ " (495 × 400 mm).
The Art Institute of Chicago
- 28 *Vampire*. 1895. Lithograph with watercolor (S. 34), $15 \times 21\frac{3}{4}$ " (382 × 553 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 29 *Man and Woman*. 1896. Woodcut (S. 80), $21\frac{1}{2} \times 15$ " (547 × 382 mm).
Collection Gene R. Summers, Chicago
- 30 *Madonna*. 1895-1902. Lithograph (S. 33), $23\frac{3}{4} \times 17\frac{3}{8}$ " (604 × 443 mm).
The Museum of Modern Art, New York
- 31 *Eva Mudocci*. 1903. Lithograph (S. 212), $23\frac{3}{8} \times 18\frac{3}{8}$ " (600 × 460 mm).
The Brooklyn Museum, New York
- 32 *The Shriek*. 1895. Lithograph (S. 32), 14×10 " (354 × 253 mm).
The Museum of Modern Art, New York, on extended loan from a private collection
- 33 *Moonlight*. 1896. Woodcut (S. 81), $16 \times 18\frac{1}{2}$ " (405 × 469 mm).
The Brooklyn Museum, New York
- 34 *Evening (Melancholy) (On the Beach)*. 1896. Woodcut (S. 82), $16\frac{1}{4} \times 18$ " (413 × 457 mm).
The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 35 *Anxiety*. 1896. Lithograph (S. 61), $16\frac{3}{8} \times 15\frac{3}{8}$ " (416 × 391 mm).
The Museum of Modern Art, New York
- 36 *The Death Chamber*. 1896. Lithograph (S. 73), $15\frac{1}{4} \times 21\frac{3}{8}$ " (387 × 550 mm).
The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 37 *The Violin Concert (Eva Mudocci and Bella Edwards)*. 1903. Lithograph (S. 211), $18\frac{3}{8} \times 22$ "
(480 × 560 mm). Fogg Art Museum, Harvard University, Cambridge
- 38 *Self Portrait*. 1925-26. Lithograph (not described by Schiefeler; after a painting of 1906), $16\frac{1}{2} \times 19\frac{3}{8}$ "
(419 × 505 mm). The Museum of Modern Art, New York, gift of Samuel A. Berger
- 39 *Self Portrait*. 1896. Woodcut (not described by Schiefeler; printed in 1912), $28\frac{3}{8} \times 16\frac{1}{4}$ "
(728 × 411 mm). The Museum of Modern Art, New York, on extended loan from a private collection





a



b









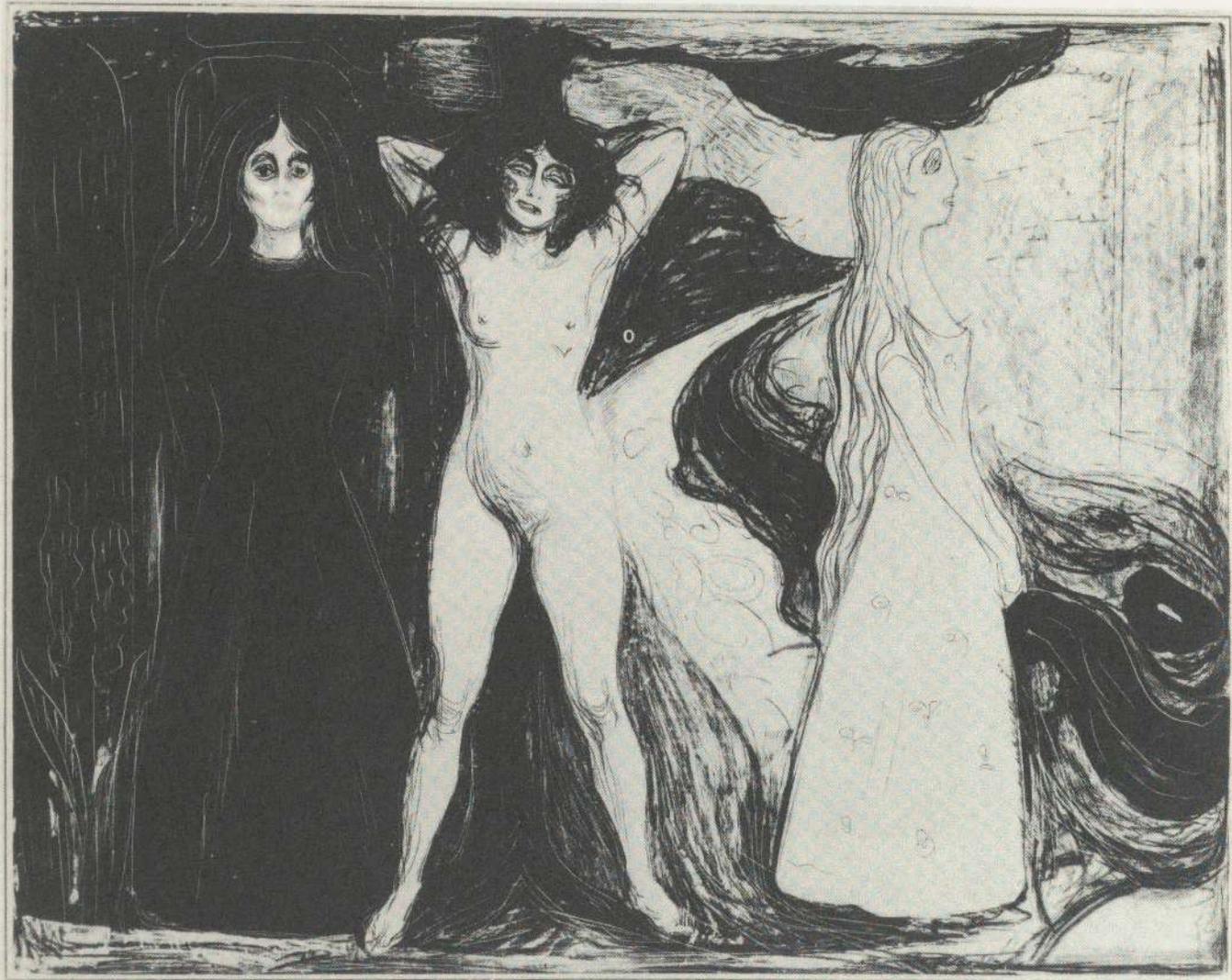
















a



b

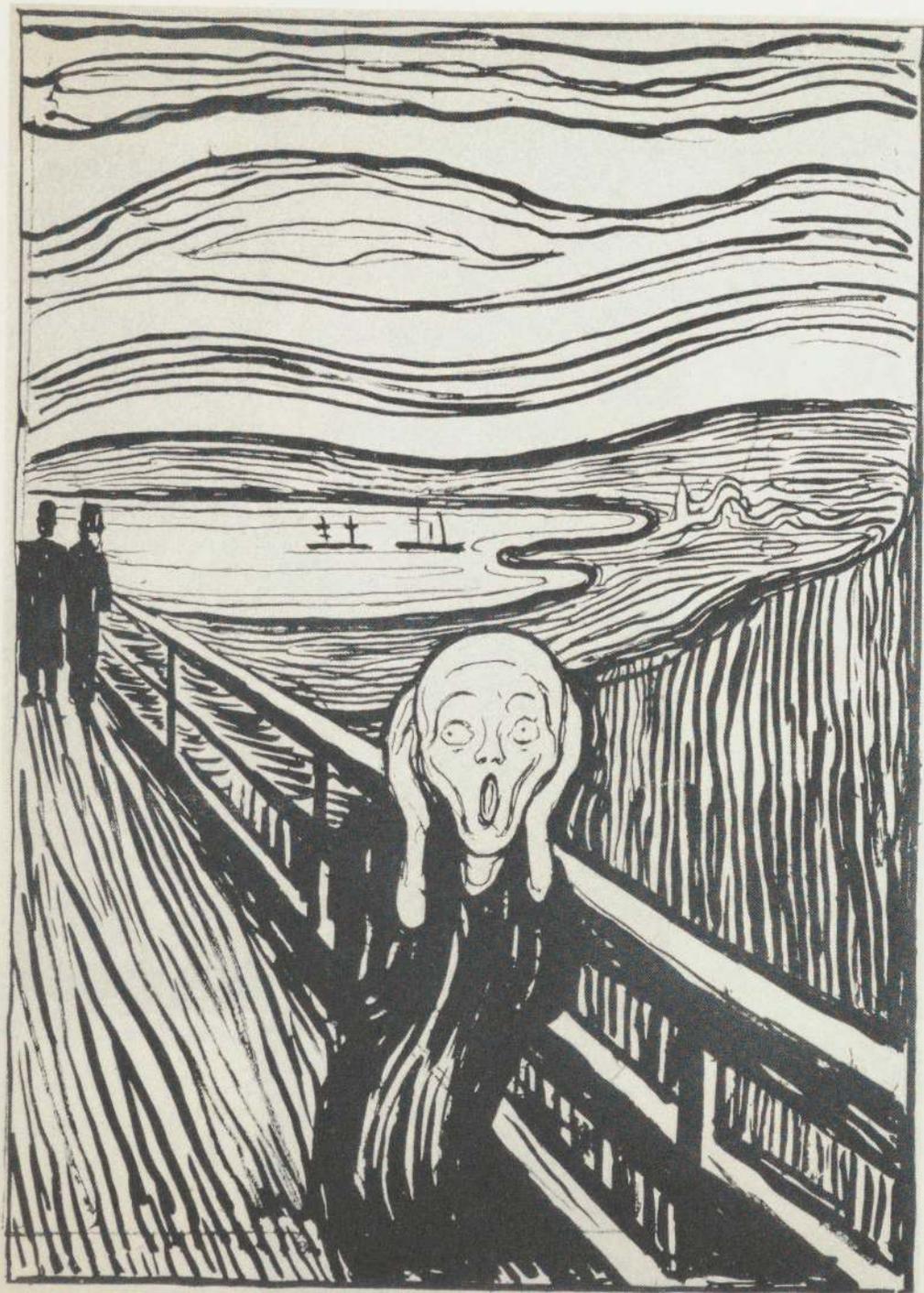






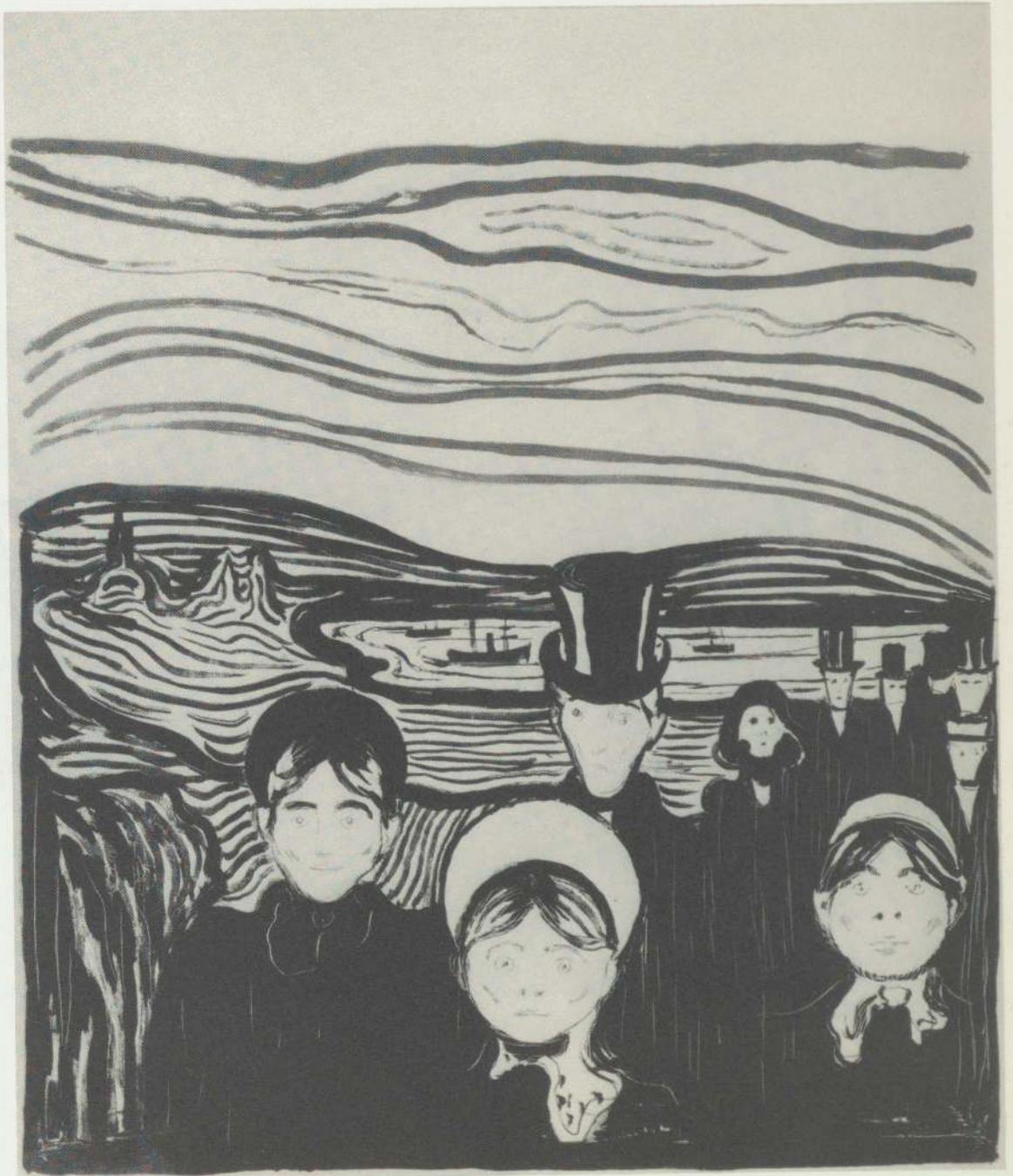








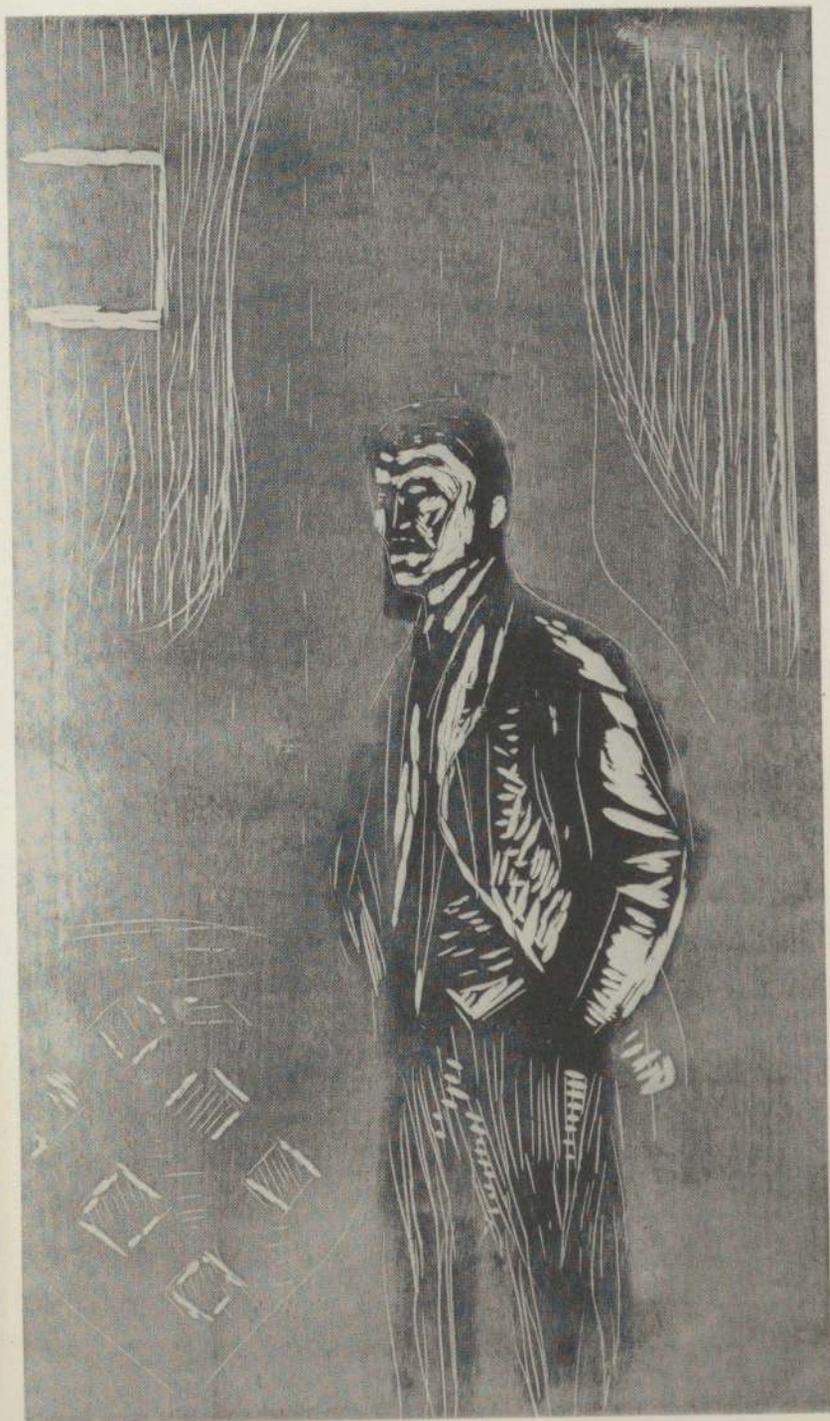


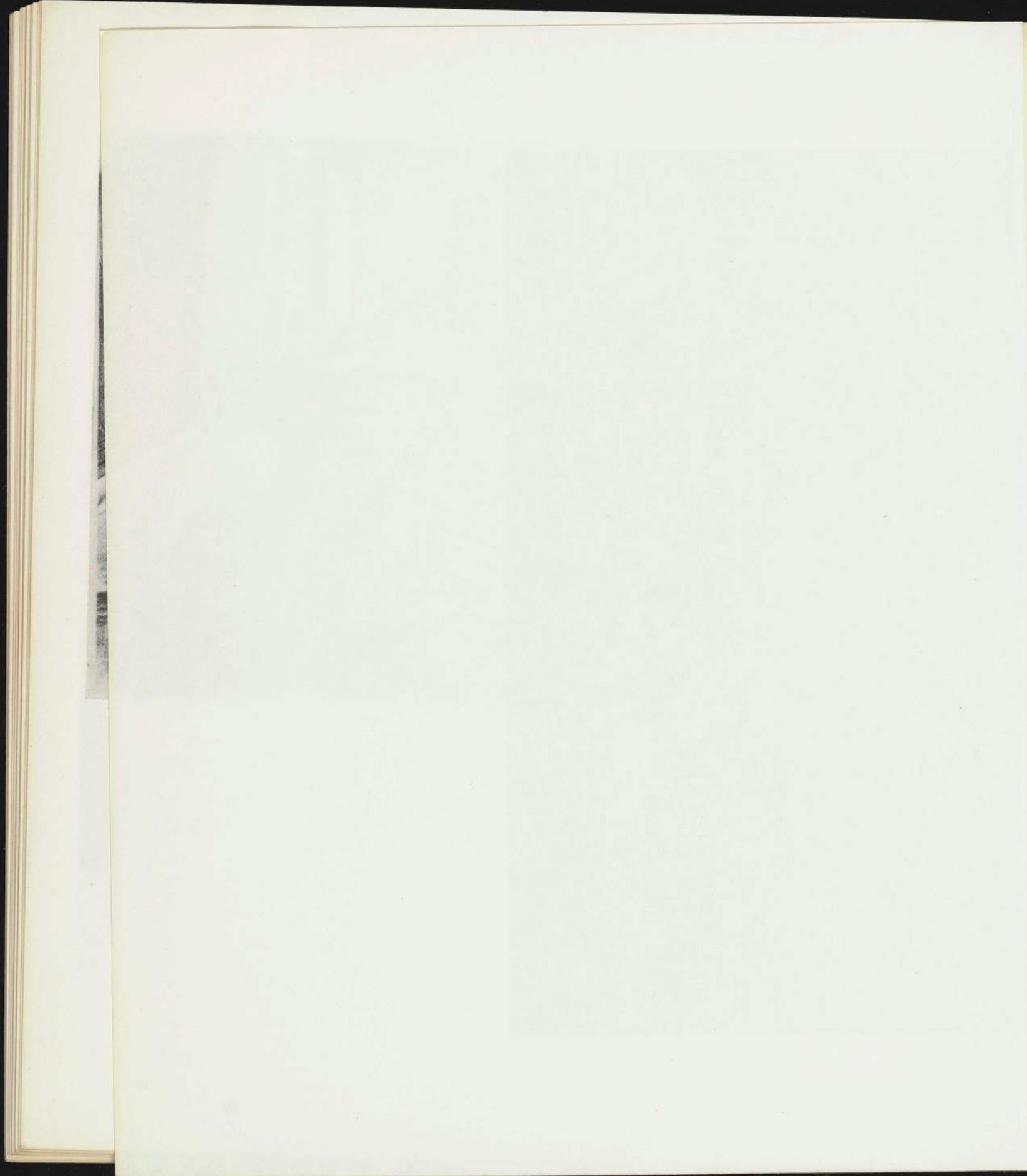






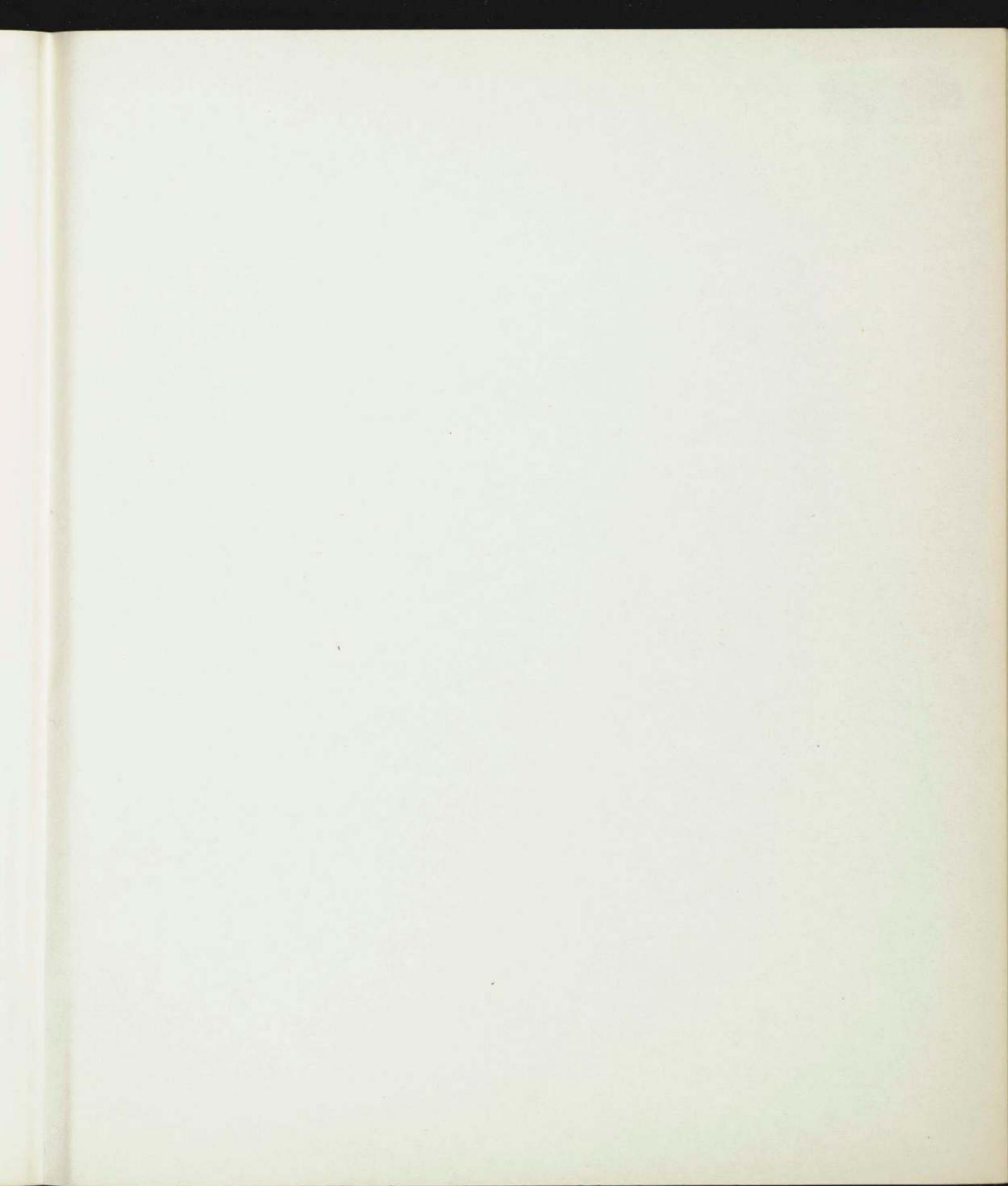


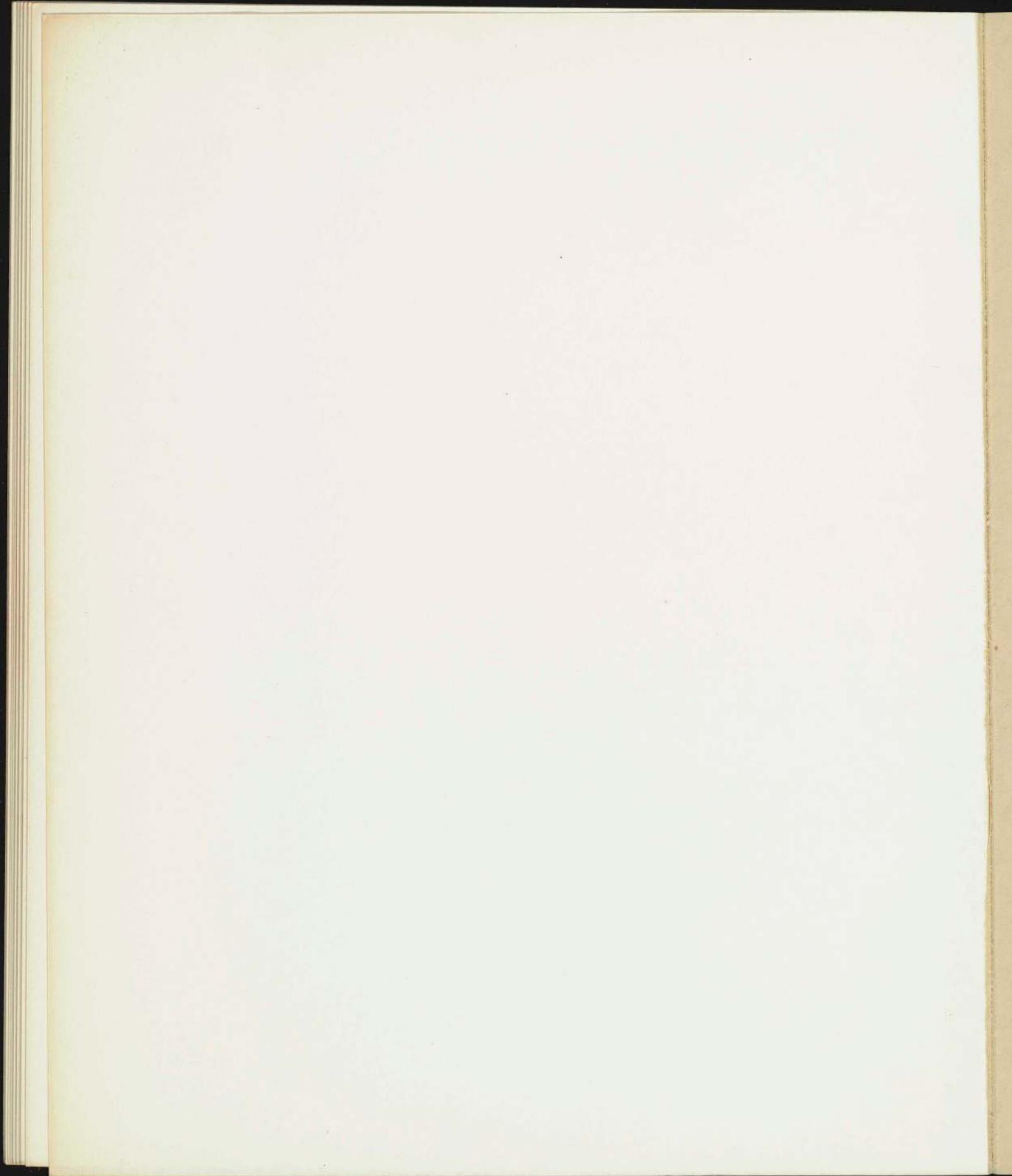












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