

KLIMT



SCHIELE



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GUSTAV KLIMT
AND
EGON SCHIELE

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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A NOTE ABOUT THE EXHIBITION

Gustav Klimt has never had a significant one-man exhibition in an American museum. Egon Schiele was seen importantly in American museums only once when Boston's Institute of Contemporary Art presented a one-man show which subsequently travelled during the season of 1960—61. The current effort which groups together the two Austrian masters is by far the most ambitious among contemporary presentations.

Works by the younger Schiele were borrowed from sources throughout the world and only a few refusals of importance have been sustained. With the massive help of private and public collections in Austria, the United States and in other countries, the Schiele retrospective is made up of major works from all periods. Klimt too is shown through key works but not in comparable fullness. This limitation is, in part, enforced by external conditions and partly arrived at through deliberate decision. Some owners of important works felt obliged to decline our requests for Klimt's paintings for fear that the frail and vulnerable canvases of the Art Nouveau master would suffer through a transatlantic shipment. It was by choice, however, that Klimt is here presented substantially only through works dated after 1900 and that no effort was made to gather his earlier work. Revealing as such inclusions would have been, a selection so conceived would have favored an historic rather than an esthetic point of view. This would have been contrary to our intentions.

Consideration has also been given to a more comprehensive showing of Austrian art that might have included the still shadowy figure of Richard Gerstl, and above all, Oscar Kokoschka, the third and most famous member of the Austrian triad. This concept was abandoned, however, because Kokoschka might well become the subject of a full retrospective one-man exhibition at a future date.

It is therefore the distinct but related art of Gustav Klimt and of Egon Schiele—the former seen primarily through his late work, the latter retrospectively, and both through their drawings as well as their paintings—that is presented here to the American public through a single showing at The Solomon R. Guggenheim Museum.

Thomas M. Messer, Director

ACKNOWLEDGEMENTS

This exhibition and the preparation for the accompanying catalogue have been in the making for the past four years. The many inherent difficulties could be overcome only because the initiatory effort of the Guggenheim Museum received the full and generous cooperation of government and museum officials, scholars, collectors, and dealers in Austria, the United States, and in a number of other countries.

Central to this effort was the unstinting help given by Professor Dr. Fritz Novotny, Director of the Österreichische Galerie in Vienna, who was first to commit a number of important works from his Museum's permanent collection and who persuaded some of the most important Austrian Klimt and Schiele collectors to support the Guggenheim Museum's exhibition through loans of great importance. Through its staff, the Österreichische Galerie, with the extensive aid of Dr. Klaus Demus, also acted as an Austrian gathering point and arranged for the punctual arrival of previously selected works. As the following lenders' list indicates, other Austrian museums, through their directors and staffs, seconded the support initially received through generous loan arrangements and through a variety of helpful acts. The same may be said of galleries and individual lenders in Vienna and in other parts of the Austrian Republic. Among these, the participation of the Klimt owner Mrs. Marietta Preleuthner, the Schiele specialist Dr. Rudolf Leopold, and of Mr. and Mrs. Viktor Fogarassy, who have assembled the most extensive private collection of the two Austrian masters must be specially noted, if only because their combined participation supplementing museum loans assured a desirably broad basis for the exhibition. In addition to those here mentioned or subsequently listed, the anonymous but decisive aid of the Austrian Ministry of Education is herewith most gratefully acknowledged.

In this country, interest in Klimt and Schiele has been consistently furthered through the pioneering efforts of the Galerie St. Etienne in New York. Its director, Dr. Otto Kallir, has not only contributed works by both artists from his own collection and that of the Galerie, but also has made available to the Guggenheim Museum records without which some works of primary importance could not have been located or obtained.

Outside of Austria and the United States, sizeable loan contributions have been obtained from the Národní Galerie in Prague and through Marlborough Fine Art Ltd. in London who have graciously assisted us in the preparation of some color plates.

A thorough documentation could not have been secured for this catalogue without the specialized knowledge of Klimt and Schiele scholars. Our thanks, in this respect, must first go to Dr. Johannes Dobai, Zürich, who contributed relevant portions from the documentary section of his as yet unpublished Gustav Klimt. An analogous service for the Schiele documentation has been performed by Dr. Otto Kallir who, under the name of Otto Nirenstein, had published in 1930 the first catalogue raisonnée of Schiele's paintings from whose pages we quoted at will. Material due to be published in an updated and English version was also placed at our disposal by the author. The lenders themselves, and notably Professor Dr. Fritz Novotny have cooperated by furnishing valuable information relating to works in their possession. Finally, the documentation of the catalogue was enriched by Miss Sandra Comini who engaged in a recent and fruitful search for new clues on Schiele. Miss Comini allowed me to read her unpublished thesis Egon Schiele, The Artist's Vision of Himself and to incorporate in various parts of this catalogue such findings as seemed pertinent to our purposes. Also, catalogue essays have been written by Dr. Johannes Dobai, Miss Sandra Comini and Professor James T. Demetrian, Curator of the Pasadena Art Museum. Dr. Dobai's essay on Klimt is rendered here in the carefully considered translation of Dr. Arram Kampf and Miss Winifred Mason.

I lastly wish to acknowledge the most diligent efforts of this Museum's staff and particularly the extensive editorial and research work contributed toward the exhibition and the catalogue by Dr. Louise Averill Svendsen, Associate Curator, and by Miss Linda Konheim.

T. M. M.

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GUSTAV KLIMT AND EGON SCHIELE

THOMAS M. MESSER

GUSTAV KLIMT, more than one hundred years after his birth, is little known outside his native Austria, and therefore one hesitates to speak of rediscovery where discovery in a general sense has never taken place. His work, however, seemingly old-fashioned a generation ago, has moved toward the center of modern perception. This has happened not only because of the vital content of Klimt's drawing and painting, but also because of a readjustment of our critical sensibilities in recent years. Klimt stood outside of our field of vision apparently because we failed to look, or at least, because we were incapable of seeing while our attention was focused in other directions. During the first half of our century, when Klimt went largely unnoticed, we were situated within a range of glaring lights that delighted and totally absorbed our vision. Thus it is not surprising that our averted faces could not be mirrored in the faintly shimmering surfaces of Klimt's subtle art.

EGON SCHIELE, first Klimt's pupil and disciple, then contender for Klimt's primacy among Austrian artists, was renounced for altogether different reasons. Although, during the ten brief years of his creative maturity—from 1908 to 1918—he did not follow a mainstream which at that time pointed clearly toward non-objective abstraction, Schiele partook of the visual insights that marked this most radical of modern decades and was nourished by the great precursors of modern art. His draftsmanship and psychological acuteness recall a similar combination of qualities in Toulouse-Lautrec. Schiele shares with Van Gogh a great emotional fervor that is lodged in forms relatable to common vision. His color scheme indicates the impact made upon him by Matisse and the Fauves and lastly, the prominent Swiss master Ferdinand Hodler exerted a clearly traceable influence upon the young Austrian. Consequently it is not, as with Klimt, a lack of ready identification with modernism that caused Schiele's art to remain distant. Rather, it would seem, is it the very intensity of his painting and drawing, his brutal evocations of realities too unwelcome to be admitted, that made us turn away in an effort to avoid or at least postpone a painful encounter. If Schiele remains "difficult" and "disagreeable" to this day, this is because he relentlessly projects an aspect of reality through means that increase rather than absorb the shock of confrontation. In this respect, he goes further than his German contemporaries, the Expressionists, and can be likened only to a later generation of artists—painters like Jean Dubuffet and Francis Bacon—who by their refusal to mitigate the anguished content of their art divest their forms of engaging attributes.

KLIMT and SCHIELE were not, nor are they today, an evenly matched pair. Nevertheless, there is a complementary relationship in their personalities and in their respective work that makes the contribution of each more meaningful when both are seen and considered together.

The differences in the two personalities and in their artistic legacies are conspicuous: almost thirty years Schiele's senior, Klimt leaves a biography so bare of external events that an attempt to record it leads to an enumeration of trivia. Records about his life are few and uninformative. Even the public quarrels which he could not avoid as the undisputed spokesman and ranking painter of the Viennese avant-garde, do not bring him closer in human terms. Nothing pierces the deliberate veil of anonymity that protected his private life from the threatened incursions of the outside world.¹ He arranged his life to stand apart from his art and it thus fails to provide a key to a better understanding of his work. By contrast, Schiele's life story is an almost uninterrupted sequence of tragic events that cast the artist into the roles of hero and martyr. Schiele's debut as a child prodigy was accompanied by early conflicts at home and at school. A desperate emotional intensity during adolescence and early youth, social isolation and erotic excesses, resulted in a showdown with philistine provincialism, which brought about charges of immorality and a twenty-four day long prison sentence. Feverish work, uninterrupted by the complexities of friendships, love affairs, marriage and war, readied the artist for a dearly bought critical and commercial success with its implied promise of eventual consolidation. At this moment the death of his young wife announced his own premature end, following within days.

The painting and drawing of these two artists reflect both their respective disengagement from and involvement with the events of their lives. Where Klimt is ornamentally decorous, Schiele is often indecorously expressive. Klimt's meticulously structured mosaic compositions are opposite in concept and execution from Schiele's sure and daring linear scheme, as are Klimt's subtly balanced tonal effects when seen in juxtaposition with Schiele's fauve and eventually expressionist use of color. Klimt strives through formal means to attain an order that, not unlike Mondrian's, reduces spontaneous and individual components to a collective validity. Schiele, in contrast more like Klee, transcribes highly personal insights which then assume the power of evoking common experiences. Above all, Klimt, despite his current relevance to modern art, must be seen as a late exponent of an historic style, whereas Schiele raises to the most intense pitch the newly acquired awarenesses of 20th century man. Together, Klimt and Schiele signify an end and a beginning, and at one poignant moment their adjoining forms point simultaneously backward and forward to comprise past and future in a fleeting present.

However, not everything between Klimt and Schiele is contrast. Similarities in their lives and backgrounds are also demonstrable, as are analogies in their respective work: Klimt's mother and Schiele's father died insane, and during their lifetimes both artists reacted with understandable sensitivity to their fearsome and similar

family histories. Preoccupation with erotic subject matter, common to both, is not itself surprising at a time and in the very city where Sigmund Freud's discoveries originated. But Klimt and Schiele felt compelled to visualize for themselves, and inevitably for others, what had until then been relegated to a most private domain. Inevitably, therefore, clashes between a truly Freudian irrepressibility and a conventional sense of decorum had to arise. Given the charged atmosphere in which Klimt and Schiele imparted forbidden knowledge through the most explicit of art forms—the visual media of painting and drawing—the personal consequences could not but be varying degrees of disgrace, humiliation and withdrawal. Thus, although Klimt and Schiele spring from different generations, there is about them both the faint but pervasive fragrance of fin-de-siècle that lends a sickly and tortured quality to their clairvoyant art.

The relationship between Klimt and Schiele is in its factual aspects a matter of record but in its broader implications a source for fascinating if necessarily inconclusive speculation: we know that Schiele when still a student at the Vienna Academy sought Klimt's advice at a time when the older artist enjoyed a position of great eminence among venturesome working artists. Klimt commended the youth and proceeded to help him, then and later, in various ways. There cannot be any doubt that this counted heavily in Schiele's early efforts to assert himself and that it helped him to come into his own. The criticism which Schiele sought and obtained from Klimt after their first encounter in 1907 is reflected clearly and beneficially in his early work. Equally visible is Schiele's gradual detachment from Klimt's example and his development of a style in which Klimt has no longer a perceptible part after 1910.

Less verifiable, although quite plausible, are often repeated speculations about a spiritual father-son relationship between Klimt and Schiele as well as the notion that Schiele became Klimt's heir and successor, receiving the mantle of the older artist during the few months that were given to Schiele after Klimt's death. Recently Schiele's filial reverence toward Klimt has been doubted and instead a struggle has been proposed in which an aggressive and self-confident Schiele sought to supplant his precursor.² This interpretation has been offered on the basis of an analysis of Schiele's double portraits depicting both artists. It appears likely that the true relationship between Klimt and Schiele must have run the gamut of all sentiments that inevitably reflect affinities and tensions between an older and a younger generation of artists.

Freed from personal implications, the significance of the Klimt-Schiele relationship lies in the transition they make between the end of a decorative tradition and the beginning of an expressive direction, as these tendencies manifested themselves in Vienna at the turn of the century. With Gustav Klimt and Egon Schiele the span from Art Nouveau to Expressionism is bridged.

1. Johannes Dobai, *Gustav Klimt*, Salzburg, Verlag Welz (in preparation).

2. Alessandra Comini, *Egon Schiele: The Artist's Vision of Himself*, unpublished Master's thesis, University of California, 1964.



26. *THE HERMITS*, 1912 by Egon Schiele

GUSTAV KLIMT



CHRONOLOGY

- 1862 Born on the night of July 13th, son of the goldsmith and engraver Ernst Klimt (1832—1894) and his wife Anna Fiuster, in Baumgarten, a suburb of Vienna. Second of seven children.
- 1876 Accepted as special student with scholarship at the Kunstgewerbeschule des Österreichischen Museums.
Two years of preparatory classes with Rieser, Minningerode and Krachowina; afterwards studied with Ferdinand Laufberger.
- 1879 Participated in decorative work of Hans Makart, leading Viennese historical painter.
- 1881 Death of Laufberger. Continued studies under Berger.
- 1882 Executed works for Karlsbad and Reichenberg with his younger brother Ernst Klimt and Franz Matsch.
Association with the theater architects Fellner and Helmer.
- 1883 Moved into own studio with Matsch and his brother Ernst (Sandwirthgasse 8, Vienna). Many decorative works and commissions.
- 1886 Important work by the three artists in Karlsbad.
Began work on the ceiling paintings for the *Wiener Burgtheater* (Semper and Hasenauer).
- 1888 Completion of ceiling paintings. Awarded *Kaiserpreis*.
- 1891 Splayers and panels between columns on stairway of Kunsthistorisches Museum in Vienna.
Beginning of turn toward modern movement: stronger two-dimensionality, primitive aspects enter his work.
- 1892 Death of his younger brother Ernst.
- 1893 Joined *Wiener Künstlerhausgesellschaft*.
- 1894 Death of his father.
Left Matsch, with whom he had received the commission for allegorical paintings of the faculties of Philosophy, Medicine and Law for the ceiling of the assembly hall of University of Vienna.
Moved studio to Josefstrasse, Vienna.
Otto Wagner wrote *Moderne Architectur* in this year.
- 1895 Strong two-dimensionality and mood paintings.
- 1896 Beginning of dissatisfaction on the part of the younger generation.
Portrait of Marie Breunig, friend of Emilie Flöge.
Met architect Josef Hoffmann often in the *Siebener Klub*.
- 1897 On April 3, formation of a separate group of the younger generation within the *Künstlerhausgenossenschaft*.
On May 25, during its second meeting, the group declared its independence.
Foundation of the *Vereinigung Bildender Künstler Österreichs, Secession*.
Klimt became first president. Work on the faculty panels: many modern works.

- 1898 In March, first exhibition of the Secession in rooms of the *Wiener Gartenbaugesellschaft* in the Parkring.
Klimt's poster *Theseus* objected to on moral grounds and changed.
Beginning of Secession's publication, *Ver Sacrum*, and of building for group designed by Josef Maria Olbrich.
Klimt painting for Palais Dumba, also symbolic works like *Pallas Athena*.
Summers from now on spent mostly at Attersee.
- 1900 First faculty painting, *Philosophy*, caused scandal at the 7th spring exhibition of the Secession.
Faculty at the University protested installation of the paintings. Wickhoff defended Klimt in a lecture.
In the autumn the work received the *Medaille d'Honneur* at the Paris World Exhibition.
- 1901 Even greater scandal caused by the second faculty picture, *Medicine*, in the Secession's 10th spring exhibition.
On March 19, the sixth edition of *Ver Sacrum* containing sketches for the painting was confiscated.
On March 21, confiscation rescinded; parliamentary investigation of Klimt begun on same day.
On March 23 Klimt interviewed for the *Wiener Morgenzeitung*. Hermann Bahr published *Rede über Klimt*.
Participated in international art exhibition in Dresden. Beginning of great popularity in Germany.
At end of year, Klimt nominated for professorship at Viennese Academy.
Klimt and his friends suggest exhibition of Max Klinger's statue of Beethoven with symbolical friezes.
- 1902 April-June, Secession's Beethoven exhibition.
Klimt later exhibited *Luc* panel in answer to criticism of his *Goldfische*.
Painted his friend Emilie Flöge, designed dresses for her fashion studio.
- 1903 Trip to Ravenna; stronger mosaic quality in his pointillist paintings.
Klimt group in the Secession organized a large Hodler exhibition:
Hodler's international reputation increased greatly afterwards.
Bahr published *Gegen Klimt* in his defense.
November-December, large exhibition of Klimt's works in the Secession (18th exhibition).
In the course of the year tension began within the Secession; foundation of the *Wiener Werkstätte*. Last year of publication of *Ver Sacrum*.
- 1904 Increased tension within the Secession. Klimt left the Secession with his group, called the *Stilisten*
(Auchentaller, Bernatzik, Bühm, Hölzel, Hoffmann, Jäger, Klimt, Kurzweil, List, Luksch, Metzner, Moll, Orlik, Roller, Wagner).

- Hoffmann's commission for the Stoclet Palace in Brussels: Klimt and the *Wiener Werkstätte* designed frieze in the dining hall.
- 1905 Klimt bought back the faculty paintings after writing a letter of protest to the Ministry of Education.
Final break with official art. Government prevented his appointment to professorship.
Trip to Berlin, where he received and declined *Villa Romana* prize.
Miethke Gallery exhibition of Van Gogh.
- 1906 Trip to Brussels and London in connection with the Stoclet frieze;
admiration for Velasquez; general lightening of palette.
Hevesi published *8 Jahre Secession* with many articles about Klimt. Changes in the faculty panels.
- 1907 Exhibition of the final version of the faculty panels in the Miethke Gallery in Vienna and the Keller and Reiner Gallery in Berlin.
Illustrations for the *Hetärengespräche*.
Met and encouraged the young Egon Schiele.
- 1908 *Wiener Kunstschau 1908*, an exhibition given by the Klimt group in a temporary building designed by Josef Hoffmann.
Opening address by Klimt; showed 16 new paintings.
The Österreichische Staatsgalerie bought *Kiss; Death and Life* awarded gold medal in Rome.
Miethke Gallery announced publication of *Das Werk Gustav Klimts*.
- 1909 *Wiener Kunstschau 1909* showed Klimt's *Old Woman* and works by Schiele and Kokoschka (who staged his play *Mörder Hoffnung der Frauen*), Munch, Corinth, Toorop, Bonnard, Vuillard, Matisse, Gauguin and Van Gogh.
Began work on the Stoclet frieze. Trip to Paris in October.
- 1910 Break with the "golden style". Included in the 9th international exhibition at Venice.
Drew his mentally disturbed mother several times.
- 1911 Installation of the Stoclet frieze in Brussels.
To Rome where he exhibited several works with the Austrian division of the International Art Exhibition.
The repainted *Death and Life* received a gold medal. In summer paintings of the castle in Kammer.
- 1912 Portrait of Adele Bloch-Bauer (II) and Mäda Primavesi.
Beginning of a broader painterly style.
Important article by Weixlgärtner in the *Die Graphischen Künste*.
- 1913 *The Virgin*, Summer in Gardasee (Malcesine and Casone).
- 1916 Spring, trip to Moravia. *Portrait of Friederike Maria Beer*.
- 1917 Nominated for honorary professorship at the Vienna Academy and Munich Academy.
- 1918 After return from trip to Rumania, stroke of apoplexy on January 10.
Died February 6.

GUSTAV KLIMT — ART NOUVEAU PAINTER

JOHANNES DOBAI

The last few years have witnessed an increasing number of exhibitions dedicated to Art Nouveau, the art of our grandfather's era. In recent publications, scholars have noted the similarity of some aspects of Art Nouveau to contemporary art: they have traced the source of several elements of our own artistic tendencies to Art Nouveau. Because we still live in the era of the great transformations which engendered Art Nouveau, we see primarily the complexity of this phenomenon. Expressions like proto-Art Nouveau and post-Art Nouveau remind us of the inadequacy of our abstractions, by which we attempt to order organic processes.

These studies have raised the question which concerns us here, the problem of Art Nouveau in painting. For those who are following in the steps of Conrad Fiedler, the concept of Art Nouveau painting itself contains a certain contradiction: much can be said for the theory that Art Nouveau was merely a temporary parallel to the great revolution in representation which culminated in Cézanne and the cubists. According to this theory, the association of this revolutionary style with the Art Nouveau movement was only superficial—and in part, artistically detrimental, since Art Nouveau had entirely different spiritual origins. On the other hand, there is a formalistic conception which sees in Art Nouveau a general style concept encompassing Toulouse-Lautrec, Hodler, Munch, Seurat, Van Gogh, and also Stuck. When we consider the suggestion that Art Nouveau originated with Blake, we are faced with the whole problem of the relation of Art Nouveau to Symbolism, Mannerism and Surrealism. From here it is all too easy to lose the Art Nouveau movement in a general concept of the "anticlassical."

One consequence of the reevaluation of Art Nouveau has been the rediscovery of Klimt. As the president of the Viennese Secession, an important modern artists' league at the turn of the century, this painter was once an outstanding figure on the international stage of Art Nouveau. Considering the quality of his work also, the rediscovery of Klimt was long overdue: it happened because his painting points straight to the problems of Art Nouveau. His *oeuvre* offers a complete example of the art of a "typical" Art Nouveau painter, especially the late, geometricizing phase of the style, called High Art Nouveau, which originated partially in Vienna under Klimt's influence.

Klimt's mature work exemplifies the characteristic features of this phase, the symbolical basis of the pictorial representation, together with the tendency to abstract this symbolic statement into stylized, geometrical, two-dimensional forms. Klimt's case seems to strengthen the older point of view that Art Nouveau's real territory lay in the area of applied art. He did not simply develop a planar art in the radical sense of Maurice Denis' theories; rather, more than any other of his contemporaries, Klimt treated the painting as a material object as well as a vehicle of representation and carrier of symbolic meaning. For this reason, he employed techniques which are in the simplest sense those of applied art. Gold and silver color and ornamentation are not illusionistically rendered on the canvas, but are applied directly to it. The painting follows both the laws of applied arts, i.e., material-structural laws, and general form principles, like the variation of pure rectangular forms on the picture surface. The ornamentalization of representational elements is more developed in Klimt's work than in Toorop, who had initially influenced him in this direction.

One of Klimt's most important designs, a frieze in the dining hall of the Palais Stoclet in Brussels, was executed by the *Wiener Werkstätte* in various materials (marble, metal, enamel and semi-precious stones) before the advent of collage painting per se. While other artists of his generation created similar designs for the applied arts, Klimt's frieze is unique in that it reveals both a functioning ideology and a deeper artistic intuition, which we sense in the paintings also. It is perhaps no accident that the frieze (one is tempted to call it an antipicture) was described by the young van Doesburg as among other things, a pure rectangular two-dimensional composition. Others noted that Klimt had abandoned illusionism and scientific perspective, and that his paintings "were composed with incredible audacity around 1900 of two kinds of elements: the representational and the abstract." (Hildebrand) Only in the Cubist collages did something similar occur. Already Klimt proceeded (in a precubist style, of course) as if he were assembling a puzzle of different materials and structures. The artist handles freely all the elements of his picture space; parts of the picture continue to be illusionistic (sometimes strikingly naturalistic), parts are flattened, deformed or fragmented.

Because of these innovations, the images in Klimt's paintings are ambivalent. The multiplicity and instability of effect he seeks is concealed by the exaggerated precision of his forms. Every painting since the Renaissance has a more or less coherent "key" for the transposition of visual perception to the canvas. The key may vary within the picture (for example, by aerial perspective), but the painting remains self-contained and continuous; this is true even of Matisse's art. Klimt, however, broke with the continuity of spatial representation, circumvented the whole school of Impressionism, and treated ornamental motives both for their own sake and as elements equal to the fragments of representation in his paintings. Thus, his planes of ornament are fundamentally different from the tapestry-like surfaces we find in some Van Goghs and Vuillards. They do not present really existing ornament (although in several cases Klimt played with this possibility), but they are derived from autonomous symbols, repeated or added together. Klimt exploited metallic color as an anti-illusionistic element: applied with the brush or as foil, it sparkles or absorbs light depending on the spectator's point of view. Ornament not only forms a second picture plane; it is autonomous from the very beginning. It conjures up an esoteric realm, an aspect of Klimt's art to which we shall return. Precursors of Klimt's method of pictorial construction are found preeminently in the Pre-Raphaelites and in Gustave Moreau. When the Nazarenes

ornamented the borders of their paintings with small symbolical representations, they were striving for something remotely similar with more limited means. Klimt's solution naturally depends on the immediately preceding steps of Art Nouveau; these are too numerous to mention here. The general precondition of this development is the transformation of the Romantic into the Aesthetic movement in the age of Materialism. "Que la poésie se rattache aux arts . . . de la cuisine et du cosmétique . . . par l'accouplement de tel substantif avec tel adjectif, analogue ou contraire." (Baudelaire)

Klimt's art is not simply refined; it is built upon a precarious balance of all possible contrasts. The painter emphasizes certain elements: for instance, he exaggerates the naturalism of the heads, which he sets in the canvas like precious stones in goldwork. His art, which at first strikes us as "intellectual" also has its dark "Slavic" side, as this term was understood in Vienna at that time; as a matter of fact, Klimt was of partly Slavic ancestry. The all-over effortless precision of the composition and the exaggerated clarity of the forms is, to a certain extent, deceptive. If we examine his esoteric ornament more closely, we find in it an ambivalence of symbolic meaning which is independent from its historical source—whether this is Egyptian, Mycenaean, Celtic, a typically Art Nouveau whiplash line, or a motif borrowed from Mackintosh. This ambivalence refers both to its role in the painting and to the microstructure itself. For example, a pattern of wavy lines suggests the Egyptian staring eye motif, but a remarkable change has taken place, a neutralization of a motif which formerly had magical connotations. In other cases, a window centered behind a head creates a halo effect, and here also, the motif is emptied of its mythical connotations—remarkable indeed for a symbolist. Countless sequences of flower motives have a clearly erotic character; women's breasts are stylized in the same manner. In other words, even the ornamental elements are ambivalent, and their general meaning, too, is elusive. One of Klimt's admirers, Ludwig Hevesi, described this quality in the prose style of contemporary neoromantic Viennese literature. According to Hevesi, Klimt's ornament is a metaphor of the "never-ending, infinitely mutating primal matter—spinning, whirling, coiling, winding, twisting—a fiery whirlwind which assumes all shapes, flashing lightning and the darting tongues of serpents, clinging tendrils, enmeshed chains, dripping veils, stretched nets."

Later, after 1910, such form allegories of the *Welträtsel* seen from a pessimistic and deterministic point of view cease as Klimt's art becomes deeper in content, more personal and more serious. Now Klimt turned to Far-Eastern motives to heighten the all-over luxuriousness of his paintings. Sometimes he worked out freer compositions which cannot be grasped semantically at all. In his late, open style, parts of the canvas seem to project a state of spontaneous psychic energy; unfinished sections clearly show the emergence of these almost psychographic images.

An ideology and a personality coalesce in Klimt's innovations. On the one hand, they are the consequence of a long development, which cannot be traced here, since it involves the whole idea complex of "romantic agony." (Praz) For Klimt and his friends, these ideas were allied with an ideology of social reform derived from the English and Van de Velde. The paradoxical association of spiritual and materialistic elements was already evident in the art of the Pre-Raphaelites.

We know little today about the ideas and experiments in Europe which were intimately familiar to Klimt as the president of the Viennese Secession. Who, for instance, knows anything about Carl Strathmann? An artist of lesser importance but related by temperament to Klimt, he handled pictorial motives and ornament in a similar fashion. Lovis Corinth's essay describing

the genesis of this artist's *Salome* may clarify the psychic process behind Klimt's inclination toward loading his canvas with minute ornament. According to Corinth, this disposition reflects an inner condition, classically formulated by Balzac in his *Chef d'oeuvre inconnu*. Cézanne, a different type of artist, also appreciated this story, because it deals with the problem of perfecting a work of art. Klimt and Strathmann forced perfection on the canvas by most artificial means.

What little we know about Klimt's personality would indicate a further analogy with Corinth's description of Strathmann. The first president of the Secession, this outwardly pugnacious artist was an embittered champion of the collective *Gesamtkunstwerk* against some of his colleagues in the Secession (he left it in 1904 with some friends); a figure of robust health and physical strength, Klimt was actually a shy and complex person, hardly less so than Munch.

A "cerebral erotic" (Blei), Klimt suffered at times from depression, intensified by his reading "a dangerous literature about heredity and guilt" (Tietze); Klimt's mother was mentally ill. His appearance was so little like a decadent artist (and his emaciated figures) that he disappointed many people. His manner of "playing Caliban" at times led Lichtwark, usually a perceptive observer, to a rather superficial description: "He is squat, somewhat heavy, athletic, would have liked to wrestle with Hodler, has the cheerful rough ways of a country boy, the tanned skin of a sailor, protruding cheekbones and lively small eyes. He wears his hair brushed back from his temples, perhaps to make his face appear longer. This is the only thing which might lead one to suspect that this man is an artist. He speaks in a loud voice and in heavy dialect. He likes to tease and joke." We know also that Klimt had photographs taken of himself several times in a remarkable painter's robe of his own design, which made him look like a high priest of painting. He appears in this garb on a boat in the Attersee, where he was one of the first people in Austria to own a motorboat. Klimt spent twenty summers there in the company of Emilie Flöge, whom he never married, as Tietze explains, out of his fear of turning happiness into routine. Tietze also reports: "To outsiders, he presented a simple and ordinary appearance; to those who knew him, an existence full of mystery. Klimt's outward life and manners had much of the Philistine about them; he guarded his inner life jealously. Circumstances placed Klimt in the spotlight of Viennese artistic life, but he was actually a shy person who dreaded public appearances." Indeed, the last decade of his life was spent in isolation.

We know of no long letters by Klimt; he once mentioned his aversion to writing. This gives us additional reason to study the content of his paintings more closely.

The locus of Klimt's thematic material is the erotic, which (we might expect in Freud's city) branches into its sexual and biological aspects. The predilection toward the erotic can be noted both in figural compositions and in landscape. From the middle of the 90's male portraits disappear from Klimt's work. His female portraits are psychological studies of a nervous luxury (one is reminded of Bronzino and Ingres)—strange visions of petrified bloom, icon-like, embedded in the colorful splendor of a pictorial tapestry. The early landscapes often show a swamp or a glistening water surface; later they become close-ups of vegetation, transformed into a rich and sensuous surface. Paintings of gardens are frequent. The theme of the profusion of nature viewed intimately also fascinated Van Gogh, whose art was well known in Vienna; but Klimt's constantly repeated ornamentalized leaves and flowers stress the unfree and predetermined aspect of the biological world. We are rather far removed from the demonically sexual vision of nature in Huysmans (*Là-bas*); however, Klimt sometimes paints flowers resembling sexual organs. Even where such an analogy is not explicit, the flower retains an ambivalent amorphous outline. Klimt assimilated the principles of Hodler's parallelism, and after 1900 often made use of the pointillist

technique, transformed into a pervasive luminous vibration. In other landscapes, a construction of parallel planes of foliage suggests the experience of isolation and alienation. This "manneristic distance" is heightened by the luxuriance of Klimt's color. In effect, the panerotic quality of the figurative pictures, which caused a great deal of protest, including a parliamentary investigation, was consistently carried through in Klimt's landscapes.

The panerotic symbolism runs through his *oeuvre* like a constantly reappearing thread. While his paintings were neglected, Klimt's reputation as a draftsman of the erotic never diminished; he was one of the greatest draftsmen of his time, surely equal to Beardsley. Even the early academic virtuoso paintings reveal Klimt's orientation. A fundamental theme in his painting, the biological self-sufficiency of the female, appears in the early works in the metaphor of the Lesbian. His experiments in symbolism in the 90's were based on those of the Pre-Raphaelites and Knopff, Minne and Stuck. At that time Klimt was a typical painter of the "femme fatale" and shared with his contemporaries the elaborate hair fetishism common since Rossetti. It is very characteristic, however, that Klimt evolved his personal view of these themes in a commission, where his break with tradition was to be fateful for his entire career. Klimt interpreted his three panels for the University of Vienna on the theme of the faculties of philosophy, medicine, and law through a kind of pessimistic determinism which recognized the biological as the only true element of life, and thus the sciences as useless gloss to life's infinite meaningless course. *Ignoramus* could be said to be the message of these pictures, which were violently discussed and which Klimt eventually bought back from the Ministry of Culture. Wickhoff noted the emergence of a new concept of science and ugliness in the panels.

Perhaps influenced by Rodin's *Gates of Hell*, Klimt painted a hyper-naturalistic knot of nude bluish bodies, hanging in a cosmic void, entwined like links in a chain. Purposely shocking motives, like a distorted pregnant woman (a theme already treated by Ensor, which Klimt later developed independently) and ornamental motives emerge at random. The panels evoke Freud's region of the subconscious, especially the last of the three, the *Law* panel of 1907.

In this painting, the sexual also determines ethical fate (as in Klimt's contemporary Beethoven frieze, where, however, art is personified as the liberator). Demonic furies, "partially tuberculous and knock-kneed, partially overripe voluptuous hetaerae," to use the words of a hostile critic, are looking past a condemned man standing by a wall (a favorite motif of Strindberg and Kafka). Here and in the mature paintings as well, one can discern how the ornament strengthens the artist's conception. The furies' hair echoes the smokelike forms which, moving through the picture, symbolize fate. Hevesi described the ornamentalized octopus-like creature which symbolizes guilt as "a new American execution machine, system of a thousand suction cups which function like blood-letting tubes . . . a submarine tiger of the latest construction."

The theme of all the paintings remains the "fateful passivity of mankind, brutish, suffering, rejoicing, feeling, longing, caught in an overwhelming instinctuality as if driven in a dream through time and space." (Ottmann) This idea is sometimes embodied in favorite themes of the time such as *The Ages of Man* and *Death and Life*. The development of stereotyped formulae for motives like Expectation, Hope, Fulfillment (kiss), Old Age (decay and ugliness) and Death is notable; Death, for example, is the traditional symbol of the skeleton dressed as a high priest. Klimt shares these formulae with the great painters of ideas, Hodler and Munch. He too, as if obsessed, returns again and again to the material of an all comprehensive frieze of life. But he differs from Munch and Hodler in his tendency toward stronger or emblematic stylization, his adherence to naturalistic figures as elements of contrast, and by his *horror vacui*. Klimt is much less convincing than Munch when he deals with the theme of man as a self-isolated individual.

Klimt's late phase brought a new, more open expression of agony. Around 1910 he loosened his bond to the ornamental, allegedly because of the liberating influence of a visit to Paris. Whatever the cause, the transformation of Klimt's art was critical and rapid. At this time, he repainted one of the principal works of his "golden period," *Death and Life*, changing the gold background to blue and replacing precise ornament with looser block-like forms reminiscent of huge cells. The bright colors of this phase are akin to those of Matisse—but Slavic folk art also played a part, suggesting the noisy salmon red which Klimt often used. Composition became more dynamic, as in the *Virgin* of 1913. Here a tangle of ecstatic women's faces and limbs turn in a great spiral; the insistently repeated smaller spirals of the ornament reinforce the expression of inner ecstasy.

Klimt's artistic testament, the uncompleted *Bride* of 1917—18, is more than an expressionistic painting, as it is usually described. A flamelike formation of landscape fragments and of figures surrounds a figure whose legs are symmetrically disposed as if she were on a torture bench. One is reminded more of Henry Miller than of the "femme fatale."

Klimt's work in Munich may have aroused the interest of the young Kandinsky: his experiments in composition have impressed many, and there are elements in his work which only our own time can appreciate. On the whole, however, Klimt's work did not lead into a wider stream of art; he was almost unknown in France, and German Expressionism developed as an antipode to this kind of painting, which remained for the most part confined to Vienna. A theoretician of the German Expressionist movement wrote in 1914 of "Klimt's Viennese school . . . which still has a spark of life left in it." The author was referring to Kokoschka and Egon Schiele. Schiele, whose works are also featured in this exhibition, was in contact with Klimt, his only true master, from 1907. He acknowledged his debt to Klimt once in 1909 with a remarkable self-portrait variant on a nude in the *Medicine* panel (interestingly, a female figure); later he drew Klimt on the deathbed, shortly before his own death. Naturally, Schiele's true debt to Klimt is to be found in his entire *oeuvre*, not so much in the early canvases, which were directly influenced by Klimt, as in those produced shortly after the association of the two artists. The interrelationship of the two has yet to be clarified. It began in any case in 1909, when Schiele exhibited his *Dead Mother* and Klimt his *Old Woman* in the Wiener Kunstschau; Klimt's painting, with its sombre colors, is the first indication of his renunciation of the "golden style," although it is not certain whether Klimt was influenced by Schiele's presence. Sometimes the similarity between their works is surprising, for instance in the landscapes with church steeples of 1913. Klimt painted in Casena, Schiele in Stein an der Donau, yet the resulting canvases are very similar. Later both tended to soften the angularity of their forms more and more, and the block or cell-like decorative system seems to have been a common development. More important, however, are their deeply related artistic tendencies.

Klimt and Schiele established an autonomous world within Viennese modern painting, shared only with the young Kokoschka. Their world is strongly colored by death: anxiety, the basic modern experience, is more limited and sociologically concrete in the works of these artists than in those of their great contemporary, Munch. In Munch, anxiety breaks forth in a Kirkegaardian shriek of loneliness. With the Viennese, even considering the more exhibitionistic aspects of Schiele, this anxiety is the fruit of the dissolution of an overripe culture which was overcome by world historical events in the very year of Klimt's death and that of his pupil. Anxiety reveals itself here in an erotic frenzy springing from a feeling of emptiness. The artists express a kind of nihilism which had almost nothing to do with the ethical nihilism of the 19th century. Wanting to fill this emptiness, Klimt filled his bare canvases with his Art Nouveau experiments.



DRAWINGS IN THE EXHIBITION

1. NUDE MODEL. 1898. Pencil, pastel, $16\frac{3}{8} \times 10\frac{1}{4}"$ (41.5 $\times$ 26 cm.).
Collection Viktor Fogarassy, Graz, Austria.
2. PORTRAIT OF A WOMAN, PROFILE. 1900–03. Pencil, $21\frac{5}{8} \times 13\frac{3}{4}"$ (55 $\times$ 35 cm.).
Collection Christian M. Nebehay, Vienna.
3. STUDY FOR “HYDRA”. 1903–06. Pencil, $14\frac{1}{2} \times 21\frac{1}{2}"$ (37 $\times$ 54.5 cm.).
Collection Graphische Sammlung Albertina, Vienna.
4. STUDY FOR “PORTRAIT OF MAGDA MAUTNER-MARKHOF KOTTLE”. 1905–07.
Pencil, $21\frac{5}{8} \times 13\frac{3}{4}"$ (55 $\times$ 35 cm.).
Collection Neue Galerie am Landesmuseum Joanneum, Graz, Austria.
5. BLACK FEATHER HAT. c. 1910. Mixed media, $21\frac{1}{4} \times 13\frac{3}{8}"$ (54 $\times$ 34 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
6. LOVERS. c. 1910. Pencil, $22\frac{1}{8} \times 14\frac{1}{2}"$ (56 $\times$ 36.5 cm.).
Collection Viktor Fogarassy, Graz, Austria.
7. STUDY FOR “PORTRAIT OF MÄDA PRIMAVESI”. c. 1912. Pencil, $22 \times 14\frac{1}{2}"$ (56 $\times$ 36.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
8. SEATED WOMAN. 1912–15. Pencil, $22\frac{1}{2} \times 14\frac{3}{4}"$ (56.9 $\times$ 37.5 cm.).
Collection Graphische Sammlung Albertina, Vienna.
9. RECLINING NUDE. c. 1917. Pencil, $14\frac{1}{2} \times 22\frac{1}{4}"$ (37 $\times$ 56.5 cm.).
Collection Christian M. Nebehay, Vienna.
10. MÄDA PRIMAVESI. c. 1914. Pencil, $22\frac{1}{4} \times 14\frac{1}{2}"$ (56.5 $\times$ 37 cm.).
Collection Graphische Sammlung Albertina, Vienna.
11. STANDING NUDE. 1916. Pencil, $22\frac{1}{2} \times 14\frac{3}{4}"$ (57 $\times$ 37.5 cm.).
Collection Mr. Eberhard W. Kornfeld, Bern.
12. STUDY FOR “PORTRAIT OF FRIEDERICKE MARIA BEER”. c. 1916. Pencil, $22\frac{3}{4} \times 14\frac{3}{4}"$ (57 $\times$ 37.5 cm.).
Collection Federica Beer-Monti, New York and Vienna.
13. STUDY FOR “PORTRAIT OF FRIEDERICKE MARIA BEER”. c. 1916. Pencil, $22\frac{3}{8} \times 14\frac{3}{4}"$ (57 $\times$ 37.5 cm.).
Collection Federica Beer-Monti, New York and Vienna.
14. STUDY FOR “PORTRAIT OF FRIEDERICKE MARIA BEER”. c. 1916. Pencil, $22\frac{3}{8} \times 14\frac{3}{4}"$ (57 $\times$ 37.5 cm.).
Collection Federica Beer-Monti, New York and Vienna.
15. STUDY FOR “PORTRAIT OF FRIEDERICKE MARIA BEER”. c. 1916. Pencil, $22\frac{3}{8} \times 14\frac{3}{4}"$ (57 $\times$ 37.5 cm.).
Collection Federica Beer-Monti, New York and Vienna.
16. RECLINING NUDE, FACING LEFT FROM THE BACK. 1916–18. Pencil, $13\frac{3}{4} \times 22\frac{1}{2}"$ (34.7 $\times$ 57 cm.).
Collection Graphische Sammlung Albertina, Vienna.

17. HEAD OF A GIRL. 1916—18. Ink, chalk, $22\frac{1}{4} \times 14\frac{1}{2}$ " (56.6 $\times$ 36.9 cm.).
Collection Graphische Sammlung Albertina, Vienna.
18. BUST OF A GIRL. 1916—18. Pencil, $22 \times 14\frac{1}{4}$ " (56 $\times$ 36 cm.).
Collection Christian M. Nebehay, Vienna.
19. HALF-LENGTH PORTRAIT OF YOUNG WOMAN. 1917—18. Pencil, $20\frac{1}{8} \times 13$ " (51 $\times$ 33 cm.).
Collection Christian M. Nebehay, Vienna.
20. STUDY OF BABIES. c. 1917—18. Pencil, chalk, $22\frac{1}{4} \times 14\frac{1}{2}$ " (56 $\times$ 37 cm.).
Collection Viktor Fogarassy, Graz, Austria.
21. RECLINING WOMAN WITH FOLDED ARMS. Red pencil, $14\frac{1}{2} \times 22$ " (37 $\times$ 56 cm.).
Collection Graphische Sammlung Albertina, Vienna.
22. SEATED NUDE FROM THE BACK. Pencil, $22\frac{1}{4} \times 14\frac{1}{2}$ " (56.5 $\times$ 37 cm.).
Collection Graphische Sammlung Albertina, Vienna.
23. SEATED HALF-NUDE. Pencil, $22\frac{1}{4} \times 14\frac{1}{2}$ " (56.5 $\times$ 37.2 cm.).
Collection Graphische Sammlung Albertina, Vienna.
24. STANDING NUDE. Pencil, $22\frac{1}{4} \times 14\frac{1}{2}$ " (56.5 $\times$ 37 cm.).
Collection Graphische Sammlung Albertina, Vienna.
25. STANDING WOMAN. Pencil, $20\frac{1}{4} \times 13$ " (51.3 $\times$ 32.8 cm.).
Collection Graphische Sammlung Albertina, Vienna.
26. STUDY FOR PORTRAIT OF A WOMAN. Pencil, $19\frac{1}{2} \times 13\frac{1}{4}$ " (49.5 $\times$ 33.6 cm.).
Collection Graphische Sammlung Albertina, Vienna.
27. WOMAN'S HEAD, THREE-QUARTER VIEW. Pencil, chalk, $22\frac{1}{4} \times 14\frac{3}{4}$ " (56.7 $\times$ 37.2 cm.).
Collection Graphische Sammlung Albertina, Vienna.
28. WOMAN IN CLOAK, STANDING. Pencil, $22\frac{1}{2} \times 14\frac{3}{4}$ " (56.8 $\times$ 37.5 cm.).
Collection Graphische Sammlung Albertina, Vienna.
29. WOMAN STANDING, FACING RIGHT. Pencil, $19\frac{1}{2} \times 12\frac{3}{4}$ " (49.6 $\times$ 32.4 cm.).
Collection Graphische Sammlung Albertina, Vienna.
30. FEMALE MODEL. ARMS RAISED BEFORE HER HEAD. Pencil, $21\frac{3}{4} \times 13\frac{1}{4}$ " (55 $\times$ 33.6 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
31. RECLINING NUDE. Pencil, $14\frac{7}{8} \times 22\frac{1}{2}$ " (38 $\times$ 57.2 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
32. SEATED NUDE, HEAD RESTING ON HAND. Pencil, $22\frac{1}{2} \times 14\frac{3}{4}$ " (57 $\times$ 37.5 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
33. STANDING NUDE IN PROFILE TO LEFT. Pencil, $22\frac{1}{2} \times 14\frac{3}{4}$ " (57 $\times$ 37.5 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
34. STANDING NUDE WITH ARMS PLACED DIAGONALLY ACROSS BODY. Pencil, $22\frac{1}{8} \times 14\frac{5}{8}$ " (56.4 $\times$ 37 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
35. RECLINING NUDE. Crayon, $17\frac{1}{2} \times 12\frac{1}{4}$ " (44.5 $\times$ 31 cm.).
Collection Viktor Fogarassy, Graz, Austria.
36. SEATED WOMAN WITH HEAD TURNED RIGHT. Pencil, $18 \times 12\frac{1}{4}$ " (46 $\times$ 31 cm.).
Collection Mr. and Mrs. Serge S. Sabarsky, New York.







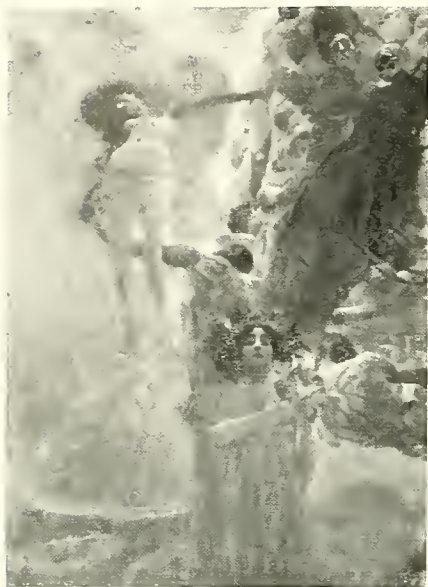
21



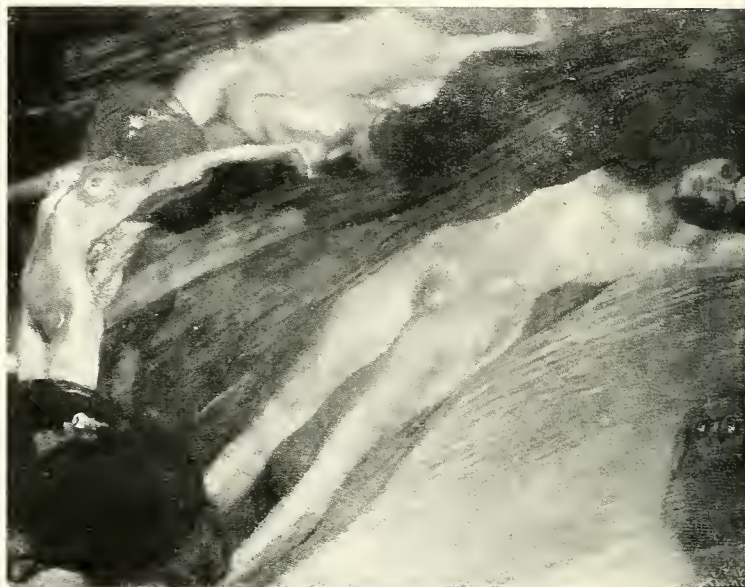
22

PAINTINGS IN THE EXHIBITION





1



2

CATALOGUE

Entries in this catalogue are chronological. References to literature and exhibitions under each heading are abbreviated, and may be found in detail in the documentation section on page 54.

1. MEDICINE. (Oil sketch for painting destroyed in 1945.)
1897—1898.
Oil on canvas, $29\frac{1}{2} \times 21\frac{3}{4}$ " (75 × 55 cm.).
Not signed or dated.
Private Collection, Vienna.
Exhibitions: Wiener Secession, Vienna, 1903, no. 18.
Österreichische Galerie, Vienna, 1962, no. 3.
Wien um 1900, Vienna, 1964, no. 32.
Literature: EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 23.
HATLE, I. *Gustav Klimt*, Graz, 1955.
PIRCHAN, E. *Gustav Klimt*, Vienna, 1956, pl. 55.
DOBAL, J. *Gustav Klimt*, no. 76.

2. "BEWEGTES WASSER". c. 1900.
Oil on canvas, $20\frac{1}{2} \times 25\frac{5}{8}$ " (52 × 65 cm.).
Signed l. r. "Gustav Klimt".
Private Collection, New York.
Exhibitions: Galerie St. Etienne, New York, 1959.
Galerie St. Etienne, New York, 1961, no. 2.
Galerie St. Etienne, New York, 1964, no. 12.
Literature: DOBAL, J. no. 102.

3. ATTERSEE. 1900—1901. (Illustration page 33.)
Oil on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ " (100 × 100 cm.).
Signed on stretcher.
Collection Dr. and Mrs. Otto Kallir, New York.
Provenance: Galerie Nebehay, Vienna.
Neue Galerie, Vienna.
Galerie St. Stephan, Vienna.
Exhibitions: Österreichische Kunst im 20. Jahrhundert, Bern, 1937, no. 1.
Galerie St. Etienne, New York, 1950, no. 11.
Galerie St. Etienne, New York, 1959.
Galerie St. Etienne, New York, 1961, no. 3.
University Art Gallery, University of California, Berkeley, 1963, no. 11.
Literature: WERNER, A. "The World of Gustav Klimt", *Arts*, New York, April 1959, p. 31.
DOBAL, J. no. 107.



4

4. PINE FOREST. 1901–1902.

Oil on canvas, $35\frac{1}{2} \times 35\frac{1}{2}$ " (90 × 90 cm.).

Not signed or dated.

Collection Galerie Würthle, Vienna.

Provenance: Private Collection, Vienna.

Neue Galerie, Vienna.

Exhibitions: Wiener Secession, Vienna, 1903, no. 41 or 43.

Wiener Secession, Vienna, 1928, no. 40.

Ausstellungshaus Friedrichstraße, Vienna, 1943,
no. 30.*Von Schindler bis Klimt*, Vienna, 1955, no. 137.*Österreichische Landschaftsmalerei von Schindler
bis Klimt*, Graz, 1957, no. 28.Literature: HEVESI, L. *Acht Jahre Secession, 1897–1905*,
Vienna, 1906, p. 370.

DOBAL, J. no. 115.



5

5. FRUIT TREES. c. 1902.

Oil on canvas, $35\frac{1}{2} \times 35\frac{1}{2}$ " (90 × 90 cm.).

Not signed or dated.

Private Collection, Vienna.

Provenance: Sonja Knips, Vienna.

Exhibitions: Wiener Secession, Vienna, 1903, no. 9.

Von Schindler bis Klimt, Vienna, 1955, no. 140.*Österreichische Landschaftsmalerei von Schindler
bis Klimt*, Graz, 1957, no. 27.

Biennale, Venice, 1958, no. 5.

Literature: BAHR, H. and ALTENBERG, P. *Das Werk von
Gustav Klimt*, Leipzig and Vienna, 1918, p. 2.TIETZE, H. "Klimt, Gustav". U. Thieme-
F. Becker, Leipzig, vol. XX, 1927, p. 505.LIECHTENSTEIN, M.-J. "Gustav Klimt und
seine Oberösterreichischen Salzkammergutland-
schaften", *Oberösterreichische Heimatblätter*,
July–December, 1951, p. 111.HATLE, I. *Gustav Klimt*, Graz, 1955.

DOBAL, J. no. 117.



6

6. PEAR TREES. 1903.

Oil on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ " (100 × 100 cm.).

Not signed or dated.

Collection Fogg Art Museum, Harvard University, Cambridge.

Gift of Dr. Otto Kallir.

Provenance: Neue Galerie, Vienna.

Galerie St. Etienne, New York.

Exhibitions: Wiener Secession, Vienna, 1903, no. 7.

Große Kunstausstellung, Dresden, 1904.

II. Deutsche Künstlerbundaussstellung, Berlin, 1905, no. 110.

Galerie St. Etienne, New York, 1950, no. 14.

Galerie St. Etienne, New York, 1959.

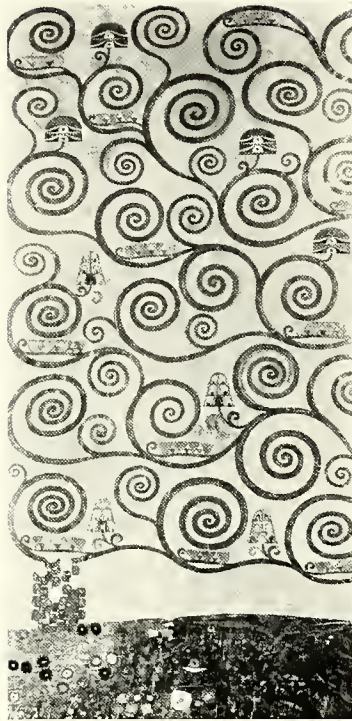
Literature: HEVESI, L. *Acht Jahre Secession, 1897—1905*, Vienna, 1906, p. 451.

HATLE, I. *Gustav Klimt*. Graz, 1955.

DOBAL, J. no. 137.



Detail from the project of the Stoclet Frieze 7 B



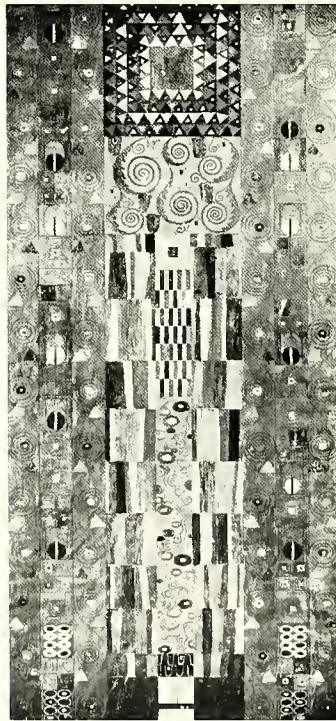
7A



7B



7C



7H



7I



7D

7E

7F

7G

7. PROJECT FOR FRIEZE AT THE STOCLET PALACE. 1905–1909.

This project is a study for a frieze executed in glass mosaic, semi-precious stones, majolica, white marble, metal and enamel for the Stoclet Palace in Brussels, designed by Joseph Hoffmann.

Mixed media, 9 panels.

A. Tree of Life, $78 \times 37\frac{1}{2}$ " (197.8 × 95.3 cm.).

B. The Expectation, $76\frac{1}{4} \times 45\frac{1}{4}$ " (193.5 × 115 cm.).

C. Tree of Life, left panel, $78 \times 41\frac{1}{2}$ " (197.7 × 105.4 cm.).

D. Tree of Life, center panel, $76\frac{1}{2} \times 40$ " (193.8 × 102 cm.).

E. Tree of Life, right panel, $78\frac{1}{4} \times 40\frac{3}{4}$ " (198.1 × 103.5 cm.).

F. Tree of Life with Bush, $76\frac{1}{2} \times 47$ " (194.2 × 118.9 cm.).

G. Tree of Life, $77 \times 47\frac{1}{2}$ " (194.6 × 120.3 cm.).

H. Small Screen, decorative section, $78 \times 35\frac{3}{4}$ " (197.7 × 91.1 cm.).

I. Realization (The Kiss), $77 \times 47\frac{3}{4}$ " (194.6 × 121.3 cm.).

Collection Österreichisches Museum für Angewandte Kunst, Vienna.

Provenance: Sigmund Primavesi, Vienna.

Exhibitions: Galerie Nebehay, Vienna, 1920.

Ausstellungshaus Friedrichstraße, Vienna, 1943, no. 25–31, 41–44.

Österreichisches Museum für Angewandte Kunst, Vienna, 1956.

Österreichisches Museum für Angewandte Kunst, Vienna, 1959.

Musée National d'Art Moderne, Paris, 1961, no. 325.

Palais des Beaux-Arts, Brussels, 1961, nos. 78–86.

Albertina, Vienna, 1962, no. 101, a–i.

Wien um 1900, Vienna, 1964, no. 835.

Literature: STEINMETZ, L. "Kunstschau, 1920". *Kunst und Kunsthandwerk*, Vienna, 1920, p. 189.

EISLER, M. *Gustav Klimt*, Vienna, 1920.

EISLER, M. *Gustav Klimt*, Vienna, 1931, p. 11, pls. 12–17.

FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1946, p. 11.

HATLE, I. *Gustav Klimt*, Graz, 1955.

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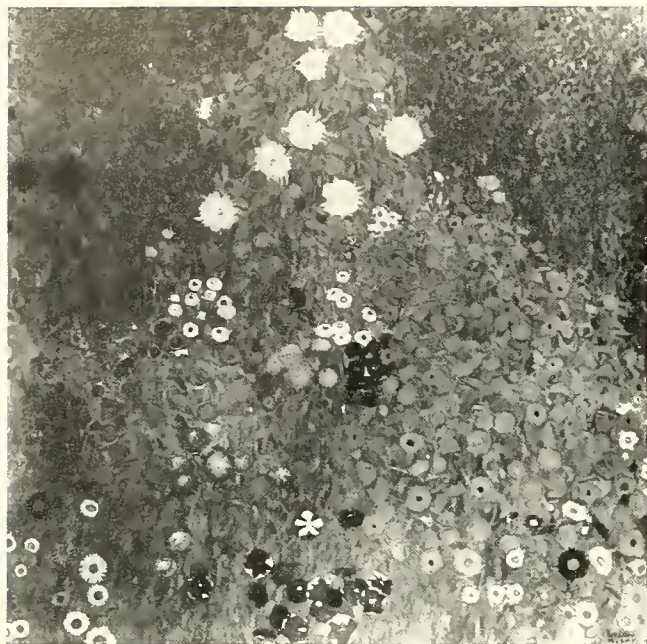
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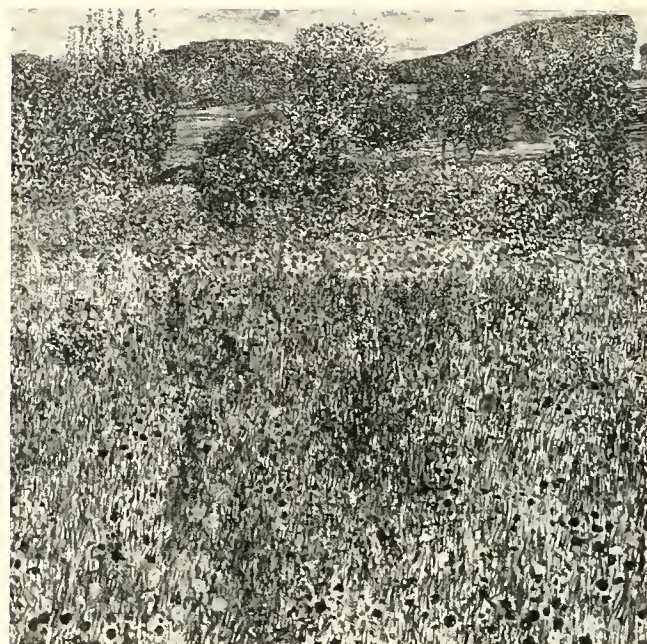
SCHMUTZLER, R. *Art Nouveau*, New York, 1962, pp. 246, 259.

STRACHWITZ, A. "Ein Wiener Haus in Brüssel", *Alte und Moderne Kunst*, Vienna, 1962, p. 22 ff., pl. 3.

DOBAL, J. no. 148.



8



9

8. FARM GARDEN (Flower Garden). 1905—1906.

Oil on canvas, $43\frac{1}{4} \times 43\frac{1}{4}$ " (110 × 110 cm.).

Signed l. r. "Gustav Klimt".

Collection Národní Galerie, Prague.

Exhibitions: *Kunstschau Wien*, Vienna, 1908, room 22, no. 10.

Kunstschau Wien, Vienna, 1909, room 22, no. 5.

Deutsch-Böhmischer Künstlerbund, Prague, 1910, no. 98.

Moderní Galerie, Prague, 1926, no. 687.

Moderní Galerie, Prague, 1934, no. 386.

Deutsche Gemälde des Neunzehnten Jahrhunderts, Berlin, 1950.

Dům Umění Města Brno, Brno, 1963, no. 10.

Wien um 1900, Vienna, 1964, no. 13.

Literature: WEINLARTNER, A. "Gustav Klimt", *Die Graphischen Künste*, Vienna, 1912, pp. 49—66.

TIETZE, H. "Klimt, Gustav", U. Thieme-F. Becker, Leipzig, vol. XX, 1927, p. 505.

HÖNIGSCHMID, R. "Die Moderne Galerie in Prag", *Witiko*, Kassel, 1928, pp. 126—127.

DOBAL, J. no. 146.

9. ORCHARD. 1907—1908. (Dobal dates this work as 1907—1908;

Carnegie Institute as 1910.)

Oil and tempera on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ " (100 × 100 cm.).

Signed l. l. "Gustav Klimt".

Collection Museum of Art, Carnegie Institute, Pittsburgh.

Provenance: Private Collection, New York.

Exhibitions: Galerie St. Etienne, New York, 1959.

Galerie St. Etienne, New York, 1964, no. 14.

Literature: WERNER, A. "The World of Gustav Klimt", *Arts*, New York, April 1959, p. 31, ill.

DOBAL, J. no. 151.

10. DEATH AND LIFE or DEATH AND LOVE. c. 1908 (reworked 1911).

Oil on canvas, $70\frac{1}{4} \times 78$ " (178 × 198 cm.).

Signed l. r. "Gustav Klimt".

Collection Marietta Preleuthner, Vienna.

Provenance: Hans Böhler, Vienna.

Exhibitions: *Esposizione Internazionale*, Rome, 1911, no. 106.

Internationale Kunstschau, Dresden, 1912, no. 18.

Kunsthalle, Mannheim, 1913, no. 195.

Künstlerhaus Rudolphinum, Prague, 1914,

no. 18.

Deutsch-Böhmischer Künstlerbund, Berlin, 1916.

Deutsch-Böhmischer Künstlerbund, Stockholm,

1916 or 17.

Ein Jahrhundert Wiener Malerei, Zürich, 1918,

no. 59.

Österreichische Galerie, Vienna, 1923, no. 123.

Wiener Secession, Vienna, 1928, no. 70.

Ausstellungshaus Friedrichstraße, Vienna, 1943,

no. 54.

Secession, Vienna, 1950, no. 11.

Secession, Vienna, 1951, no. 55.

Biennale, Venice, 1958, no. 10.

Wien um 1900, Vienna, 1964, no. 48.

Literature: HEVESI, L. *Alt Kunst — Neukunst*, Vienna, 1909,

p. 206 ff.

POLLAK, O. "Die Internationale Kunstausstellung in Rom, 1911", *Zeitschrift für Bildende Kunst*, Leipzig, no. 12, 1911, p. 288.

WEINLARTNER, A. "Gustav Klimt", *Die Graphischen Künste*, Vienna, 1912, p. 56.

STORK, W. "Die Ausstellung des Deutschen Künstlerbundes in Mannheim, 1913", *Kunst für Alle*, Munich, August 1913, p. 481.



"Ausstellung des Deutschen Künstlerbundes in Mannheim, 1913", *Deutsche Kunst und Dekoration*, Darmstadt, October 1913 — March 1914, p. 11.

GLASER, "Berliner Ausstellung", *Kunstchronik*, Leipzig, no. 19, February 4, 1916, p. 189.

BAHR, H. and ALTENBERG, P. *Das Werk von Gustav Klimt*, Leipzig and Vienna, 1918, p. 4.

EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 27.

EISLER, M. *Gustav Klimt*, Vienna, 1931, p. 11, pl. 18.

FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1916, pp. 9—10, pl. 18.

PIRCHAN, E. *Gustav Klimt*, Vienna, 1956, p. 11 f. u., pl. opp. p. 105.

HATLE, I. *Gustav Klimt*, Graz, 1955.

DOBAL, J. no. 157.



11

11. CASTLE KAMMER ON ATTERSEE I. 1909.

Oil on canvas, $43\frac{1}{2} \times 43\frac{1}{2}$ " (110 × 110 cm.).

Signed l. r. "Gustav Klimt".

Collection Národní Galerie, Prague.

Exhibitions: *Kunstschau Wien*, Vienna, 1909, room 22, no. 3.
Künstlerhaus Rudolphinum, Prague, 1910, no. 100.

Moderní Galerie, Prague, 1926, no. 686.

Moderní Galerie, Prague, 1934, no. 388.

Deutsche Nationalgalerie, Berlin, 1956, no. 29.

Národní Galerie, Prague, 1961, no. 3.

Dům Umění Města Brno, Brno, 1963, no. 9.

Wien um 1900, Vienna, 1964, no. 49.Literature: BEVESL. L. "Internationale Kunstschau in Wien, 1909". *Zeitschrift für Bildende Kunst*, Leipzig, 1909, p. 223, ill.KUZMANY, K. "Die 'Kunstschau', Wien, 1909". *Kunst für Alle*, Munich, October 1909, p. 21.WEINLIGARTNER, A. "Gustav Klimt". *Die Graphischen Künste*, Vienna, 1912, p. 61.

TIETZE, H. "Klimt, Gustav". U. Thieme-F. Becker, vol. XX, 1927, p. 505.

HÖNIGSCHMID, R. "Die Moderne Galerie in Prag", *Witiko*, Kassel, 1928, p. 127.LIECHTENSTEIN, M.-J. "Gustav Klimt und seine Oberösterreichischen Salzkammergutlandschaften". *Oberösterreichische Heimatblätter*, July–December, 1961, p. 113 ff.HATLE, I. *Gustav Klimt*, Graz, 1955.

DOBAL, J. no. 163.

12. BLACK FEATHER HAT. 1910.

Oil on canvas, $31\frac{1}{2} \times 24\frac{3}{4}$ " (79 × 63 cm.).

Signed and dated l. r. "Gustav Klimt, 1910".

Collection Viktor Fogarassy, Graz.

Provenance: Rudolf Kahler, Vienna.
Beran, Prague.Exhibitions: IX. *Esposizione Internazionale di Venezia*, Venice, 1910, Klimt room, no. 19.

Ausstellungshaus Friedrichstraße, Vienna, 1943.

Academy of Fine Arts, Vienna, 1948.

Die Klassiker der Österreichischen Kunst von Klimt bis Wotruba, Stuttgart, 1957, no. 35.

Kunsthalle, Düsseldorf, 1959, no. 69.

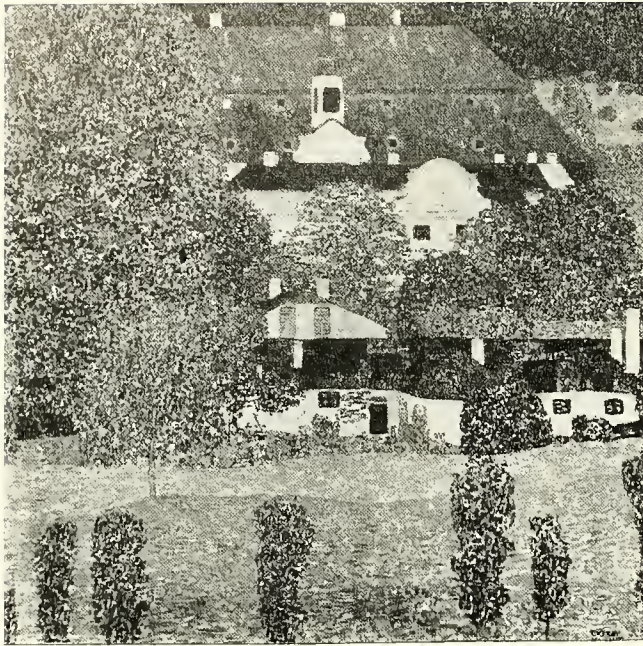
Neue Galerie am Landesmuseum Joanneum, Graz, 1962, no. 2.

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Wien um 1900, Vienna, 1964, no. 50.Literature: BAHR, H. and ALTENBERG, P. *Das Werk von Gustav Klimt*, Leipzig and Vienna, 1918, p. 4, ill.EISLER, M. *Gustav Klimt*, 1920, p. 44.KARPFFEN, F. *Gegenwartskunst*, vol. 3, *Österreichische Kunst*, Vienna, 1923, p. 105.HATLE, I. *Gustav Klimt*, Graz, 1955.STROBL, A. *Gustav Klimt*, Salzburg, 1962, p. 55.KÖLLER, E. "Apotheose der Sinne: Gustav Klimt zum 100. Geburtstag". *Alte und Moderne Kunst*, Vienna, September 1962–October 1963, p. 6.

DOBAL, J. no. 161.





13

13. CASTLE KAMMER ON ATTERSEE III. 1910.

Oil on canvas, $43\frac{1}{4} \times 43\frac{1}{4}$ " (110 × 110.).

Signed l. r. "Gustav Klimt".

Collection Victor Grnen, Beverly Hills, California.

Provenance: Hermann Eisler, Vienna.

Hans Böhler, Vienna.

Federica Beer-Monti, New York and Vienna.

Exhibitions: IX. *Esposizione Internazionale di Venezia*, Venice, 1910, Klimt room, no. 1.*Esposizione Internazionale*, Rome, 1911, no. 15.*Kunstschau Wien*, Vienna, 1920, no. 41.

Galerie St. Etienne, New York, 1950, no. 13.

Galerie St. Etienne, New York, 1959.

Baltimore Museum of Art, Baltimore, 1964, no. 110.

Literature: BAHR, H. and ALTENBERG, P. *Das Werk von Gustav Klimt*, Leipzig and Vienna, 1918, p. 4.EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 21.LIECHTENSTEIN, M.-J. "Gustav Klimt und seine Oberösterreichischen Salzkammergutlandschaften", *Oberösterreichische Heimatblätter*, July—December, 1961, p. 113 ff.

DOBAL, J. no. 165.

14. THE PARK. 1909—1910? c. 1903?

Oil on canvas $43\frac{1}{2} \times 43\frac{1}{2}$ " (110.3 × 110.3 cm.).

Signed l. l. "Gustav Klimt".

Collection The Museum of Modern Art, New York. Gertrude A. Mellon Fund.

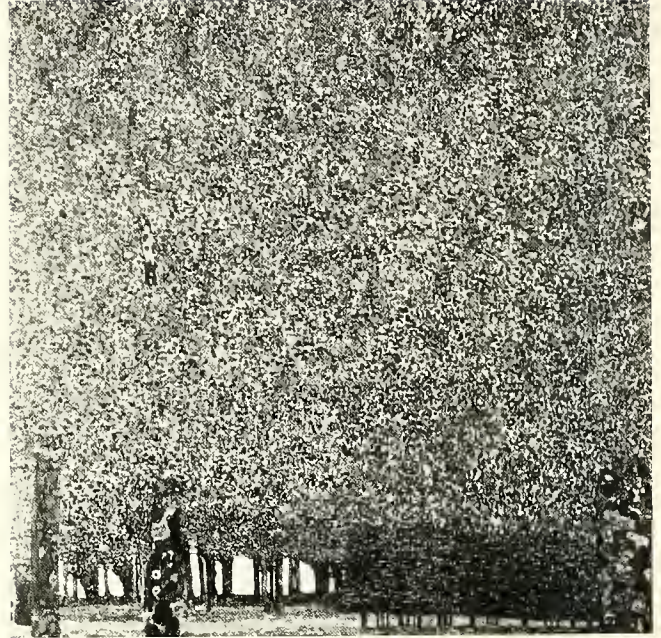
Provenance: Galerie St. Etienne, New York.

Exhibitions: IX. *Esposizione Internazionale di Venezia*, Venice, 1910, Klimt room, no. 8.*Esposizione Internazionale* Rome, 1911, Austrian Pavilion, no. 109.

Glaspalast, Munich, 1913, no. 6556.

Galerie St. Etienne, New York, 1950, no. 15.

The Museum of Modern Art, New York, 1957.



14

Galerie St. Etienne, New York, 1959.

Literature: "Painting and Sculpture Acquisitions", *The Museum of Modern Art Bulletin*, New York, January 1, 1957—December 31, 1957, p. 22, ill. p. 5.GEIST, S. "Month in Review", *Arts*, New York, January 1958, p. 46.

DOBAL, J. no. 167.

15. MÄDA PRIMAVESI. 1912.

Oil on canvas, $59 \times 43\frac{1}{4}$ " (150 × 110 cm.).

Signed l. r. "Gustav Klimt".

Collection Mrs. André Merteus, Westport, Connecticut.

Provenance: Primavesi, Vienna.

Hugo Bernatzik, Vienna.

Mrs. Jenny Steiner, Vienna.

Exhibitions: *Deutsch-Böhmischer Künstlerbund*, Berlin, 1916.

Wiener Secession, Vienna, 1928, no. 63.

L'Exposition d'Art Autrichien, Paris, 1937, no. 361.*Österreichische Kunst im 20. Jahrhundert*, Bern, 1937, no. 5.

Ausstellungshaus Friedrichstraße, Vienna, 1943, no. 50.

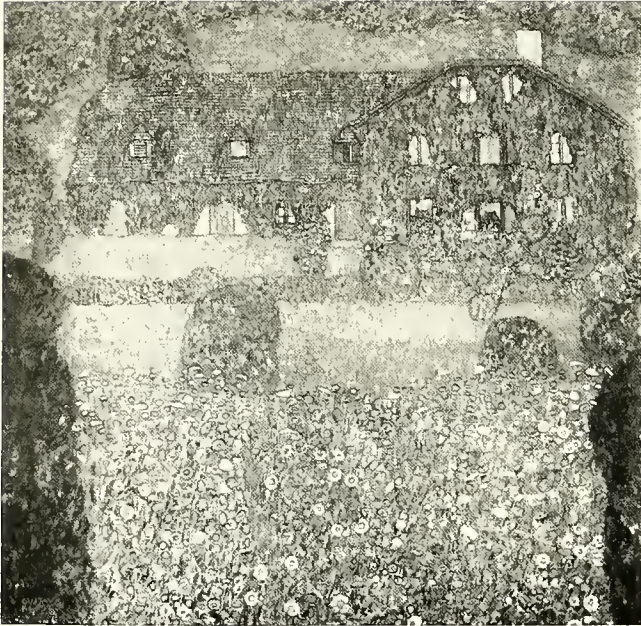
Secession 1900—1950, Vienna, 1950, no. 10.

Galerie St. Etienne, New York, 1959.

Literature: RAPHAEL, M. "Die Deutsche Landschaft als Malerisches Sujet", *Deutsche Kunst und Dekoration*, Darmstadt, April—September, 1916, p. 59, ill.EISLER, M. *Gustav Klimt*, 1920, p. 45.PIRCHAN, E. *Gustav Klimt*, Vienna, 1942, pl. VI: 1956, ill. in color after pl. 140.HATLE, I. *Gustav Klimt*, Graz, 1955.

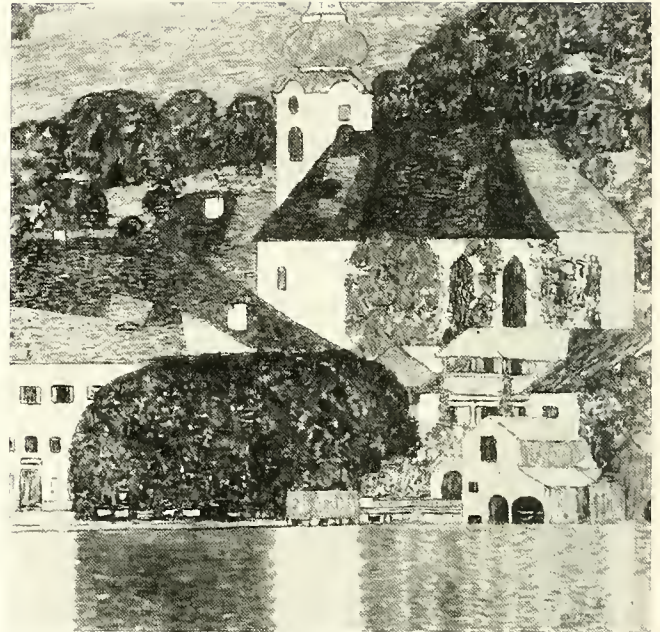
DOBAL, J. no. 178.





16

16. HOUSE ON ATTERSEE. 1912—1914.
Oil on canvas, $43\frac{1}{4} \times 43\frac{1}{4}$ " (110 × 110 cm.).
Signed l. r. "Gustav Klimt".
Private Collection, Vienna.
Provenance: Jenny Steiner, Vienna.
Literature: DOBAL, J. no. 173.



18

18. CHURCH IN UNTERACH, ATTERSEE. 1916.
Oil on canvas, $43\frac{1}{4} \times 43\frac{1}{4}$ " (110 × 110 cm.).
Signed l. r. "Gustav Klimt".
Collection F. B., Graz.
Provenance: Stephan Gotthilf, Vienna.
Fritz Redlich, Vienna.
Exhibitions: *Österreichische Kunst im 20. Jahrhundert*, Bern, 1937.
L'Exposition d'Art Autrichien, Paris, 1937.
Österreichische Landschaftsmalerei von Schindler bis Klimt, Graz, 1957, no. 31.
Die Klassiker der Österreichischen Kunst von Klimt bis Wotruba, Stuttgart, 1957, no. 34.
Biennale, Venice, 1958, no. 12.
Neue Galerie am Landesmuseum Joanneum, Graz, 1962, no. 5.
Literature: FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1946, p. 16, pl. 28.
LIECHTENSTEIN, M.-J. "Gustav Klimt und seine Oberösterreichischen Salzkammergutlandschaften", *Oberösterreichische Heimatblätter*, December 1951, p. 114.
HATLE, I. *Gustav Klimt*, Graz, 1955.
DOBAL, J. *Gustav Klimt*, no. 187.



17

17. THE VIRGIN. 1913.

Oil on canvas, 75 × 79" (190 × 200 cm.).

Signed l. r. "Gustav Klimt".

Collection Národní Galerie, Prague.

Exhibitions: Glaspalast, Munich, 1913, no. 1595.

Künstlerhaus Rudolphinum, Prague, 1914,
no. 23.

Moderní Galerie, Prague, 1926, no. 788.

Moderní Galerie, Prague, 1934, no. 387.

Národní Galerie, Prague, 1947, no. 174.

Deutsche Nationalgalerie, Berlin, 1956.

Národní Galerie, Prague, 1961, no. 5.

Dům Umění Města Brno, Brno, 1963, no. 11.

Wien um 1900, Vienna, 1964, no. 52.

- Literature: BARR, H. and ALTENBERG, P. *Das Werk von Gustav Klimt*, Leipzig and Vienna, 1918, p. 2.
EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 44.
TIETZE, H. "Klimt, Gustav", U. Thieme-F. Becker, vol. XX, Leipzig, 1927, p. 505.
HÖNIGSCHMID, R. "Die Moderne Galerie in Prag", *Witiko*, Kassel, 1928, p. 127.
EISLER, M. *Gustav Klimt*, Vienna, 1931, pp. 12—13.
VOLAVKA, V. *Průvodce po Moderní Galerie*, Prague, 1934, p. 24.
HATLE, I. *Gustav Klimt*, Graz, 1955.
PIRCHAN, E. *Gustav Klimt*, Vienna, 1956, p. 11, ill. after pl. 113.
STROBL, A. *Gustav Klimt*, Salzburg, 1962, p. 57.
ZEMINA, J. "Österreichische Kunst des 20. Jahrhunderts in der ČSSR", *Alte und Moderne Kunst*, Vienna, March—April, 1963, p. 49.
DORAI, J. no. 179.





20

19. FRIEDERICKE MARIA BEER. 1916.

Oil on canvas, $66\frac{1}{2} \times 51$ " (168×130 cm.).

Signed and dated l. l. "Gustav Klimt, 1916; n. r. Friedericke Maria Beer".

Collection Federica Beer-Monti, New York and Vienna.

Exhibitions: *Kunstschau Wien*, Vienna, 1920, room IX.

Österreichische Galerie, Vienna, 1929, no. 76.

Galerie St. Etienne, New York, 1950, no. 16.

Galerie St. Etienne, New York, 1959.

Galerie Nebehay, Vienna, 1963.

Literature: STEINMETZ, L. "Kunstschau 1920", *Kunst und Kunsthandwerk*, Vienna, 1920, p. 189.EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 46.EISLER, M. *Gustav Klimt*, Vienna, 1931, no. 24.FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1946, p. 13, pl. 24.HATLE, I. *Gustav Klimt*, Graz, 1955.PIRCHAN, E. *Gustav Klimt*, Vienna, 1956, pl. 104.SELZ, P. *German Expressionist Painting*, Berkeley and Los Angeles, 1957, pl. 52.C. G. Review of Exhibition at Galerie St. Etienne, New York, *Art News*, New York, April 1959, p. 12.

DOBAL, J. no. 193.

20. ORCHARD WITH ROSE BUSHES. 1916.

Oil on canvas, $43\frac{1}{2} \times 43\frac{1}{2}$ " (110×110 cm.).

Signed l. l. "Gustav Klimt".

Collection Viktor Fogarassy, Graz.

Provenance: Beran, Prague.

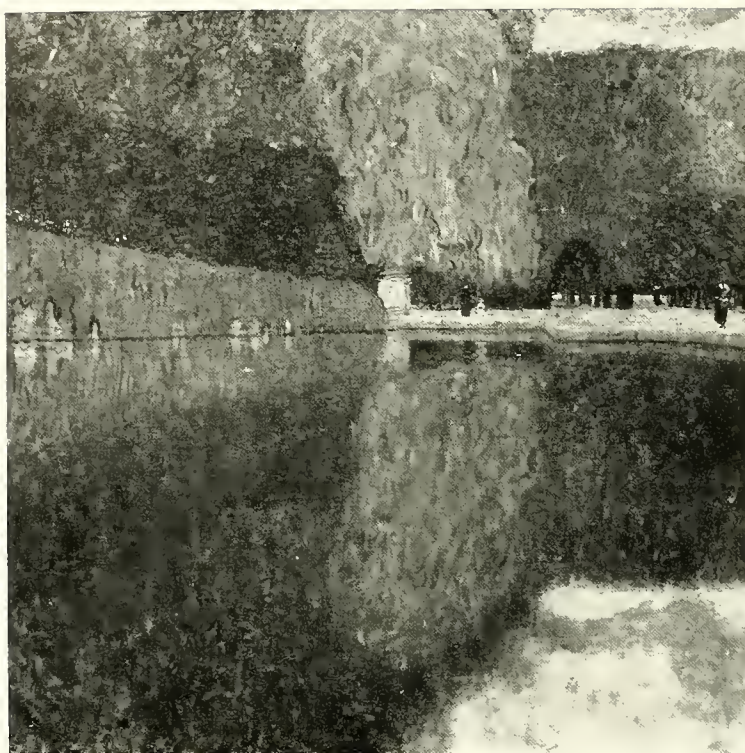
Galerie Welz, Salzburg.

Exhibitions: *Österreichische Landschaftsmalerei von Schindler bis Klimt*, Graz, 1957, no. 29.*Die Klassiker der Österreichischen Kunst von Klimt bis Wotruba*, Stuttgart, 1957, no. 36.

Neue Galerie am Landesmuseum Joanneum, Graz, 1962, no. 6.

Wien um 1900, Vienna, 1964, no. 40.Literature: STROBL, A. *Gustav Klimt*, Salzburg, 1962, no. 58, ill.

DOBAL, J. no. 192.



21

21. SCHÖNBRUNNER PARK. 1916.

Oil on canvas, $43\frac{1}{4} \times 43\frac{1}{4}$ " (110 × 110 cm.).

Signed l. l. "Gustav Klimt".

Private Collection, Graz.

Provenance: Dr. Othmar Fritsch.

Exhibitions: *Österreichische Landschaftsmalerei von Schindler bis Klimt*, Graz, 1957, no. 30.

Biennale, Venice, 1958, no. 16.

Kunsthalle, Düsseldorf, 1959, no. 74.

Neue Galerie am Landesmuseum Joanneum,

Graz, 1962, no. 7.

Literature: DOBAL, J. no. 189.

22. DANCER. 1916—1918.

Oil on canvas, $71 \times 35\frac{1}{4}$ " (180 × 90 cm.).

Not signed or dated.

Lent by Galerie St. Etienne, New York.

Provenance: R. Lanyi, Vienna.

Exhibitions: *Kunstschau Wien*, Vienna, 1920, room 1, no. 47.

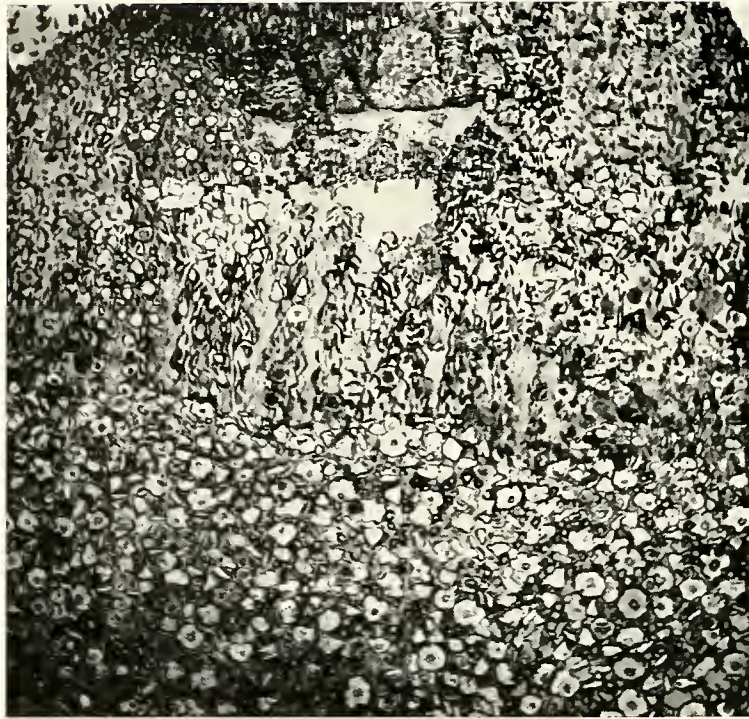
Galerie St. Etienne, New York, 1959.

Galerie St. Etienne, New York, 1964, no. 16.

Literature: STEINMETZ, L. "Kunstschau 1920", *Kunst und Kunsthandwerk*, Vienna, 1920, p. 189.

DOBAL, J. no. 211.





23

23. GARDEN. 1916–1918.

Oil on canvas, $43\frac{1}{2} \times 43\frac{1}{2}$ " (110 × 110 cm.).

Signed l. r. "Gustav Klimt".

Collection Galerie Würthle, Vienna.

Provenance: Hans Böhler, Vienna.

Exhibitions: *Österreichische Kunst im 20. Jahrhundert*, Bern, 1937, no. 12.*Von Schindler bis Klimt*, Vienna, 1955, no. 139.Literature: FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1946, p. 16, pl. 23.HATLE, I. *Gustav Klimt*, Graz, 1955.PIRCHAN, E. *Gustav Klimt*, Vienna, 1956, pl. 109.

DOBAL, J. no. 197.

24. BABY. 1917–1918 (unfinished).

Oil on canvas, $43\frac{1}{2} \times 43\frac{1}{2}$ " (110 × 110 cm.).

Not signed or dated.

Lent by Galerie St. Etienne, New York.

Provenance: Sigmund Primavesi, Vienna.

Joseph Urban, New York.

Exhibitions: Galerie Nebehay, Vienna, 1919.

Kunstschau Wien, Vienna, 1920, room IX, no. 48.

Wiener Secession, Vienna, 1928, no. 72.

Galerie St. Etienne, New York, 1959.

Galerie St. Etienne, New York, 1964, no. 15.

Literature: FISCHER, H. "Klimt Nachlaß bei Nebehay", *Kunst und Kunsthandwerk*, Vienna, 1919, p. 178.
TIETZE, H. "Gustav Klimts Persönlichkeit, nach Mitteilung seiner Freunde", *Die Bildenden Künste*, Vienna, 1919, p. 1 ff.EISLER, M. *Gustav Klimt*, Vienna, 1920, p. 45.FLEISCHMANN, B. *Gustav Klimt*, Vienna, 1946, pp. 12–13, pl. 25.HATLE, I. *Gustav Klimt*, Graz, 1955.

DOBAL, J. no. 204.



DOCUMENTATION

Only books, periodicals and exhibitions which refer to specific paintings in this exhibition are listed in the documentation section of the catalogue.

The basis for all the documentation of the work of Gustav Klimt in this catalogue is Dr. Johannes Dohai's unpublished manuscript of his catalogue raisonné, *Gustav Klimt*, to be published in 1965 by the Galerie Welz, Salzburg.

ONE MAN EXHIBITIONS OF PAINTINGS

WIENER SECESSION, Vienna, November–December, 1903, *XI III. Ausstellung, Gustav Klimt*. Catalogue introduction by E. Stöhr and C. Moll.

IX. *Esposizione Internazionale di Venezia*, Venice, 1910, Klimt room.

KUNSTHANDLUNG G. NEBEHAY, Hotel Bristol, Vienna, June 1919, *Klimt Nachlaß*.

WIENER SECESSION, Vienna, June 27–July 31, 1928, *Gedächtnis-ausstellung Gustav Klimt*.

AUSSTELLUNGSHAUS FRIEDRICHSTRASSE (formerly SECESSION), Vienna, February 7–March 7, 1943, *Gustav Klimt Ausstellung*. Catalogue introduction by Fritz Novotny.

XXIX. INTERNAZIONALE BIENNALE DI VENEZIA, Venice, 1958, *Gustav Klimt*. Catalogue introduction by Otto Benesch, pp. 201–204.

GALERIE ST. ETIENNE, New York, April 1959, *Gustav Klimt*. Catalogue introduction by Otto Kallir, n. p.

NEUE GALERIE AM LANDESMUSEUM JOANNEUM, Graz, June 22–July 22, 1962, *Gedächtnis-ausstellung aus Anlaß des 100. Geburtstages von Gustav Klimt, 14. Juli 1862–6. Februar 1918*. Catalogue introduction by Dr. Trude Aldrian, n. p.

ÖSTERREICHISCHE GALERIE, Vienna, October 15–December 16, 1962, *Gustav Klimt*. Catalogue introduction by Fritz Novotny, n. p.

ALBERTINA, Vienna, October 16–December 16, 1962, *Gustav Klimt 1862–1918, Zeichnungen*. Catalogue introduction by Walter Koschatzky and Alice Strobl, pp. 3–12. (Although a drawing exhibition, Stoclet Frieze included.)

CHRISTIAN M. NEBEHAY, Vienna, March 30–May 4, 1963, *Gustav Klimt. Eine Nachlese*. Catalogue introduction by Ch[ristian] M. N[ebhay], n. p.

GROUP EXHIBITIONS OF PAINTINGS

WIENER SECESSION, Vienna, 1902.

Große Kunstausstellung, Dresden, 1904.

II. *Deutsche Künstlerbundaussstellung*, Berlin, 1905.

Kunstschau Wien, Vienna, 1908.

Kunstschau Wien, Vienna, 1909.

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EGON SCHIELE



CHRONOLOGY

- 1890 Born June 12 at Tulln on the Danube, Austria.
Third child of railroad stationmaster, Adolph Schiele and his wife Marie.
- 1896—1900 Attended primary school at Tulln.
Precocious drawing ability which his family was unequipped to accept.
- 1901—1902 Sent to the nearby town of Krems for further schooling.
- 1902 Schiele's father became victim of a recurring mental disease: family moved to Klosterneuburg where his older sister Melanie supported them as cashier in the local railroad station.
- 1902—1906 Attended the abbey school at Klosterneuburg.
Graded "unsatisfactory" in all subjects except freehand drawing, calligraphy and gymnastics.
- 1905 One of Schiele's teachers, Professor Ludwig K. Strauch, a painter of local fame, recognized the boy's remarkable gifts and gave him encouragement and private instruction.
Despite a certain degree of school comradeship he remained an outsider, preferring the company of his younger sister, Gertrud, with whom during their adolescent years, he had an intense relationship.
- 1905 Schiele's father died insane. An uncle, Leopold Czihaczek, inspector at the North Railroad Station in Vienna was appointed Schiele's guardian.
- 1906 Against violent opposition from his uncle, Schiele was accepted at the Vienna Academy of Art, and the family moved to Vienna.
He studied with Professor Christian Griepenkerl, a neoclassic painter in the tradition of Feuerbach. Schiele criticized Griepenkerl openly and the opposing views and temperaments of student and teacher resulted in mutual hostility.
- 1907 He showed a portfolio of his drawings to Gustav Klimt, twenty-eight years his senior. Klimt's sincere praise furthered Schiele's rebellious attitude at the Academy.
From 1908 to 1909 his work showed the strong influence of Klimt.
- 1908 Schiele's work was shown for the first time at Klosterneuburg in a group exhibition of local artists.
Worked off and on for the *Wiener Werkstätte*, avant-garde workshop of arts and crafts in Vienna.

- 1909 At Klimt's invitation exhibited four paintings in the Vienna international *Kunstschau* where works of Kokoschka and Van Gogh were also represented.
In April Schiele with a group of like-minded young artists withdrew from the Academy and formed an independent organization *Neukunstgruppe Wien* which had its first exhibition that year at the Kunstsalon Pisco.
Schiele's work admired by the collector Heinrich Benesch and the newspaper art critic, Arthur Roessler, who befriended and encouraged him.
Set up his first studio. Painted two important self-portrait oils.
- 1910 Lived solitary life in extreme poverty. Drew and painted many portraits and self portraits.
Discarded the stylistic devices of Klimt's Art Nouveau style and achieved an independent and original idiom of his own.
Began the *Self-Seer* series, the result of an obsession with his own mirror image.
- 1911 Moved to small country village of Krumau, his mother's hometown, where he started a series of town scenes, but was forced to leave because of his reputation for "pornographic" drawings.
Settled in the small town of Neulengbach, near Vienna.
Vally (Valerie Neuzil), a model introduced to him by Klimt, visited him often and became his mistress.
Participated in group shows in Vienna and Munich, and exhibited with the *Neukunstgruppe Wien* in Budapest.
- 1912 April 13th, Schiele was arrested on charges of "immorality" and "seduction" and his work confiscated by the Neulengbach police.
He kept a diary, drew and made twelve watercolors during the twenty-four days he spent in prison. At his trial the judge set fire to one of his drawings in symbolic condemnation of his work.
The humiliation of his arrest and trial strongly affected his personality and art.
May 8th, returned to Vienna a bitter recluse; began series of monks, hermits and other ascetic figures.
In November he moved his studio to Hietzinger Hauptstrasse 101 where he remained until 1918.
Painted *The Hermits*, monumental work depicting his relationship with Klimt.
- 1913 A year of objective contemplation: his major canvases landscapes (*The Bridge*, *The City Stein*) and portraits.
Exhibited in the Vienna and Munich Secession; invited to send works to collective shows abroad.
Contributed to the magazine *Die Aktion* in Berlin.

- 1914 Slowly emerged from his self-imposed isolation.
 Participated in a modern art competition sponsored by Reininghaus and received important portrait commission from Friederike Maria Beer.
 Experimented with etching; contributed to *Die Aktion*.
 His sister Gertrud married his best friend, the painter Anton Peschka.
 Met the Harms sisters, Adelle and Edith; began active courtship of Edith.
- 1915 May 31st drafted into the Austrian army. June 17th, married Edith Harms.
 June 21st, with Edith reported to Prague for military duty; recalled to Vienna after basic training.
 Exhibited in Zürich and Vienna. His painter friend Paris von Gütersloh published a small monograph on him.
 Major canvases including *Portrait of his Wife*, *Soaring* and *Death and Maiden*.
- 1916 Declared unfit for combat duty for reasons of health and assigned in May to guard duty at the village of Mühling where he sketched the Russian prisoners of war.
 Participated in four exhibitions in Germany and one in Vienna.
Die Aktion devoted the pictorial part of its September issue to his work.
 Painted *Portrait of an Old Man* (his father-in-law) and *The Saw Mill*.
- 1917 Transferred to Vienna and assigned to the Army Museum.
 He had more time for painting, living at home, with a regular schedule and began at least sixteen major oils that year.
 Portfolio with twelve reproductions of his drawings published.
 Invited to exhibit in Vienna, Munich, Dresden, Amsterdam and Stockholm.
 Despite growing reputation his poverty and debts continued and, at Edith's urging, he produced many drawings for quick sale.
 Painted *The Embrace* and began work on *The Family*.
- 1918 February 6th, death of Gustav Klimt. Schiele sketched him on his death bed.
 Schiele's one-man show at the March exhibition of the Vienna Secession an overwhelming success; he was acclaimed by the press and his works bought for private collections.
 Commissions poured in; executed two figure lithographs and had twenty-five works featured in the exhibition *One Hundred Years of Viennese Painting* in Zürich.
 Moved into a large garden atelier and home at Wattmanngasse 6. Edith became pregnant with their first child.
 Commenced a monumental portrait series which reveals a stylistic softening of his linear approach in favor of a new painterly modeling.
 In October the great influenza epidemic reached Vienna.
 Edith died of the disease.
 Schiele is put to bed with influenza and died during the night of October 31st.

EGON SCHIELE — PAINTINGS

JAMES T. DEMETRION

Most of the recent literature concerning Egon Schiele has been focused on the artist's remarkable draughtsmanship to the unjustified neglect of his paintings. Certainly one of the major reasons for this neglect can be explained by simple mathematics: the number of paintings which the artist produced during his very brief period of creativity was quite small whereas the graphic production was unusually large. Otto Nirenstein-Kallir lists fewer than 250 works in his first catalogue of Schiele's paintings, and nearly fifty of them were painted prior to the artist's eighteenth birthday. Although some paintings have been re-discovered during the thirty-five years since the catalogue was originally published, still others have been lost or destroyed.

Even aside from the paucity of paintings, there is a tendency to think of them as colored drawings. According to Wolfgang Fischer in a recently published exhibition catalogue, "Kokoschka is a painter, even with pen and pencil; Schiele is a draughtsman, even with a brush."¹ If the words "painter" and "draughtsman" are employed in their conventional sense, i.e., one who exploits the free flow of paint and brush as contrasted to one whose compositions are marked by a bold linearity, then—with several notable exceptions—the statement concerning the two artists is generally valid.

But Schiele thought of himself and demanded to be considered by others primarily as a painter.² By and large, the drawings which he rapidly dashed onto paper were exercises which provided him a meager source of income or they were sketches and studies which yielded him a storehouse of forms to be incorporated later into paintings. The stylistic development of his paintings parallels that of his drawings. However, during the last few years of his life, the forms in his paintings tend toward a monumentality akin to that of his Swiss contemporary, the muralist Ferdinand Hodler whom Schiele greatly admired. This monumental effect does not appear to be a goal of his drawings.

It is in the realm of subject matter rather than style that the greatest difference lies between the artist's graphic works and his paintings. Some subjects which occur frequently in his drawings—erotic themes, for example—are seldom found in the paintings. On the other hand, houses and cityscapes comprise a relatively greater part of his painting activity. The intimate medium is more often employed to depict the intimate scene whereas the broader expanse of canvas is used to portray a man-made or a natural environment.

Schiele's paintings can be divided into four major categories—portraits, trees and landscapes, houses and cityscapes, and various universal themes and allegories—which will be briefly examined. All of the works discussed will date from the time that Schiele established his own personal style of painting in 1910.

The spring of the previous year was undoubtedly the single most significant period in his life. During that time a series of events occurred which culminated in his artistic independence a year later. Threatened with expulsion from the academy because of a 13-point indictment in the form of a petition against the academic system in general and against the arch-conservative painting instructor Professor Christian Griepenkerl in particular (for example, point two was: "Is Nature only that which the Herr Professor recognizes as such?")³, Schiele and his fellow students in Griepenkerl's painting class withdrew from the academy. On June 17, 1909, the Neukunstgruppe (Modern Art Group) was formed by sixteen young artists, most of whom had been members of Griepenkerl's class. Schiele was elected president of the group. Although no philosophy was set forth in the document which organized the Neukunstgruppe (the name appears to have been selected later), one can assume that its ideals were closely related to the indictment against the academy.

Schiele exhibited his paintings for the first time in Vienna in the Internationale Kunstschau 1909, a show in which nearly 170 artists from nine European countries were represented. Many Viennese artists were, of course, included, among them Klimt and Kokoschka, but the paintings by Van Gogh, Matisse, Vlaminck, Bonnard, Munch and others must have made a tremendous impression on the nineteen year old Schiele. Works by these modern masters had rarely been exhibited in Vienna and their liberating effect swept through the ateliers of the younger artists in the city. By the following year Schiele's personality had found its individual means of expression.

Of the four chief subject categories of paintings, only portraiture is found in proportionally equal numbers in both painting and drawing. Portraits appear in Schiele's work throughout his life from the youthful *Self-Portrait* of 1907 to that of his friend and fellow artist *Paris von Gütersloh* of 1918. One of the first portraits by Schiele after the Kunstschau 1909 was the *Portrait of Eduard Kosmack*, painted in 1910. It marks a distinct departure from the Klimt-inspired *Portrait of Gerta Schiele* of the previous year. Kosmack is depicted in a pose which is strongly reminiscent of that of the adolescent nude in Edvard Munch's various versions of *Puberty*, executed from 1886—1894 (see also Schiele's earlier *Portrait of Poldi Lodzinsky*). The body is rigid and tense. The white of the shirt collar, the lapels, emphasized by being darker than the rest of the suit, and the large V formed by Kosmack's arms establish a repetitive motif which culminates in his hands clasped tightly together between his thighs. The eyes staring widely at the viewer and the nervously moving, sharply angular silhouette increase the tension. A strange double-toned, gray and white background pushes the sitter forward. The wilting sunflowers by Kosmack's side are the only reference to a natural environment. His clothing is made up of compartments defined by heavy solid folds. There is a fairly active paint surface within each area even though the over-all effect is dominated by the symmetrical silhouette which tends to mitigate the internal movement. Schiele has portrayed his sitter as a man who has consciously and, one feels, only temporarily suppressed his most violent emotions.

The *Portrait of Paris von Gütersloh*, painted eight years later, again depicts a sitter frontally but, despite the staring eyes and the strange gestures, the tension has been somewhat relaxed. As in the earlier portrait, von Gütersloh does not exist in a specific place, but now the background is alive with paint and movement as is the sitter himself. There is a greater sense of weight and volume which is supported by a few lines and brushstrokes indicating a chair. One of the most

bizarre but expressive devices which Schiele employed in early portraits, e.g., *Portrait of the Painter Zakhorsky* and *Seated Model with Raised Arms*, was to omit the chair or other means of support for his figures. Consequently, poses which are quite normal when seen in the context of such supports, become inexplicable and extremely disquieting without them.

To use the word "landscape" to describe the scenes of nature painted by the artist between 1910 and 1918 is perhaps to use a misnomer: his mature paintings of Nature are primarily depictions of trees (during his student days he had painted numerous conventional landscapes in which short, impressionistic brushstrokes were used, but rarely do these works forecast the linearity which was soon to become dominant). The artist often compared trees and plants and their attributes to human beings. In 1913 he wrote to one of his patrons: ". . . I make studies also but I find and know that sketching after Nature is meaningless for me; because I paint better pictures after memory, as a vision of the landscape. Now I am observing primarily the physical movement of mountains, water, trees and flowers. One is reminded everywhere of similar movements in human bodies, in similar emotions of joy and suffering in plants." The trees which he paints are usually saplings and most often, as in *Winter Trees* or *Autumn Sun*, they are tied to an upright stick which provides support. The sapling at the right in the latter painting would be helpless and could not long exist without assistance. The three gesturing trees of *Autumn Trees* have limbs and branches which are exactly alike; the only difference is the color of the support of the middle tree which reaches toward heaven with its companions. The small wedge of leaf-covered earth seems to indicate the top of a hill. One finds it difficult to resist associating the three trees with the Three Crosses on Golgotha. In a painting of the following year, *Mt. Calvary* (Nirenstein 121 — not in the exhibition), Schiele portrays the Three Crosses (that of Christ rising higher than the others) against a horizon. A procession of barren trees moves in single file past the crosses. The tree nearest Christ bows at a 45 degree angle, its naked branches extended toward Christ. The identification of the trees as pilgrims is given further credibility by the inclusion of a wayfarer's shrine at the right. To interpret all of Schiele's tree paintings in religious terms would certainly be a mistake; however, there is sufficient evidence—in letters and in the paintings themselves—to interpret his trees anthropomorphically.

Schiele had a predilection for autumn as is demonstrated by the titles of many of his paintings. ". . . I love autumn; not only as a season of the year, but also as a condition of man and things—and therefore cities also. The soft and gentle melancholy by which Nature seems entwined in the autumn breathes out even from old walls, fills the heart with sadness and thereby reminds us that we are only pilgrims on this earth".⁴ This mood is reflected in his paintings of cities and houses. Buildings worn by time continue to stand proudly. Rarely is there any form of life in Schiele's cities and when humans do make an appearance, as in *The Edge of Town*, they are not individuals but only minor attributes of the cities they've created. Nothing moves. The towns seem to exist in a vacuum not unlike archeological discoveries intended for a museum. *Dead City* was the title given to a painting of the old Bohemian town of Krumau (present-day Český Krumlov) which he often visited.

A postcard sent to his wife bears a photograph of the town of Rattenberg. On the photograph Schiele placed an X on top of a hillside indicating the position from which he had made two drawings of the town. The view from above looking down on the multi-colored painted roofs of the old houses

appears frequently. The panoramic bird's-eye view which one associates with Kokoschka's famous series of cityscapes of the 1920's does not apply, however, to Schiele for he often paints only a few blocks of a town. The rigid linearity of his canvases does not induce speculation as to what lies beyond the edges of the painting.

On the above-mentioned postcard the artist had written: "Cubist city—very nice." Schiele's biographer and friend, Arthur Roessler, has written that the artist conceived of his cityscapes architectonically: a painting was constructed in a manner similar to the construction of a building.⁵ Such a painting as *The City Stein* of 1913 may have been thought of as being cubistic because of the geometrically simplified forms of buildings and hillside, but the volumetric block-like aspect of Cubism is lacking. Since *The Hermits*, 1912, was also considered cubistic by one of the Viennese art critics, it is evident that there was some confusion about the meaning of the word. Presumably the compartmentalization of the hermits' robes and the lines emanating from the flowers led to the epithet. This tendency toward abstraction—carried further in *Agony* (Nirenstein 108—not in the exhibition)—may have been a result of Schiele's first brief trip to Munich in 1912 where he could have seen Cubist-inspired works by Mare, Macke, and other artists.⁶ Picasso and Braque had exhibited in 1912 at the second Blue Rider exhibit at the Galerie Hans Goltz; Goltz was Schiele's dealer in Munich and there is, of course, a good possibility that Cubist works would have been in stock for Schiele to examine while he was there.

Allegories, visionary themes, and such universal subjects as birth, life, and death comprise the fourth category of Schiele's subject matter. One of the earliest and most poignant of these works is *Dead Mother I*. Painted just prior to Christmas, 1910, the theme appears to have been borrowed from Munch or Max Klinger, but the composition almost certainly stems from Klimt's *The Family* of the same year. However, the feelings evoked by the two paintings are totally different. A sense of relative calm pervades Klimt's painting of a mother and her two children sleeping. Schiele, in a much smaller format, has focused on the face and hands of the infant and its dead mother. The initial effect is one of horror. The dull greens and browns of the mother's decaying flesh, the elongated skeletal hand, the sharp, bony lines of jaw and chin, and the deep eye sockets create a sense of doom and despair. In contrast, the infant is painted in reds and oranges, colors of life and blood. The infant is enclosed within an irregular circle which, in the pictorial context of the painting, may be interpreted as a womb. This interpretation is supported by the painting *Dead Mother II (Birth of a Genius)* (Nirenstein 85—not in the exhibition) of the following year. In the latter work the mother's face is not obscured, and the womb has been located in the middle of the thorax (as in *Dead Mother I* only the upper part of the torso has been depicted); the infant's right hand has already emerged from its mother's body.⁷ The mother has fulfilled her mission on earth and now succumbs as the life which she created begins its cycle of existence. Though the subject is a universal one, Schiele's letters and the writings of Roessler suggest that several of the *Mother* series—including *Blind Mother*—may have symbolized the artist's personal problems involving independence from familial ties.

Toward the end of his life Schiele had begun plans for a mausoleum which was to have been decorated with frescoes representing Death, the Stages of Life, Religion, Earthly Existence and other similar subjects. According to the painter Johannes Fischer who frequented Schiele's studio at this time, all of Schiele's later paintings were only studies for the monumental fresco cycle. The paintings *Three Standing Female Nudes* and *Two Crouching Women* are probably such studies. There are pencil sketches which relate to these paintings; however, the sketches often contain additional figures and the iconography appears to be more complex than is suggested by the paintings. Unfortunately, the meanings of many of the later works may remain ambiguous in their fragmented state as details for the mausoleum because death prevented the artist from realizing his plans.

The following supposedly is a statement made by the artist on his deathbed: "After my death, sooner or later, people will undoubtedly praise me and admire my art".⁸ That prediction has already come true insofar as his drawings and watercolors are concerned. It is to be hoped that exhibitions such as the present one will bring greater recognition to and admiration for the painter Egon Schiele.

NOTES

The author wishes to acknowledge the Graphische Sammlung Albertina for allowing him access to some letters by and other documents on Schiele which being in the process of organization are not yet available to the public.

1. Wolfgang Fischer, "Egon Schiele and the Spirit of Vienna before 1918," in Schiele exhibition catalogue, Marlborough Fine Art Limited, London: 1964, p. 6.
2. Otto Benesch, "Egon Schiele," *Art International*, II, nos. 9/10, p. 75.
3. For the text of the petition see Arthur Roessler, *Anton Faistauer—Beiträge zur Lebens- und Schaffensgeschichte eines österreichischen Künstlers*, Vienna, Büchergilde Gutenberg, 1947, pp. 15 ff.
4. Arthur Roessler, *Erinnerungen an Egon Schiele*, 2nd ed., Vienna, Wiener Volksbuchverlag, 1948, p. 66.
5. Roessler, *Erinnerungen . . .*, p. 65.
6. Egon Schiele, *Briefe und Prosa von Egon Schiele*, ed. by Arthur Roessler, Vienna, Richard Lanyi, 1921, letter to Dr. Oskar Reichel, dated 17 August 1912, p. 147.
7. The artist Margaret Macdonald Mackintosh, wife of the renowned architect, had painted a gesso relief in 1902 titled *Motherhood* (Glasgow School of Art). A womb-like form enclosing a nude baby is centered in the billowing skirt of one of the women in the painting; there is no question that a womb is being depicted. The artist had exhibited three works in the Kunstschau 1909 (the catalogue elaborates no further). The Mackintoshes had been very popular and much admired in Vienna since the turn of the century. During a six-week stay in the city, they had designed a salon for the residence of Fritz Wärndorfer, one of the leaders of the Wiener Werkstätte, Vienna's contribution to art nouveau fashion and design. (Ludwig Hevesi, *Alt Kunst—Neu Kunst Wien 1894—1908*, Vienna, Carl Konegen, 1909, pp. 221 ff.) Whether Schiele could have seen *Motherhood* is questionable; however, he could have been familiar with other works by the artist in which like motifs were used.
8. Hans Ankiewicz von Kleeboven, "Egon Schiele (1890—1918)," *Das Kunstwerk*, V, no. 3, 1951, p. 29.

PAINTINGS IN THE EXHIBITION





1



3



2

CATALOGUE

Entries in this catalogue are chronological. References to literature and exhibitions under each heading are abbreviated, and may be found in detail in the documentation section which follows on page 118.

1. SELF PORTRAIT. 1907.

Oil on paper. $12\frac{3}{4} \times 12\frac{1}{4}$ " (32.4 x 31.2 cm.).

Not signed or dated.

Lent by Galerie St. Etienne, New York.

Provenance: Estate of the artist.

Neue Galerie, Vienna.

Exhibitions: Institute of Contemporary Art, Boston, 1960, no. 1.

University Art Gallery, University of California, Berkeley, 1963, no. 20.

Literature: NIRENSTEIN, O. *Egon Schiele*. Berlin, Vienna, Leipzig, 1930, no. 20.

2. PORTRAIT OF POLDI LODZINSKY. 1908. (Sketch for the Stoclet Palace, Brussels.)

Oil on canvas. $43 \times 14\frac{1}{4}$ " (109 x 36 cm.).

Signed and dated I.I. "E. S. 08".

Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.

Exhibitions: Academy of Fine Arts, Vienna, 1948.

Neue Galerie, Vienna, 1948, no. 16.

Institute of Contemporary Art, Boston, 1960, no. 7.

Literature: NIRENSTEIN, O., no. 61.



4

3. STUDY OF A NUDE. 1908.

Oil on canvas, $9\frac{3}{4} \times 7"$ (24.1×18 cm.).

Signed and dated l. l. "Schiele, Egon 08". Signed and entitled on reverse.

Collection Mr. and Mrs. Donald S. Stralem, New York.

Exhibitions: Marlborough Fine Art Ltd., London, 1964, no. 2.

Literature: BENESCH, o. "Egon Schiele 2: The Artist", *Studio International*, London, October 1964, ill. p. 175.

4. PORTRAIT OF GERTA SCHIELE. 1909.

Oil on canvas, $54\frac{3}{4} \times 54\frac{3}{4}"$ (139×139 cm.).

Signed and dated u. r. "E. S. 1909".

Collection Viktor Fogarassy, Graz.

Provenance: Marie Schiele, Vienna.

Anton Peschka, Vienna.

Tina Klein, Vienna.

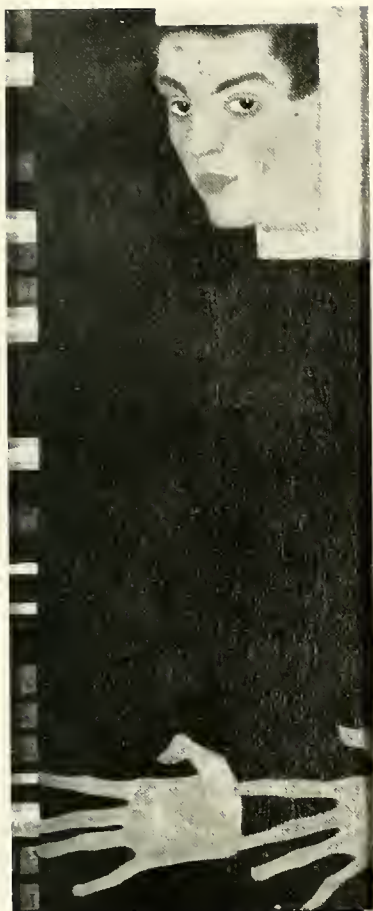
W. Gurlitt, Berlin.

Exhibitions: Neue Galerie, Vienna, 1948, no. 15.

Wien um 1900, Vienna, 1964, no. 97.

Literature: NIRENSTEIN, o., no. 52.





6

5. SELF PORTRAIT I. 1909.

Oil on canvas, $43\frac{1}{4} \times 17\frac{7}{8}$ " (110 x 45.3 cm.).

Signed and dated u. l. "E. Schiele 09".

Lent by Marlborough Fine Art Ltd., London.

Provenance: Arch. E. J. Wimmer, Vienna.

Exhibitions: Neue Galerie, Vienna, 1948, no. 14.

Marlborough Fine Art Ltd., London, 1964,
no. 4.

Literature: NIRENSTEIN, O., no. 48.

6. SELF PORTRAIT II. 1909.

Oil on canvas, $29 \times 11\frac{1}{2}$ " (73.5 x 29.2 cm.).

Not signed or dated.

Collection Viktor Fogarassy, Graz.

Provenance: Fritz Lunzer, Vienna.

Exhibitions: *Wien um 1900*, Vienna, 1964, no. 98.

Literature: NIRENSTEIN, O., no. 55.



7

7. DEAD MOTHER I. 1910.

Oil on wood, $12\frac{3}{4} \times 10\frac{1}{4}$ " (32.4 x 25.8 cm.).

Signed and dated u. r. "S. 10".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Arthur Roessler, Vienna.

Exhibitions: Hagenbund, Vienna, 1912, no. 238.

Galerie Würthle, Vienna, 1925, no. 7.

Hagenbund, Vienna, 1928, no. 10.

Neue Galerie, Vienna, 1948, no. 19.

Stedelijk Museum, Amsterdam, 1956, no. 221.

Marlborough Fine Art Ltd., London, 1964,
no. 8.Literature: ROESSLER, A. *Kritische Fragmente*, Vienna, 1918,
p. 58.KARPFEN, F. *Das Egon-Schiele-Buch*, Vienna,
1921, pl. 11.

NIRENSTEIN, O., no. 75.

GROHMANN, W. "Schiele, Egon", U. Thieme-
F. Becker, Leipzig, vol. XXX, 1936, p. 59.ROESSLER, A. *Erinnerungen an Egon Schiele*,
Vienna, 1948, ill.SCHMIDT, G. *Neue Malerei in Österreich*, Vienna,
1956, pl. 65.BREICHA, O. and FRITSCH, G. eds. *Finale und
Auftakt, Wien 1898—1914*, Salzburg, 1964, ill.
p. 206.



8



9

8. PORTRAIT OF EDUARD KOSMACK. 1910.

Oil on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ " (100 × 100 cm.).

Signed and dated c. l. "S. 10".

Collection Österreichische Galerie, Vienna.

Provenance: Eduard Kosmack, Mödling.

Ferdinand Eckhardt, Vienna.

Exhibitions: Museum für Kunst und Industrie, Vienna, 1927, no. 23.

Hagenbund, Vienna, 1928, no. 13.

Kunsthalle, Düsseldorf, 1930, no. 153.

Neue Galerie, Vienna, 1948, no. 17.

Kunsthalle, Düsseldorf, 1959.

Österreichische Galerie, Vienna, 1959.

Zeugnisse der Angst in der modernen Kunst, Darmstadt, 1963.

Literature: GÜTERSLOH, P. VON. *Egon Schiele*, Vienna, 1915.

NIRENSTEIN, O., no. 70.

MITSCHE, E. *Egon Schiele*, Salzburg, 1961, p. 8, ill. p. 27.

BREICHA, O. and FRITSCH, G. eds. *Finale und Auftakt, Wien 1898–1914*, Salzburg, 1964, ill. p. 205.



9. PORTRAIT OF THE PAINTER ZAKOVSEK. 1910.

Oil on canvas, $39\frac{1}{2} \times 35\frac{1}{2}$ " (100 × 89.8 cm.).

Signed and dated l. l. "S. 10".

Collection Dr. Albert W. Grokoezt, New York.

Provenance: Carl von Reininghaus, Vienna.

Rolf Stenersen, Oslo.

Exhibitions: Hagenbund, Vienna, 1928, no. 8.

E. & A. Silberman Galleries, New York, 1959, no. 14.

Institute of Contemporary Art, Boston, 1960, no. 11.

Metropolitan Museum of Art, New York, 1962, no. 84.

Literature: NIRENSTEIN, O., no. 68.



11

10. RED EARTH. 1910.

Oil on canvas, $20\frac{1}{2} \times 19\frac{3}{4}$ " (52 x 50 cm.).

Signed and dated n. l. "S. 10".

Lent by Galerie St. Etienne, New York.

Provenance: Arthur Stemmer, Vienna.

Exhibitions: Galerie Würthle, Vienna, 1925, no. 8.

Galerie Gurlitt, Berlin, 1926, no. 3.

M. Goldschmidt and Co., Frankfurt, 1926.

Institute of Contemporary Art, Boston, 1960,
no. 9.University Art Gallery, University of California,
Berkeley, 1963, no. 29.Literature: GÜTERSLOH, P. VON. *Egon Schiele*, Vienna, 1915.

NIRENSTEIN, O., no. 60.

11. SEATED MODEL WITH RAISED ARMS. 1910.

Tempera and oil on canvas, 60×59 " (152 x 150 cm.).

Not signed or dated.

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Carl Reininghaus, Vienna.

Exhibitions: Haus der Kunst, Munich, 1964, no. 480.

Marlborough Fine Art Ltd., London, 1964, no. 7.

Literature: NIRENSTEIN, O., no. 59.



12

12. THE DEAD CITY. 1910.

Tempera on paper. $16\frac{1}{4} \times 12\frac{1}{4}$ " (41.2 × 30.8 cm.).

Signed and dated l. r. "Schiele 10".

Private Collection. U.S.A.

Provenance: Arthur Roessler, Vienna.

Exhibitions: Hagenbund, Vienna, 1928, no. 11.

Institute of Contemporary Art. Boston, 1960, no. 12.

Literature: GÜTERSLOH, P. VON. *Egon Schiele*, Vienna, 1915.
R[oesler], A. "Egon Schiele", *Bildende Künstler*,
vol. 3, 1911, ill.

KARPFEN, F. *Das Egon-Schiele-Buch*, Vienna,
1921, pl. 23.

NIRENSTEIN, O., no. 63.



14

14. DEAD CITY I. 1911.

Oil on wood, $14\frac{5}{8} \times 11\frac{3}{4}$ " (37.1 × 29.9 cm.).

Signed and dated u. r. "Egon Schiele 1911".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Private Collection, Vienna.

Arthur Roessler, Vienna.

Dr. Alfred Spitzer, Vienna.

Fritz Grünbaum, Vienna.

Exhibitions: Hagenbund, Vienna, 1912, no. 237.

Galerie Würtble, Vienna, 1925, no. 11.

Hagenbund, Vienna, 1928, no. 20.

Künstlerhaus, Vienna, 1930.

Gutekunst und Klipstein, Bern, 1956, no. 1.

Marlborough Fine Art Ltd., London, 1964,
no. 12.

Literature: R[oesler], A. "Egon Schiele", *Bildende Künstler*,
vol. 3, 1911, p. 109.

KARPFEN, F. *Das Egon-Schiele-Buch*, Vienna,
1921, pl. 24.

NIRENSTEIN, O., no. 94.



13

13. AUTUMN TREES. 1911.

Oil on canvas, $31\frac{1}{2} \times 31\frac{1}{2}$ " (80.1 $\times$ 80.1 cm.).

Signed and dated l. r. "Egon Schiele 1911".

Collection Viktor Fogarassy, Graz.

Provenance: Dr. Oskar Reichel, Vienna.

Professor Bruno Sykora, Vienna.

Exhibitions: Hagenbund, Vienna, 1912, no. 239.

Secession, Vienna, 1912–13.

Kunstsalon Arnot, Vienna, 1914, no. 4.

Hagenbund, Vienna, 1928, no. 28.

Wien um 1900, Vienna, 1964, no. 102.

Literature: NIRENSTEIN, O., no. 97.

BREICHA, O. and FRITSCH, G. eds. *Finale und Aufakt, Wien 1898–1914*, Salzburg, 1964, ill. p. 206.



15

15. MOTHER AND DEATH, 1911.

Oil on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ " (100 × 100 cm.).

Signed and dated l. c. "Egon Schiele 1911".

Collection Národní Galerie, Prague.

Provenance: Dr. Oskar Reichel, Vienna.

Neue Galerie, Vienna.

Wolko Gartenberg, Debica.

Exhibitions: Neue Galerie, Vienna, 1923, no. 13.

Galerie Gurlitt, Berlin, 1926, no. 7.

M. Goldschmidt and Co., Frankfurt, 1926.

Hagenbund, Vienna, 1928, no. 30.

Národní Galerie, Prague, 1961, no. 30.

Dům Umění Města Brno, Brno, 1963, no. 64.

Literature: NIRENSTEIN, o., no. 87.

ZEMINA, J. "Österreichische Kunst des 20. Jahrhunderts in der ČSSR", *Alte und Moderne Kunst*, Vienna, March–April, 1963, p. 49.

16

16. STILL LIFE WITH CIGARETTES I, 1911.

Oil on wood, $13\frac{3}{8} \times 10\frac{3}{4}$ " (34 × 27.5 cm.).

Signed and dated l. r. "Egon Schiele 1911".

Collection Národní Galerie, Prague.

Provenance: Emil Toepfer, Vienna.

Literature: NIRENSTEIN, o., no. 92.



17



19

17. SUNFLOWERS I. 1911.

Oil on canvas, $35\frac{1}{2} \times 31\frac{3}{4}$ " (90.4 × 80.5 cm.).

Signed and dated i. l. "Egon Schiele 1911".

Collection Österreichische Galerie, Vienna.

Provenance: Arthur Roessler, Vienna.

Dr. Alfred Spitzer, Vienna.

Fritz Grünbaum, Vienna.

Dr. Hermann Trenkwald, Vienna, 1924.

Exhibitions: *Neukunstgruppe Wien*, Budapest, 1911.

Ausstellung moderner österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 22.

Hagenbund, Vienna, 1928, no. 27.

Biennale, Venice, 1948, no. 22.

Neue Galerie, Vienna, 1948, no. 22.

Bienal, São Paulo, 1957, p. 105, no. 28.

Literature: NIRENSTEIN, O., no. 93.

GROHMANN, W. "Schiele, Egon", U. Thieme-F. Becker, Leipzig, 1936, p. 59.

WERNER, A. "Rediscovering Austrian Art", *Arts*, New York, April 1964, p. 57, ill.

19. THE PROPHET. 1911.

Oil on canvas, $43\frac{1}{4} \times 19\frac{3}{4}$ " (110.3 × 50.3 cm.).

Signed and dated u. l. "S. 11".

Lent by Marlborough — Gerson Gallery, New York.

Provenance: Dr. Oskar Reichel, Vienna.

Arthur Stemmer, Vienna.

Selected Artists Galleries, New York.

Exhibitions: *Kunstsalon*, Piseo, 1909.

Galerie Gurlitt, Berlin, 1926, no. 6.

M. Goldschmidt and Co., Frankfurt, 1926.

Hagenbund, Vienna, 1928, no. 19.

Institute of Contemporary Art, Boston, 1960, no. 18.

University Art Gallery, The University of California, Berkeley, 1963, no. 37.

Literature: GÜTERSLOH, P. VON, *Egon Schiele*, Vienna, 1915.

NIRENSTEIN, O., no. 76.

CHIPP, H. "A Neglected Expressionist Movement — Viennese 1910–1924", *Artforum*, San Francisco, 1963, p. 25.



18

18. THE POET. 1911.

Oil on canvas, $31\frac{1}{2} \times 31\frac{3}{8}$ " (80.1 x 79.7 cm.).

Signed and dated u. l. "S. 11".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Arthur Stemmer, Vienna.

Exhibitions: Kunstsalon Golz, Munich, 1913.

Galerie Würthle, Vienna, 1925, no. 15.

Galerie Gurlitt, Berlin, 1926, no. 5.

M. Goldschmidt and Co., Frankfurt, 1926.

Hagenbund, Vienna, 1928, no. 18.

Marlborough Fine Art Ltd., London, 1964,
no. 13.Literature: GÜTERSLOH, P. VON. *Egon Schiele*. Vienna, 1915.

NIRENSTEIN, O., no. 78.



20

20. THE SELF-SEER II (DEATH AND MAN). 1911.

Oil on canvas, $31\frac{5}{8} \times 31\frac{1}{2}$ " (80.3×80 cm.).

Signed and dated l. l. "S. 11".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Max Hevesi, Vienna.

Otto Nirenstein, Vienna.

Exhibitions: Neue Galerie, Vienna, 1923, no. 8.

Hagenbund, Vienna, 1928, no. 17.

Kunsthaus, Zürich, 1930.

Galerie St. Etienne, New York, 1941.

Galerie St. Etienne, New York, 1948, no. 2.

Stedelijk Museum, Amsterdam, 1956 no. 222.

Haus der Kunst, Munich, 1961, no. 481.

Marlborough Fine Art Ltd., London, 1961,
no. 10.

Literature: NIRENSTEIN, O., no. 77.

"Egon Schiele", *Art News*, New York, April
1948, p. 51.

SELZ, P. *German Expressionist Painting*, Berkeley
and Los Angeles, 1957, pp. 157-159.



21

21. AUTUMN SUN. 1912.

Oil on canvas, $31\frac{1}{2} \times 31\frac{1}{2}$ " (79.8 × 80.1 cm.).

Signed and dated c. r. "Egon Schiele 1912".

Collection Dr. and Mrs. Otto Kallir, New York.

Provenance: August Waerndorfer, Vienna.

Guido Arnot, Vienna.

Otto Nirenstein, Vienna.

Exhibitions: *Ausstellung Österreichischer Kunst*, Stockholm, 1917.

Hagenbund, Vienna, 1928, no. 41.

Kunsthaus, Zürich, 1930.

Galerie St. Etienne, New York, 1911.

Galerie St. Etienne, New York, 1948, no. 3.

Institute of Contemporary Art, Boston, 1960, no. 26.

Literature: NIRENSTEIN, O., no. 117.

SELZ, P. *German Expressionist Painting*, Berkeley and Los Angeles, 1957, pl. 57.

25

22. TREE IN AUTUMN BREEZE. 1912.

(Illustration page 69.)

Oil on canvas, $31\frac{1}{2} \times 31\frac{1}{2}$ " (80 × 80 cm.).

Signed and dated c. r. "Egon Schiele 1912".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Magda Mautner von Markhof, Vienna.

Grasmeyer, Salzburg.

Exhibitions: Hans der Kunst, Munich, 1964, no. 182.

Marlborough Fine Art Ltd., London, 1964, no. 14.

Literature: NIRENSTEIN, O., no. 118.

SCHMIDT, G. *Neue Malerei in Österreich*, Vienna, 1956, pl. 67.

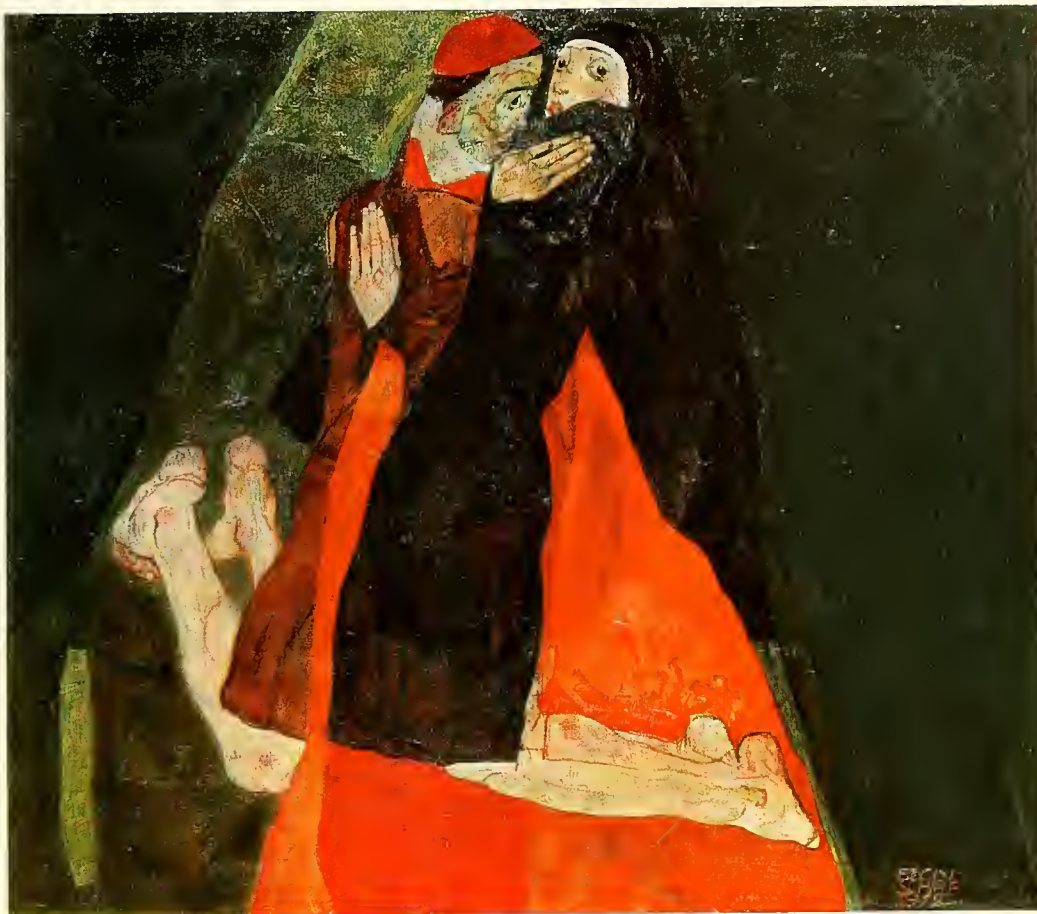
25. THE BOAT. c. 1912.

Oil on canvas, $27\frac{3}{4} \times 27\frac{3}{4}$ " (70.5 × 70.5 cm.).

Not signed or dated.

Private Collection, U.S.A.

Exhibitions: Galerie St. Etienne, New York, 1964, no. 4.



23

23. CARDINAL AND NUN. 1912.

Oil on canvas, $27\frac{1}{2} \times 31\frac{1}{2}$ " (69.8 × 80.1 cm.).

Signed and dated l. r. "Egon Schiele 1912".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Dr. Heinrich Riger, Vienna.

Exhibitions: Galerie Wüsthle, Vienna, 1925, no. 17.

Hagenbund, Vienna, 1928, no. 31.

Neue Galerie, Vienna, 1948, no. 27.

Marlborough Fine Art Ltd., London, 1964,
no. 16.

Literature: NIRENSTEIN, O., no. 107.



24

24. MOTHER AND CHILD, 1912.

Oil on wood, $14\frac{1}{2} \times 11\frac{3}{4}$ " (36.7 × 30 cm.).

Signed and dated c. r. "Egon Schiele 1912".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Emil Toepfer, Vienna.

Neue Galerie, Vienna.

Professor Paul Clairmont, Zürich.

Exhibitions: Sonderbund, Cologne, 1913.

Neue Galerie, Vienna, 1923, no. 22.

Hagenbund, Vienna, 1928, no. 32.

Marlborough Fine Art Ltd., London, 1964,
no. 15.

Literature: NIRENSTEIN, O., no. 111.

26. THE HERMITS, 1912. (Illustration page 13.)

Oil on canvas, $71\frac{1}{4} \times 71$ " (181 × 180.5 cm.).

Signed and dated l. l. "Egon Schiele 1912".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Estate of the artist, Vienna.

Arthur Stemmer, Vienna.

Exhibitions: Hagenbund, Vienna, 1912, no. 226.

Kunstsalon Golz, Munich, 1913, no. 18.

Galerie Würlthle, Vienna, 1925, no. 23.

M. Goldschmidt and Co., Frankfurt, 1926.

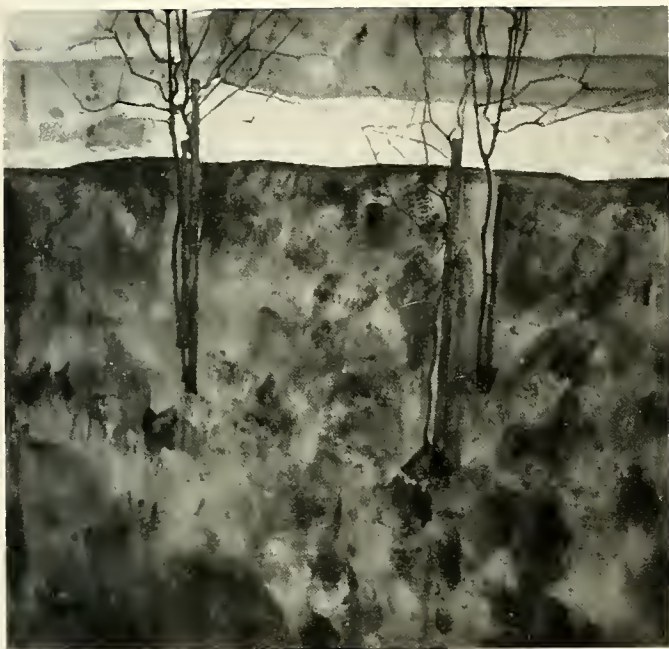
Hagenbund, Vienna, 1928, no. 41a.

Stedelijk Museum, Amsterdam, 1956, no. 223.

Marlborough Fine Art Ltd., London, 1964,
no. 17.Literature: KARPFEN, F. *Das Egon-Schiele-Buch*, Vienna,
1921, pl. 10.

NIRENSTEIN, O., no. 106.

SCHMIDT, G. *Neue Malerei in Österreich*, Vienna,
1956, pl. 66.



27

27. WINTER TREES. 1912.

Oil on canvas, $31\frac{3}{4} \times 31\frac{1}{2}$ " (80.3 × 80 cm.).

Signed and dated u. l. "Egon Schiele 1912".

Private Collection, Vienna.

Provenance: Arthur Roessler, Vienna.

F. A. Horta, Vienna.

Neue Galerie, Vienna.

Exhibitions: Hagenbund, Vienna, 1912, no. 235.

Neue Galerie, Vienna, 1923, no. 10.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 19.

Hagenbund, Vienna, 1928, no. 36.

Kunsthaus, Zürich, 1930.

Neue Galerie, Vienna, 1948, no. 34.

Stedelijk Museum, Amsterdam, 1956, no. 225.

Literature: NIRENSTEIN, o., no. 119.



28

28. SAW MILL. 1913.

Oil on canvas, $31\frac{1}{2} \times 35\frac{5}{8}$ " (80.1 × 89.8 cm.).

Signed and dated l. r. "Egon Schiele 1913".

Collection Viktor Fogarassy, Graz.

Provenance: Franz Hauer, Vienna.

Guido Arnot, Vienna.

Neue Galerie, Vienna.

Exhibitions: Kunstsalon Arnot, Vienna, 1914, no. 3.

Galerie Gurlitt, Berlin, 1926, no. 15.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 21.

Hagenbund, Vienna, 1928, no. 47.

Kunsthaus, Zürich, 1930.

Galerie St. Etienne, New York, 1941.

Galerie St. Etienne, New York, 1948, no. 4.

Wien um 1900, Vienna, 1964, no. 104.

Marlborough Fine Art Ltd., London, 1964, no. 18.

Literature: NIRENSTEIN, o., no. 133.



29



30

29. SETTING SUN. 1913.

Oil on canvas, 35 × 35" (89.3 × 89.2 cm.).

Signed and dated c. r. "Egon Schiele 1913".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Arthur Roessler, Vienna.

Exhibitions: Kunstsalon Golz, Munich, 1913, no. 2.

Kunstsalon Arnot, 1914, no. 9.

Hagenbund, Vienna, 1928, no. 44.

Neue Galerie, Vienna, 1948, no. 37.

Literature: NIRENSTEIN, o., no. 131.

30. SMALL TOWN III. (Town on The Black River.) 1913.

Oil on canvas, 35½ × 35½" (90 × 90 cm.).

Signed and dated l. r. "Egon Schiele 1913".

Collection Viktor Fogarassy, Graz.

Provenance: Dr. M. Jung, Vienna.

Exhibitions: *Wien um 1900*, Vienna, 1964, no. 105.Marlborough Fine Art Ltd., London, 1964,
no. 21.

Literature: NIRENSTEIN, o., no. XXVIII.



31

31. STEIN ON THE DANUBE. 1913.

Encaustic on canvas, $35\frac{5}{8} \times 35\frac{5}{8}$ " (90.4 × 90.4 cm.).

Signed and dated l. r. "Egon Schiele 1913".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Franz Hauer, Vienna.

Heinrich Mayer, Vienna.

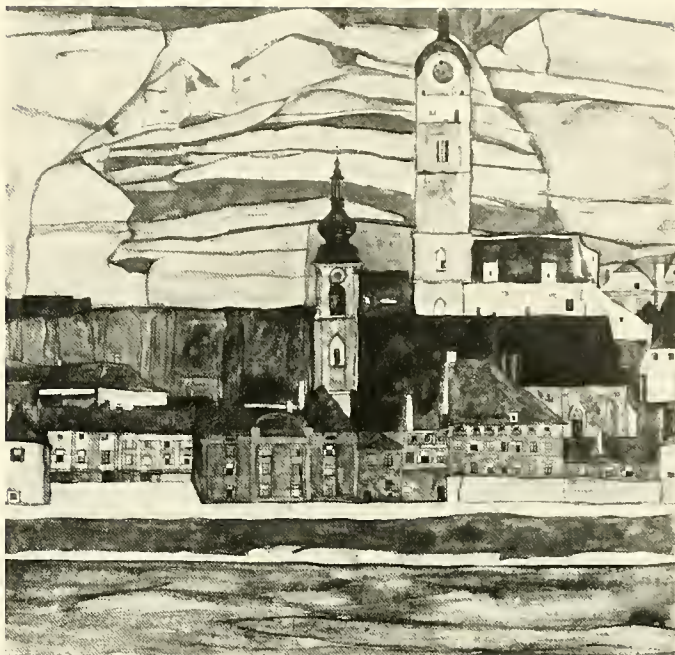
Exhibitions: Kunstsalon Arnot, Vienna, 1914—15, no. 16.

Ausstellung Österreichischer Kunst, Stockholm, 1917.

Stedelijk Museum, Amsterdam, 1956, no. 226.

Marlborough Fine Art Ltd., London, 1964, no. 19.

Literature: NIRENSTEIN, O., no. 125.



33

33. THE CITY STEIN II. 1913.

Oil on canvas, $35\frac{1}{4} \times 35\frac{1}{4}$ " (89.8 × 89.6 cm.).

Signed and dated u. r. "Egon Schiele 1913".

Private Collection, U.S.A.

Provenance: Franz Hauer, Vienna.

Guido Arnot, Vienna.

Otto Nirenstein, Vienna.

Exhibitions: Kunstsalon Arnot, Vienna, 1914, no. 14.

Ausstellung Österreichischer Kunst, Stockholm, 1917.

Galerie Gurlitt, Berlin, 1926, no. 10.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927—28, no. 24.

Hagenbund, Vienna, 1928, no. 49.

Kunsthans, Zürich, 1930.

Galerie St. Etienne, New York, 1964, no. 42.

Literature: *Wendingen*, special volume, "Österreichische Kunst", Amsterdam, 1927, p. 7.

NIRENSTEIN, O., no. 126.



32

32. THE BRIDGE. 1913.

Oil on canvas, $35\frac{1}{2} \times 35\frac{1}{2}$ " (89.7 × 90 cm.).

Signed and dated I.I. "Egon Schiele 1913".

Collection Dr. and Mrs. Otto Kallir, New York.

Provenance: Dr. Oskar Reichel, Vienna.

Exhibitions: *Große Deutsche Kunstausstellung*, Düsseldorf, 1913.

Kunstsalon Arnot, Vienna, 1914, no. 5.

Neue Galerie, Vienna, 1923, no. 7.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 20.

Hagenbund, Vienna, 1928, no. 16.

Kunsthaus, Zürich, 1930.

Galerie St. Etienne, New York, 1941.

Galerie St. Etienne, New York, 1948, no. 5.

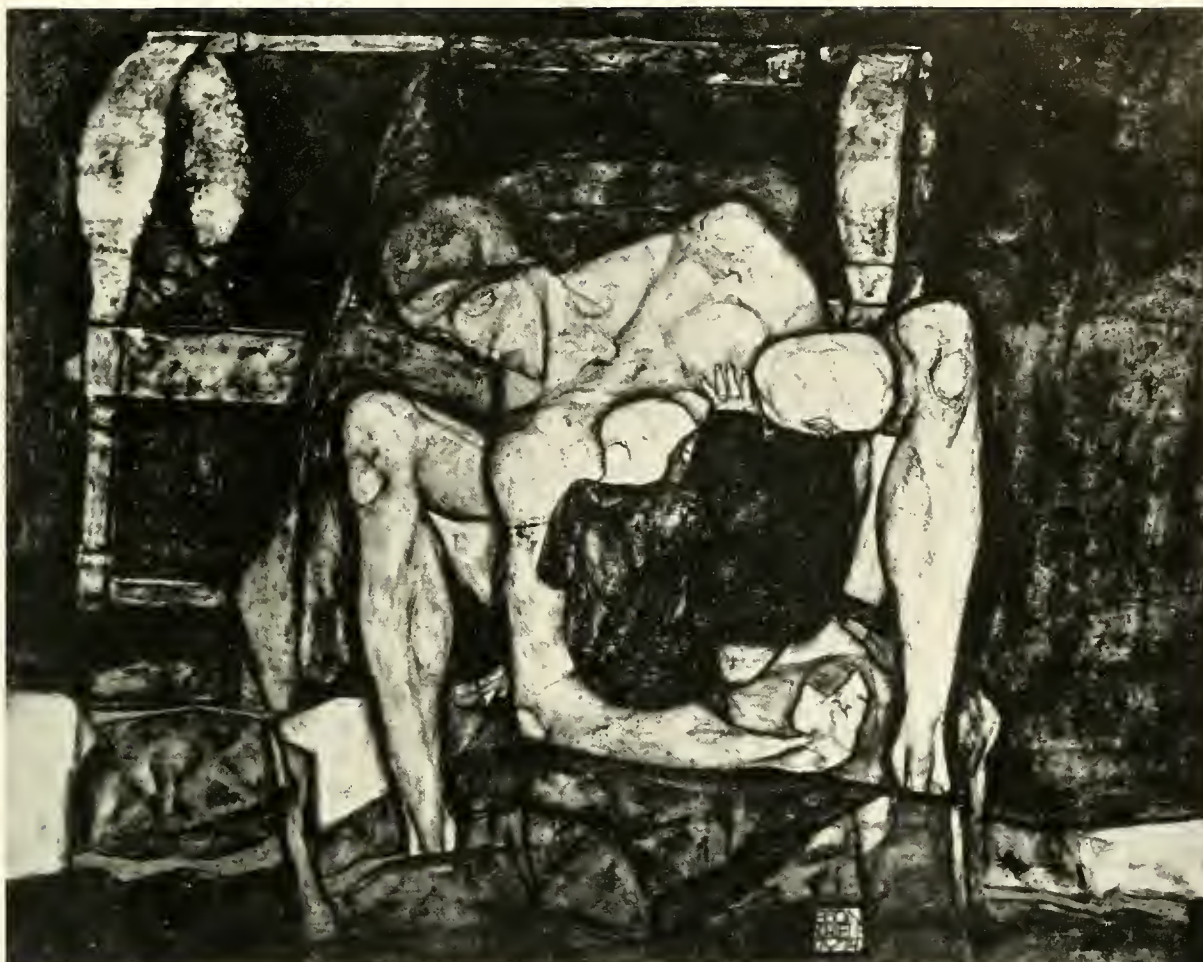
Institute of Contemporary Art, Boston, 1960, no. 30.

University Art Gallery, University of California, Berkeley, 1963, no. 54.

Literature: *Wendungen*, special volume, "Österreichische Kunst", Amsterdam, 1927, p. 6.

NIRENSTEIN, O., no. 123.

SELZ, P. *German Expressionist Painting*, Berkeley and Los Angeles, 1957, p. 158, pl. 158."Egon Schiele", *Art News*, New York, November 1960, p. 12.NORDLAND, G. "Europe in California", *Arts*, New York, April 1963, p. 17.



34

34. BLIND MOTHER I. 1914.

Encaustic on canvas, $39\frac{1}{8} \times 47\frac{3}{8}$ " (99.5 × 120.4 cm.).

Signed and dated l. r. "Egon Schiele 1914".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Adolf Neufeld, Vienna.

Neue Galerie, Vienna.

Exhibitions: Königsplatz, Munich, 1914.

Kunstsalon Arnot, Vienna, 1914, no. 8.

Neue Galerie, Vienna, 1923, no. 16.

Hagenbund, Vienna, 1928, no. 56.

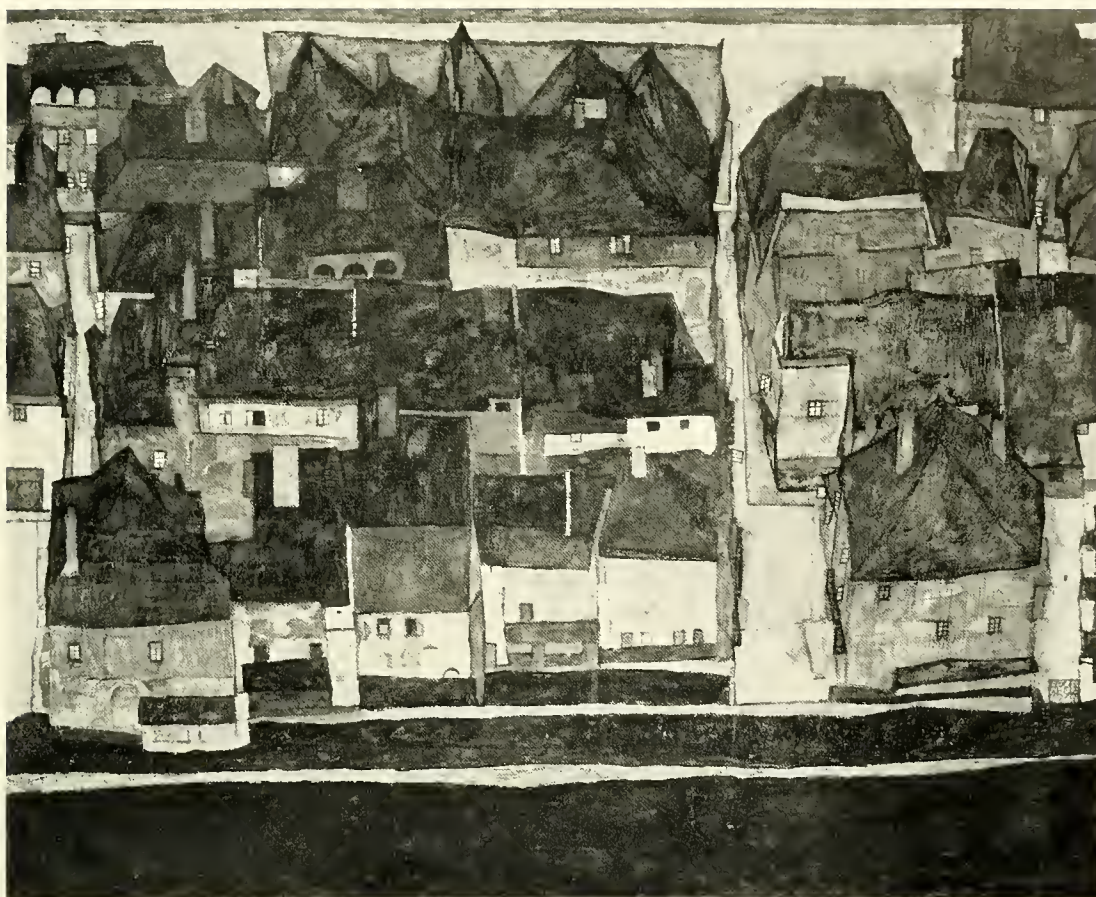
Kunsthaus, Zürich, 1930.

Stedelijk Museum, Amsterdam, 1956, no. 227.

Marlborough Fine Art Ltd., London, 1964,
no. 20, ill. p. 35.

Literature: NIRENSTEIN, o., no. 139.





36

35. PORTRAIT OF FRIEDERICKE MARIA BEER, 1914.

Oil on canvas, 76×47" (180×60 cm.).

Signed and dated l. l. "Egon Schiele 1914".

Collection Federica Beer-Monti, New York and Vienna.

Exhibitions: Galerie St. Etienne, New York, 1948, no. 6.

Institute of Contemporary Art, Boston, 1960,
no. 40.

Literature: NIRENSTEIN, O., no. XXXIII.

36. THE CITY, 1914.

Encaustic on canvas, 38½×47½" (98×120 cm.).

Signed and dated l. r. "Egon Schiele 1914".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Marie Hora, Vienna.

Exhibitions: Neue Galerie, Vienna, 1948, no. 39.

Marlborough Fine Art Ltd., London, 1964,
no. 23.

Literature: NIRENSTEIN, O., no. 144.



37

37. YELLOW CITY. 1914.

Oil on canvas, $42\frac{3}{4} \times 55"$ (110×140 cm.).

Signed and dated l. l. "Egon Schiele 1914".

Collection Mr. and Mrs. Frederick M. Mayer, New York.

Provenance: Private Collection, St. Moritz, Switzerland.

Exhibitions: Institute of Contemporary Art, Boston, 1960, no. 39.

The Baltimore Museum of Art, Baltimore, 1964, no. 211.

Literature: NIRENSTEIN, o., no. XXXVI.

WERNER, A. "Schiele and Austrian Expressionism", *Arts*, New York, October 1960, p. 49, ill.

38. PORTRAIT OF THE ARTIST'S WIFE EDITH. 1915.

Encaustic on canvas, $70\frac{3}{4} \times 43\frac{1}{4}"$ (180×110 cm.).

Signed and dated l. r. "Egon Schiele 1915".

Collection Gemeentemuseum, The Hague.

Provenance: Guido Arnot, Vienna.

Neue Galerie, Vienna.

Exhibitions: Galerie Gurlitt, Berlin, 1926, no. 23.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927—28, no. 26.

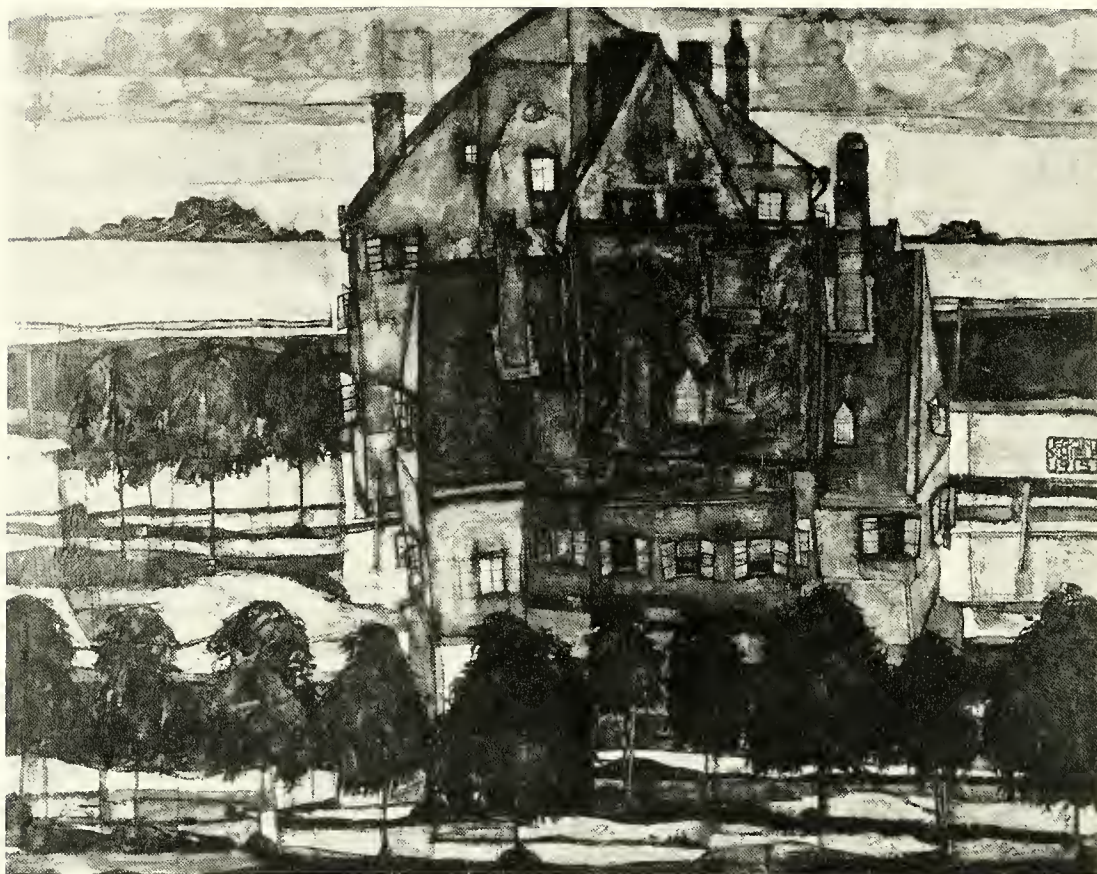
Institute of Contemporary Art, Boston, 1960, no. 48.

Literature: *Mededeelingen II van den Dienst voor Kunst en Wetenschappen der Gemeente's-Gravenhage*, April 1928, p. 127—28 ill. p. 87.

NIRENSTEIN, o. no. 151.

ROESSLER, A. *Erinnerungen an Egon Schiele*, Vienna, 1948, ill.BEEREN, W. A. L. *Beeldverhall. Een weg door de moderne Kunst*, Amsterdam, 1962.





39

39. SINGLE HOUSES, 1915.

Oil on canvas, $43 \times 55\frac{1}{4}$ " (109.2 $\times$ 140.2 cm.).

Signed and dated c. r. "Egon Schiele 1915".

Collection Viktor Fogarassy, Graz.

Provenance: F. A. Harta, Vienna.

Bronzia Koller, Vienna.

Exhibitions: *Ausstellung Österreichischer Kunst*, Stockholm, 1917.

Secession, Vienna, 1918, no. 9.

Künstlerhaus, Vienna, 1925, no. 25.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 25.

Hagenbund, Vienna, 1928, no. 61.

Kunsthaus, Zürich, 1930.

Stedelijk Museum, Amsterdam, 1956, no. 230.

Literature: KARPFFEN, F. *Das Egon-Schiele-Buch*, Vienna, 1921, pl. 26.*Wendingen*, special volume, "Österreichische Kunst", Amsterdam, 1927, p. 9.

NIRENSTEIN, O., no. 148.



40

40. PAINTING OF AN OLD MAN (J. HARMS). 1916.

Oil on canvas, 55 × 43½" (140 × 110.4 cm.).

Signed and dated l. r. "Egon Schiele 1916".

Collection Dr. and Mrs. Otto Kallir, New York.

Provenance: Karl Grünwald, Vienna.

Exhibitions: Glaspalast, Munich, 1917.

Secession, Vienna, 1918, no. 6.

Neue Galerie, Vienna, 1923, no. 6.

Internationale Kunstausstellung, Dresden, 1926,
no. 262.

Hagenbund, Vienna, 1928.

Galerie St. Etienne, New York, 1941.

Galerie St. Etienne, New York, 1948, no. 8.

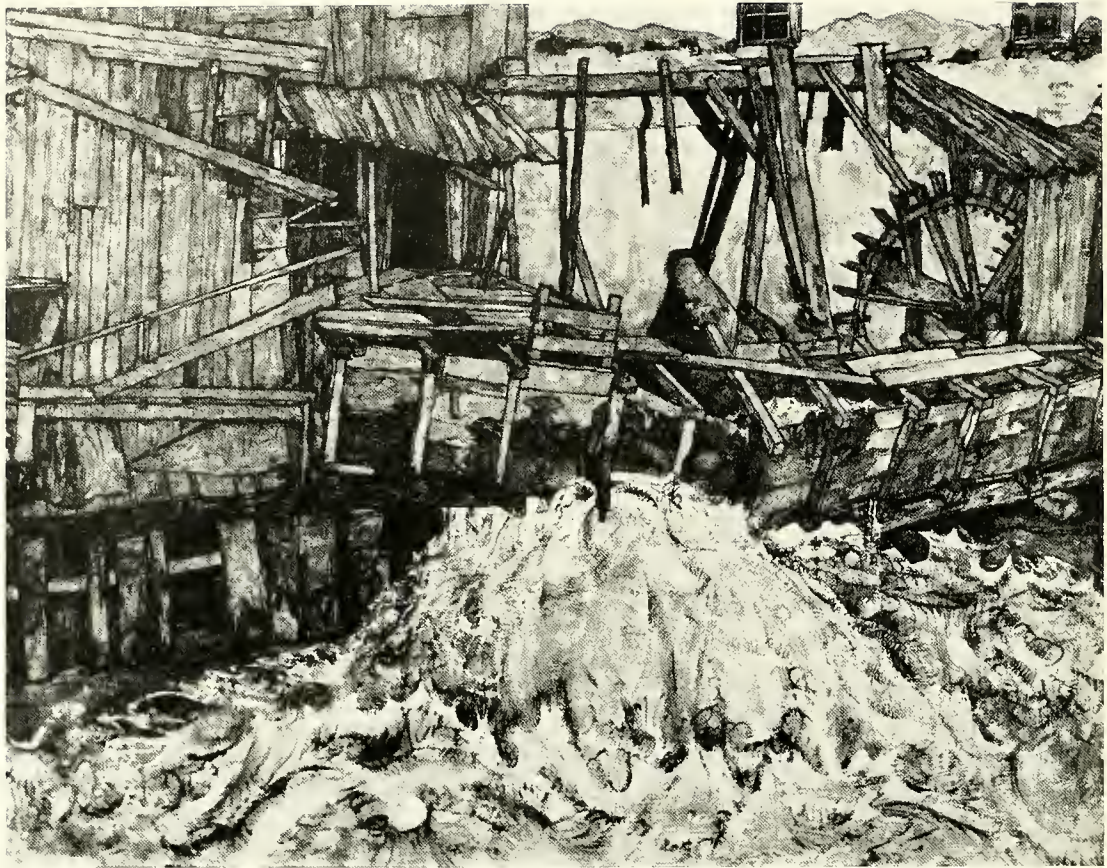
Institute of Contemporary Art, Boston, 1960,
no. 52.

Galerie St. Etienne, New York, 1964, no. 43.

Literature: ROESSLER, A. *Kritische Fragmente*, Vienna, 1918,
p. 66, f. n.KARFFEN, F. *Das Egon-Schiele-Buch*, Vienna,
1921, pl. 20.FAISTAUER, A. *Neue Malerei in Österreich*,
Vienna, 1923, ill. 5.

NIRENSTEIN, O., no. 153.

"Egon Schiele", *Art News*, New York, Decem-
ber 1–14, 1941, p. 33."Egon Schiele", *Art News*, New York, Novem-
ber 1960, p. 12.



41

41. THE MILL. 1916.

Encaustic on canvas, $43\frac{1}{4} \times 55"$ (110.1 $\times$ 140.2 cm.).

Signed and dated c. l. "Egon Schiele 1916".

Collection Niederösterreichisches Landesmuseum, Vienna.

Provenance: Gustav Nebelhay, Vienna.

Fritz Lang, Berlin.

Exhibitions: Glaspalast, Munich, 1917.

Secession, Vienna, 1918.

Literature: NIRENSTEIN, o., no. 154.



42

42. SQUATTING WOMEN. (Left incomplete by the artist.)
 c. 1917.
 Oil on canvas, $43\frac{1}{4} \times 55''$ (110×140 cm.).
 Not signed or dated.
 Collection Dr. Rudolf Leopold, Vienna.
 Provenance: Estate of the artist, Vienna.
 Arthur Stemmer, Vienna.
 Exhibitions: Galerie Würthle, Vienna, 1925, no. 34.
 Galerie Gurlitt, Berlin, 1926, no. 25.
 M. Goldschmidt and Co., Frankfurt, 1926.
 Hagenbund, Vienna, 1928, no. 76.
 Marlborough Fine Art Ltd., London, 1964,
 no. 26.
 Literature: KARPFFEN, F. *Gegenwartskunst*: vol. 3, *Österreichische Kunst*, Vienna, 1923, p. 116.
 NIRENSTEIN, O., no. 171.



43

43. HOUSES WITH DRYING LAUNDRY. 1917.

Encaustic on canvas, $43\frac{3}{4} \times 55\frac{1}{4}$ " (110 × 140.4 cm.).

Signed and dated l. r. "Egon Schiele 1917".

Collection Mrs. Ala Story, Santa Barbara, California.

Provenance: Richard Lanyi, Vienna.

Siegfried Kulka, Vienna.

Exhibitions: Galerie Gurlitt, Berlin, 1926.

M. Goldschmidt and Co., Frankfurt, 1926.

Hagenbund, Vienna, 1928.

Neue Galerie, Vienna, 1948, no. 43.

Institute of Contemporary Art, Boston, 1960,
no. 57.University Art Gallery, University of California,
Berkeley, 1963, no. 71.Marlborough Fine Art Ltd., London, 1964,
no. 25.Literature: GERSTENBERG, K. "Die Künstler und Diese
Zeit", *Deutsche Kunst und Dekoration*, Darm-
stadt, October 1917 — March 1918, p. 115.

NIRENSTEIN, O., no. 159.

ROESSLER, A. *Erinnerungen an Egon Schiele*,
Vienna, 1948, ill.WERNER, A. "Schiele and Austrian Expres-
sionism", *Arts*, New York, October 1960,
ill. p. 50.CHIPP, H. B. "A Neglected Expressionist Move-
ment — Viennese 1910—1924", *Artforum*,
San Francisco, 1963, p. 26.NORDLAND, G. "Europe in California", *Arts*,
New York, April 1963, p. 17.SUTTON, D. "The Lost World of the City
Sparrow", *Apollo*, London, October 1964,
p. 299.



44

44. MOTHER WITH TWO CHILDREN. 1917.

Oil on canvas, 59 × 62½" (150 × 158.7 cm.).

Signed and dated l. c. "Egon Schiele 1917".

Collection Österreichische Galerie, Vienna.

Provenance: Karl Grünwald, Vienna.

Jenny Steiner, Vienna, 1951.

Exhibitions: Glaspalast, Munich, 1917.

Secession, Vienna, 1918, no. 5.

Biennale, Venice, 1948.

Neue Galerie, Vienna, 1948, no. 42.

Österreichische Galerie, Vienna, 1951, no. 119.

Palais International des Beaux-Arts, Brussels, 1958, no. 276.

Österreichische Galerie, Vienna, 1959, no. 107.

Literature: NIRENSTEIN, O., no. 158.

ROESSLER, A. *Erinnerungen an Egon Schiele*, Vienna, 1948, ill.READ, H. *A Concise History of Modern Painting*, New York, 1959, ill. p. 30.



45

45. RECLINING WOMAN II. 1917.

Encaustic on canvas. $37 \times 66\frac{1}{2}$ " (93.9 $\times$ 168.3 cm.).

Signed and dated l. r. "Egon Schiele 1917".

Collection Dr. Rudolf Leopold, Vienna.

Provenance: Karl Grünwald, Vienna.

Richard Lanyi, Vienna.

Otto Kranz, Vienna.

Fritz Wolff, Vienna.

Exhibitions: *Ausstellung Österreichischer Kunst*, Stockholm, 1917.

Secession, Vienna, 1918, no. 19.

Galerie Wüsthle, Vienna, 1925, no. 3.

Internationale Ausstellung, Dresden, 1926, no. 261.

Hagenbund, Vienna, 1928, no. 6.

Neue Galerie, Vienna, 1948, no. 48.

Marlborough Fine Art Ltd., London, 1964, no. 24.

Literature: KARPEN, F. *Das Egon-Schiele-Buch*. Vienna, 1921, pl. 18.

NIRENSTEIN, O., no. 167.

ROESSLER, A. *Erinnerungen an Egon Schiele*. Vienna, 1948, ill.SUTTON, D. "The Lost World of the City Sparrow", *Apollo*, London, October 1964, p. 299.



46

46. THE EDGE OF TOWN. 1917.

Oil on canvas, 45 × 57" (114 × 145 cm.).

Signed and dated l. c. "Egon Schiele 1917".

Collection Neue Galerie am Landesmuseum Joanneum, Graz.

Provenance: Karl Grünwald, Vienna.

Wolko Gartenberg, Debica.

Hugo Bernatzik, Vienna.

Exhibitions: Secession, Vienna, 1918, no. 8.

Neue Galerie, Vienna, 1923, no. 3.

Galerie Wüsthle, Vienna, 1925, no. 3.

Literature: KARPFFEN, F. *Das Egon-Schiele-Buch*, Vienna, 1921, pl. 28.

NIRENSTEIN, O., no. 160.



47

17. THE FAMILY, c. 1917.

Encaustic on canvas, 59×63" (150×160 cm.).

Not signed or dated.

Collection Österreichische Galerie, Vienna.

Provenance: Hans Böhler, New York.

Exhibitions: Secession, Vienna, 1918, no. 15.

Kunsthaus, Zürich, 1918, no. 107.

Hagenbund, Vienna, 1928, no. 79.

Biennale, Venice, 1948, no. 14.

Neue Galerie, Vienna, 1948, no. 49.

Österreichische Galerie, Vienna, 1951–52,
no. 121.

Secession, Vienna, 1950.

Österreichische Galerie, Vienna, 1959, no. 106.

Literature: FAISTAUER, A. *Neue Malerei in Österreich*,
Vienna, 1923, pl. 9.

NIRENSTEIN, O., no. 169.

ROESSLER, A. *Erinnerungen an Egon Schiele*,
Vienna, 1948, ill.BUENEMANN, H. *Von Menzel bis Hodler*, 1960,
p. 71.WERNER, A. "Schiele and Austrian Expressionism", *Arts*, New York, October 1960, p. 51.



18

18. PORTRAIT OF GUIDO ARNOT. 1918.

Oil on canvas, $55\frac{1}{2} \times 43\frac{1}{4}$ " (140.6 $\times$ 109.5 cm.).

Signed and dated l. r. "Egon Schiele 1918".

Private Collection, Graz.

Provenance: Guido Arnot, Vienna.

Neue Galerie, Vienna.

Exhibitions: Secession, Vienna, 1918, no. 160.

Galerie Gurlitt, Berlin, 1926, no. 28.

Hagenbund, Vienna, 1928, no. 71.

Kunsthaus, Zürich, 1930.

Neue Galerie, Vienna, 1948, no. 52.

Literature: KARPFFEN, F. *Das Egon-Schiele-Buch*. Vienna, 1921, pl. 21.

NIRENSTEIN, O., no. 175.



49

50. PORTRAIT OF THE PAINTER PARIS VON GÜTERSLOH. 1918.

Oil on canvas, 55½ × 43¼" (140.3 × 109.9 cm.).

Signed and dated l. r. "Egon Schiele 1918".

Collection Minneapolis Institute of Arts, Minneapolis, Minnesota, 1954.

Provenance: Karl Grünwald, Vienna.

Richard Lanyi, Vienna.

Galerie St. Etienne, New York.

The Putnam Dana McMillan Land Company, Minneapolis.

Exhibitions: Secession, Vienna, 1918, no. 159.

Ausstellung Moderner Österreichischer Kunst in den Niederlanden, The Hague, Rotterdam, Amsterdam, 1927–28, no. 30.

Hagenbund, Vienna, 1928, no. 73.

Kunsthaus, Zürich, 1930.

Galerie St. Etienne, New York, 1941.

Galerie St. Etienne, New York, 1948, no. 9.

Women's Club, Minneapolis, 1953.

Walker Art Center, Minneapolis, 1955.

Institute of Contemporary Art, Boston, 1960, no. 66.

Literature: KARPFFEN, F. *Das Egon-Schiele-Buch*, Vienna, 1921, pl. 22.

Wendigen, special volume, "Österreichische Kunst", Amsterdam, 1927, p. 8.

NIRENSTEIN, O., no. 177.

"Egon Schiele", *Art News*, New York, April 1948, ill. p. 51.

ROESSLER, A. *Erinnerungen an Egon Schiele*, Vienna, 1948, ill.

DAVIS, R. S. "The Institute Receives Gifts of Two Expressionist Paintings", *The Minneapolis Institute of Arts Bulletin*, Minneapolis, September 1955, ill.

DAVIS, R. S. "Portrait of Paris von Gütersloh by Egon Schiele in the Minneapolis Institute of Arts", *Art Quarterly*, Detroit, 1956, p. 93, ill. p. 90.

SELZ, P. *German Expressionist Painting*, Berkeley and Los Angeles, 1957, p. 159, pl. 59.

"The Putnam Dana McMillan Collection", *The Minneapolis Institute of Arts Bulletin*, Minneapolis, 1961, pp. 24–25, ill. p. 35.

The Minneapolis Institute of Arts, *European Paintings*, Minneapolis, 1963, p. 74.

CHIPP, H. B. "A Neglected Expressionist Movement — Viennese 1910–1924", *Artforum*, San Francisco, 1963, ill. p. 24.

49. PORTRAIT OF THE AUTHOR ROBERT MÜLLER.

(Unfinished.) 1918.

Oil on canvas, 28 × 28" (71 × 71 cm.).

Not signed or dated.

Collection Ludwig Blau, Vienna.

Provenance: Richard Lanyi, Vienna.

Frau Dr. Czinner, Vienna.

Exhibitions: Neue Galerie, Vienna, 1948, no. 55.

Literature: NIRENSTEIN, O., no. 179.



EGON SCHIELE — DRAWINGS

ALESSANDRA COMINI

The essence of Schiele's art is his magnificent draftsmanship; a masterful and prolific talent for graphic representation. Supplementing the some 200 oil paintings created in his short life span are several thousand temperas, watercolors and drawings. The pages of his sketchbooks abound with compositional projects. To Schiele drawing was like breathing. He drew instinctively, continuously and under any condition. He worked with a ferocious speed that tolerated no erasures, and with an intensity that was undeterred by a model's chance change of pose.

For Schiele, *line* functions as the direct transmission of his reactions to inner and outer stimuli. The immediacy of this line is most forcibly apparent in the intimacy of his sketchbooks, where a compositional tryout or portrait notation may take shape with a few shorthand strokes. In the drawings—pencil or watercolor—the spontaneity of graphic rendition is augmented by a tectonic marshaling of surfaces. The carefully composed, often “thematic” oils encase Schiele's line in vibrant, monumental formalizations. In all three media, whether sketchbook, drawing or painting, Schiele's linear style expresses emotional, highly subjective approach. But the character of this draftsmanship undergoes significant changes as the artist moves from an initial period of consciously exploited reaction (1910—1914) toward an increasingly profound interpretation (1915—1918).

The influence of Gustav Klimt's elegant Art Nouveau approach is evident in Schiele's early drawings of 1908 and 1909. Works such as the *Four Post Card Designs* are highly reminiscent of Klimt in their decorative, almost precious function of line and plane. The strong black-white contrasts, large flat surface areas, abstract silhouettes, and division of picture space into architectonic oblongs and squares are all devices popular with the progressive *Wiener Werkstätte* for which the post cards were designed. But one year later, at the age of twenty, Schiele suddenly discarded this format and initiated an independent and highly original artistic style. This new style was based on a radically selective use of line.

A comparison of two drawings, the first dated 1909 and the second dated 1910, illustrates the wide stylistic chasm Schiele crossed in creating his own idiom. Both drawings are portraits of fellow painters. The first, a pencil study for the 1909 oil *Portrait of Hans Massmann*, is still conceived under Klimt's influence. The elegant contour of the seated figure is continued in the decorative silhouette of the chair, and both forms join with the geometric forward-bringing division of the background to create a pleasing and intricate flat surface pattern which fills the paper to its edges. The personality of the sitter is equated to if not overwhelmed by his comfortable clothes and surroundings. The soft qualities suggested in the drawing are further enhanced by the use of golds, pale yellows, light greens and pinks in the painting. How different is the effect produced by the drawing, *Portrait of Anton Peschka* of 1910. With an economy of means, as though a chill winter wind had blown away all superfluous details, Schiele has set down a slouching, inelegant figure that dominates the paper by means of its star contour. The legs are flung apart, the knotted hands lie where they have fallen, the body droops, and the dark face broods. There is no setting or background. Clothes and flesh alike are streaked with blacks. The great emphasis upon hands and face produces a heightened sense of physical presence and contributes to an emotional intensity which is completely absent in the polished portrait of Hans Massmann. Schiele's selective line has transformed the dream-like quality of Klimt's Art Nouveau into a startling reality.

This "demasking" approach, which probed and exposed subject matter, whether flower, house, or living creature, was applied by Schiele to himself as well. An exhaustive series of self-portraits stems from the years 1910 and 1911 in which a new concept of self-portraiture is introduced. The *Self-Portrait Shrieking* of 1910 is a characteristic example. Schiele has shown himself waist length, his jacket and shirt open, his left arm thrown back out of the picture, and his head raised on a long hose-like neck. From the mouth comes one of the most terrifying shrieks in modern art. We might well imagine this as Schiele's answer to Edvard Munch's *The Scream*, prints of which circulated in Vienna and were probably seen by the artist. In Schiele's picture there are no outside forces visibly pressing in upon the figure. Here the shriek is the escaping steam of inner forces which have come to a furious boil. Color is used exclusively to intensify emotion. The undershirt is lavender, the jacket is painted in heavy pressing strokes of purple and red. The skin is tinted with reds and orange. The single tooth gleams a malicious white against the red tongue. Underneath the wild black eyebrows white has been slapped over the flesh tone, creating a startling effect of movement. This is far removed from the traditional portrait of the artist in which the connection with his work or his place in society is usually indicated. Here there is no frame of reference except self. Nor is the achievement of physical likeness the objective in Schiele's drawing. He is, rather, concerned with what happens to his physiognomy as the impact of powerful emotions and sensations is registered upon it. Working with a full-length mirror, he captures the exaggerated pantomimes of face and body that externalize his inner states. Schiele does not hesitate to exploit the rich motif of self. His graphic explorations of the psyche and its visible manifestations parallel the contemporary psycho-sexual studies of Otto Weininger and Sigmund Freud. During this period Schiele's line is angular and brittle, wiry and tense, hypersensitive to anatomical dictates to the point of grotesque exaggerations (but never arriving at the deformation of the German Expressionists). His watercolors remain first of all drawings with color added later and away from the model. Such brushwork enhancement, especially in 1911 works such as *The Artist's Mother Sleeping*, augmented but never displaced Schiele's graphic realization of subject matter.

How dependent Schiele was upon the act of drawing is revealed through a drastic personal crisis. In the spring of 1912 Schiele was arrested in the small village of Neulengbach, where he

had been painting for several months, and imprisoned for twenty-four days on charges of immorality and seduction. He was locked in a narrow basement cell and, at first, denied not only knowledge of the charges against him, but also pencil and paper. "I painted, with roots ripped from the soil of myself, as I am, in order not to go really insane. With a trembling finger I bartered for bitter spit, and with the help of stains in the plaster I painted landscapes and heads on the walls of my cell," Schiele recorded in a diary he kept when finally given drawing materials. The twelve watercolors he was permitted to make present a moving documentation of how drawing became his moral support during imprisonment. The first six pictures, beginning with *The Single Orange was the Only Light*, deal with his immediate surroundings and are based on nature with scrupulous detail. Schiele even depicted the initials "M H", carved by some former prisoner on the upper horizontal band of the cell door (which are visible there to this day). In this drawing Schiele indicated, in very light lines, one of the little landscapes he painted with spit before receiving working materials. Six drawings later he could no longer bear to record the oppressive reality of his surroundings. (*The Door into the Open* and *Two of My Handkerchiefs*.) His thoughts turned inward, upon a vision of himself as an unjustly suffering prisoner, and in three consecutive days he drew four self-portraits. Contemplation of himself, undistracted by the physical reflection of a mirror image, reached depths of introspection, and, as if in sympathetic response, the hard line of 1910 grew softer, less aggressive. Heartened by the exorcistic qualities inherent in self-portraiture, Schiele's mood changed from the helpless protest of the pitiable creature depicted in the first self-portrait, *Hindering the Artist is a Crime, It is Murdering Life In the Bud* to the positive decision of the last agonized self-portrait *For My Art and For My Loved Ones I Will Gladly Endure to the End*. In the last prison watercolor, *Trieste Fishing Boat*, he draws upon the world of memory for motifs. This beautiful picture represents a rare departure from Schiele's method of working directly from nature. He has painted something real, but to do so he had to depart from reality, from the oppressiveness of his surroundings. The perfection of detail, the vibrant sense of presence, and the shimmering colors give triumphant proof of the dimension of Schiele's artistic powers during the Neulengbach confinement and reveal how he was able to sublimate his sufferings through drawing.

For several years after the Neulengbach incident Schiele lived the life of a recluse, painting landscapes and town scenes in which no people are present, and creating a sad procession of monks, hermits and saints. This physical isolation and thematic asceticism are reflected in his draftsmanship. A new tendency toward an abstraction of the human figure by means of abbreviation of forms into evocative geometric shapes appears. The *Recumbent Girl with Green Cap* of 1914 is an excellent example of the extremes to which this abstract approach led in 1914. Although still drawing from nature, Schiele's delight in tense linear patterns grasps all suggestions of geometricity in the face, body and drapes, and countless little areas are commandeered into independent pockets of pure linear energy. Erotic elements assume dehumanized aspects as physical characteristics are exaggerated for their compositional as well as emotional values. A colored flecking of the skin with dry strokes of the brush models the figure. The radical stylization of the face with its blank staring eyes introduces a generalized concept that gives Schiele's line a new freedom to organize surfaces.

Personal events in Schiele's life during 1915—his marriage to Edith Harms and induction into the army—paralleled a gradual softening of the extreme stylization observed in the 1914 drawings. As he sketched the faces of his fellow soldiers and the round, amiable figure of his wife, Schiele's line once again changed character. The 1915 *Portrait of the Artist's Wife* conveys a tender-

ness of conception which is matched technically by the unforced flow of thick and even lines which contain rich coloristic values of their own. The brittle contour line of 1910 has been domesticated and mellowed. Schiele's 1916 study of his father-in-law, *Herr Harms*, displays the same re-humanized treatment applied to a male subject. The contorted gestures and grimaces of 1910 have been abandoned for a new naturalism; the aggressive penetration into the psyche of the earlier period has been exchanged for a serene depiction with emphasis on character. The man, not his temporary emotions, is now expressed.

Three self portraits, dating from 1916, 1917, and 1918, all studies for the monumental painting *The Family*, reveal the final phases through which Schiele's draftsmanship was to pass. The first, *Self Portrait Squatting I*, shows Schiele nude, squatting on the floor, his legs spread wide apart, and fully facing his mirror. The power of his 1910 line now permeates the entire body with equal emphasis. All parts partake of the expressiveness of line, from the knobby knee to the humping neck as it merges into the shoulder. But the line is no longer limited to outer contour: horizontals, arcs and delicate grids spread across all surface areas of the body in anatomical reflection and modeling. Schiele's linear conception is now complemented by a conscious use of painterly qualities. This new direction is to become the dominating characteristic of Schiele's last works. *The Self Portrait Squatting II*, while still conveying the individual aspects of features such as the shoulders and knee, introduces a body silhouette dominated by a sweeping contour which imparts equal emphasis to all areas. Line serves still a new function. It is used for formal definition rather than expressive content. This is not a drawing of what an individual feels, but of how a figure appears in a certain pose. Schiele does not react to his subject but records it. The need to express, so compelling in 1910, has shifted to the *how* of expression. The painterly approach begun in *Self Portrait Squatting I* is intensified. The plastic volumes of the body are indicated by colored dabs of green, red and yellow that fleck the skin. Hair on the legs and arms is not indicated by the individual decorative lines of the abstract style of 1914, but by thick strokes of the crayon backed by a blur of color. Even the hair of the head, usually depicted by vigorous strokes of the brush, partakes of the new modeling treatment: colors are put to work against each other rather than simply applied at the same time, thus brown and blue-black indicate dips and risings rather than merely texture. The last study for *The Family*, *Self Portrait Squatting III* marks the ultimate stage of Schiele's draftsmanship. The point of the crayon has been used to render the body silhouette in far more general and simplified terms than the 1917 study; then the crayon has been turned lengthwise and applied with varying pressures to numerous small areas in tonal strokes. Line has been released from its former graphic function and allowed to operate as a coloring agent.

This final shift toward a painterly approach in which line functions both to define and to color coincides with Schiele's increasingly profound interpretations as a portrait painter. The monumental simplicity of the 1918 *Mother and Child*, and the reduction to expressive essentials in the 1918 *Hand Study for Hugo Koller* are cogent testimonials to the basic and determining role of Schiele's draftsmanship in his art.



DRAWINGS IN THE EXHIBITION

1. WOMAN IN RED. c. 1908. Watercolor, pencil. $17\frac{3}{4} \times 12\frac{1}{2}$ " (45.2 $\times$ 31.7 cm.).
Collection Historisches Museum der Stadt Wien, Vienna.
2. SELF PORTRAIT. 1909. Crayon, watercolor, $17\frac{3}{4} \times 12\frac{1}{2}$ " (45.2 $\times$ 31.7 cm.).
Collection Eberhard W. Kornfeld, Bern.
3. SELF PORTRAIT. c. 1909. Crayon, 16×8 " (40.5 $\times$ 20.2 cm.).
Collection Historisches Museum der Stadt Wien, Vienna.
4. DESIGNS FOR POSTCARDS. Collection Graphische Sammlung Albertina, Vienna.
 - a. BEARDED MAN. c. 1909. Ink, $6\frac{1}{2} \times 4$ " (15.4 $\times$ 9.8 cm.).
 - b. CHILD WITH NIMBUS IN A FIELD. c. 1909. Ink, $6\frac{1}{2} \times 4$ " (15.7 $\times$ 10.2 cm.).
 - c. TWO MALE FIGURES. c. 1909. Ink, $6\frac{1}{2} \times 4$ " (15.6 $\times$ 10.2 cm.).
 - d. TWO MONKS WITH HALOS. c. 1909. Ink, $6\frac{1}{2} \times 4$ " (15.5 $\times$ 9.9 cm.).
5. FLOWER GARDEN. 1910. Watercolor, $21\frac{1}{4} \times 15\frac{3}{4}$ " (54 $\times$ 40 cm.).
Private Collection, Vienna.
6. MALE NUDE. 1910. Watercolor, $17\frac{1}{4} \times 12$ " (44 $\times$ 30.5 cm.).
Collection S. and G. Poppe, Hamburg.
7. MOTHER AND CHILD. 1910. Watercolor, $20\frac{3}{4} \times 31\frac{1}{4}$ " (52.8 $\times$ 79.5 cm.).
Collection Mr. and Mrs. Serge S. Sabarsky, New York.
8. NUDE YOUTH, STANDING. 1910. Pencil, $14\frac{1}{2} \times 10\frac{1}{2}$ " (37 $\times$ 26.8 cm.).
Collection Neue Galerie am Landesmuseum Joanneum, Graz.
9. PORTRAIT OF ROSENBAUM. 1910. Pencil, $22\frac{1}{8} \times 14\frac{1}{2}$ " (56 $\times$ 37 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
10. SELF PORTRAIT SCREAMING. 1910. Gouache, charcoal, $17\frac{1}{4} \times 12\frac{1}{4}$ " (44 $\times$ 31 cm.).
Collection Viktor Fogarassy, Graz.
11. FRANZ WEIGANG. c. 1910. Watercolor, pencil, $17\frac{1}{4} \times 12\frac{1}{4}$ " (43.8 $\times$ 31.1 cm.).
Collection Historisches Museum der Stadt Wien, Vienna.
12. MALE NUDE FROM THE BACK. 1911. Watercolor, pencil, $19 \times 12\frac{3}{4}$ " (48.2 $\times$ 32.2 cm.).
Collection Historisches Museum der Stadt Wien, Vienna.
13. GIRL IN BLACK STOCKINGS. 1911. Gouache, pencil, $21\frac{1}{2} \times 14\frac{1}{2}$ " (54.5 $\times$ 37 cm.).
Collection Christian M. Nebehay, Vienna.
14. PORTRAIT OF CERTA SCHIELE. 1911. Pencil, $19 \times 12\frac{1}{2}$ " (48.1 $\times$ 31.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
15. SELF PORTRAIT. 1911. Pencil, ink, watercolor, $21\frac{3}{4} \times 14\frac{1}{4}$ " (55.2 $\times$ 36.4 cm.).
Collection Graphische Sammlung Albertina, Vienna.

16. SUN FLOWERS. 1911. Pencil, watercolor, $17 \times 11\frac{1}{2}"$ (43×29.3 cm.).
Collection Graphische Sammlung Albertina, Vienna.
17. TWO NUDES. 1911. Watercolor, pencil, $22\frac{1}{8} \times 14\frac{5}{8}"$ (56×37.1 cm.).
Collection Federica Beer-Monti, New York and Vienna.
18. WOMAN WITH BLACK APRON. 1911. Watercolor, $19\frac{1}{8} \times 12\frac{5}{8}"$ (48.2×32 cm.).
Collection Viktor Fogarassy, Graz.
19. CROUCHING WOMAN. 1912. Watercolor, $19 \times 12"$ (48×30.5 cm.).
Collection S. and G. Poppe, Hamburg.
20. "HINDERING THE ARTIST IS A CRIME, IT IS MURDERING LIFE IN THE BUD". 1912.
Pencil, watercolor, $19 \times 12"$ (48×30 cm.).
Collection Graphische Sammlung Albertina, Vienna.
21. "THE SINGLE ORANGE WAS THE ONLY LIGHT". 1912. Pencil, watercolor, $11\frac{1}{4} \times 17\frac{1}{2}"$
(28.5×44.5 cm.).
Collection Graphische Sammlung Albertina, Vienna.
22. "THE DOOR INTO THE OPEN". 1912. Pencil, watercolor, $19 \times 12\frac{1}{2}"$ (48.2×31.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
23. TRIESTE FISHING BOAT. 1912. Pencil, watercolor, $12\frac{1}{2} \times 19"$ (31.7×48.2 cm.).
Collection Graphische Sammlung Albertina, Vienna.
24. "FOR MY ART AND FOR MY LOVED ONES I WILL GLADLY ENDURE TO THE END". 1912.
Pencil, watercolor, $19 \times 12\frac{1}{2}"$ (48.2×31.8 cm.).
Collection Graphische Sammlung Albertina, Vienna.
25. TREE. 1912. Pencil, watercolor, $18\frac{1}{4} \times 11\frac{3}{4}"$ (46.1×29.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
26. "TWO OF MY HANDKERCHIEFS". 1912. Pencil, watercolor, $19 \times 12\frac{1}{2}"$ (48.2×31.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
27. FARM HOUSE. 1913. Watercolor, $12\frac{1}{8} \times 18\frac{3}{8}"$ (30.8×46.9 cm.).
Collection Viktor Fogarassy, Graz.
28. GIRL WITH FLAG. 1913. Watercolor, $19 \times 12"$ (48.2×30.5 cm.).
Collection Ludwig Blau, Vienna.
29. SELF PORTRAIT. 1913. Watercolor, $18\frac{1}{4} \times 12\frac{1}{2}"$ (47.6×31.7 cm.).
Collection Viktor Fogarassy, Graz.
30. PORTRAIT OF FRITZ HAUER. 1914. Pencil, $17\frac{1}{4} \times 12"$ (43.8×30.5 cm.).
Collection S. and G. Poppe, Hamburg.

31. RECLINING WOMAN WITH GREEN HAT. 1914. Pencil, watercolor, $12\frac{3}{4} \times 19\frac{1}{4}"$ (32.5 $\times$ 49 cm.).
Collection Graphische Sammlung Albertina, Vienna.
32. SEATED WOMAN WITH ORANGE CLOTH. 1914. Gouache, pencil, $18\frac{5}{8} \times 12\frac{1}{4}"$ (47.2 $\times$ 31.2 cm.).
Collection Christian M. Nebehay, Vienna.
33. PORTRAIT OF AN OLD MAN. 1915. Oil on paper, $18\frac{1}{2} \times 12\frac{1}{4}"$ (47 $\times$ 31 cm.).
Collection F. B., Graz.
34. PORTRAIT OF JOHN HARMS, FATHER-IN-LAW OF THE ARTIST. 1916. Pencil, $19 \times 12\frac{1}{2}"$ (48.3 $\times$ 31.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
35. SELF PORTRAIT. 1916. Pencil, watercolor, $11\frac{3}{4} \times 18"$ (29.7 $\times$ 45.8 cm.).
Collection Graphische Sammlung Albertina, Vienna.
36. EDITH, WIFE OF THE ARTIST. 1917. Pencil, watercolor, $18 \times 11\frac{3}{4}"$ (45.8 $\times$ 29.7 cm.).
Collection Graphische Sammlung Albertina, Vienna.
37. PORTRAIT OF THE ARTIST'S SISTER-IN-LAW. 1917. Watercolor, $17 \times 11"$ (43 $\times$ 28 cm.).
Collection Ludwig Blau, Vienna.
38. SELF PORTRAIT. 1917. Pencil, watercolor, $18 \times 11\frac{1}{2}"$ (45.8 $\times$ 29.1 cm.).
Collection Graphische Sammlung Albertina, Vienna.
39. SKETCH OF A FARM HOUSE. 1917. Watercolor, $11\frac{1}{4} \times 17\frac{3}{8}"$ (28.5 $\times$ 44 cm.).
Collection Viktor Fogarassy, Graz.
40. PORTRAIT OF HIS WIFE EDITH, c. 1917. Pencil, $19\frac{1}{2} \times 12\frac{1}{4}"$ (49.5 $\times$ 31.2 cm.).
Collection Viktor Fogarassy, Graz.
41. CROUCHING WOMAN. 1918. Crayon, $17\frac{3}{4} \times 11\frac{3}{4}"$ (45 $\times$ 29.5 cm.).
Collection Graphische Sammlung Albertina, Vienna.
42. MOTHER AND CHILD. 1918. Charcoal, $18\frac{1}{4} \times 11\frac{3}{4}"$ (46.5 $\times$ 30 cm.).
Collection Viktor Fogarassy, Graz.
43. PITCHERS. 1918. Gouache, charcoal, $18 \times 11\frac{3}{4}"$ (45.8 $\times$ 29.7 cm.).
Collection Christian M. Nebehay, Vienna.
44. PORTRAIT OF THE AUTHOR ROBERT MÜLLER. 1918. Crayon, $18\frac{1}{2} \times 12"$ (47.2 $\times$ 30.1 cm.).
Collection Historisches Museum der Stadt Wien, Vienna.
45. SELF PORTRAIT. 1918. Crayon, $11\frac{3}{4} \times 18\frac{1}{2}"$ (30.1 $\times$ 47.1 cm.).
Collection Graphische Sammlung Albertina, Vienna.
46. HOUSES. Pencil, $7\frac{3}{4} \times 12\frac{1}{2}"$ (19.6 $\times$ 31.6 cm.).
Collection Graphische Sammlung Albertina, Vienna.
47. SEATED MALE NUDE, FROM THE BACK. Watercolor, $17\frac{3}{4} \times 12\frac{5}{8}"$ (45 $\times$ 32 cm.).
Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg.
48. SEATED WOMAN. Pencil, $21\frac{3}{4} \times 14\frac{1}{2}"$ (55.7 $\times$ 37 cm.).
Collection Neue Galerie am Landesmuseum Joanneum, Graz.



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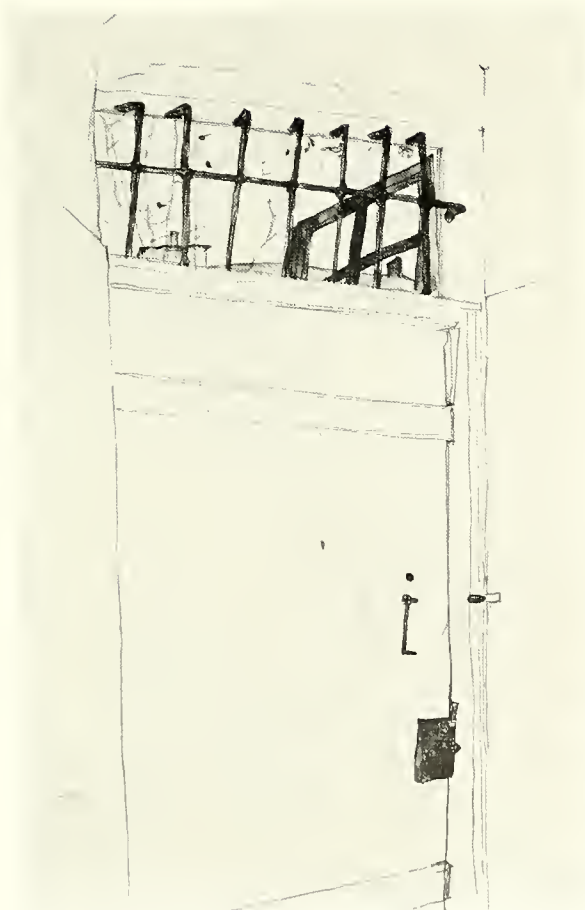
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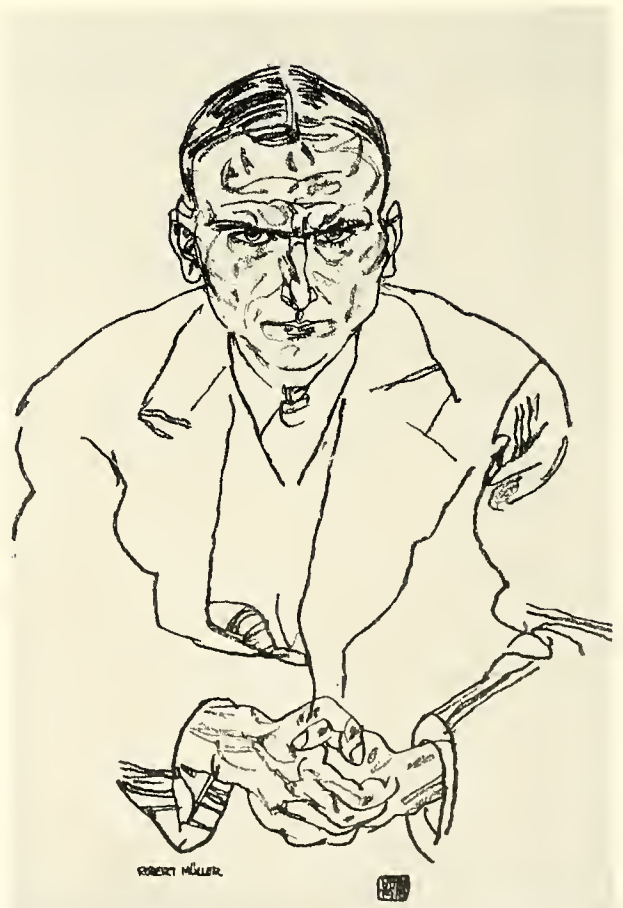
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DOCUMENTATION

Only books, periodicals and exhibitions which refer to specific paintings in this exhibition are listed in the documentation section of the catalogue.

The reference for all the Schiele documentation up to 1930 is the catalogue raisonné, *Egon Schiele, Persönlichkeit und Werk*, Berlin, Leipzig, Vienna. Paul Zsolnay Verlag, 1930 by Otto Nirenstein (Kallir). Dr. Kallir is now bringing his catalogue up to date and has graciously assisted with additional documentation.

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GALERIE ST. ETIENNE, New York, November 1941.

XXIV, INTERNAZIONALE BIENNALE DI VENEZIA, Venice, 1948.

GALERIE ST. ETIENNE, New York, April 5—May 1, 1948, *Egon Schiele*. Catalogue introduction by Joseph von Sternberg.

NEUE GALERIE, Vienna, October—November, 1948, *Egon Schiele, Gedächtnisausstellung zum 30. Todestag*. Catalogue foreword by Otto Kallir-Nirenstein, pp. 3—5.

GUTEKUNST und KLIPSTEIN, Bern, September 8—October 6, 1956. *Ausstellung Egon Schiele*. Catalogue introduction by Otto Benesch and Arthur Roessler, pp. 5—7, 33—35.

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KÜNSTLERHAUS, Vienna, 1930, *Die Kunst in unserer Zeit*.

KUNSTHAUS, Zürich, 1930, *Ausstellung*.

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STEDELIJK MUSEUM, Amsterdam, December 1956; VAN ABBE MUSEUM, Eindhoven, January 1957, *Kunst uit Oostenrijk*. Catalogue introduction by Werner Hofmann, n. p.

IV, SÃO PAULO BIENAL, São Paulo, 1957, Introduction by Otto Benesch, pp. 101—104.

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NÁRODNÍ GALERIE, Prague, 1961, *Rakouské umění; sbírka umění*.

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