



MAX KLINGER

Tent
and other
cycles

13.2. —
10.5.20

STAATLICHE
GRAPHISCHE
SAMMLUNG
MÜNCHEN

Max Klinger, who was regarded by his contemporaries as the “German Michelangelo“, was famous not only for his sculptures and paintings but also – indeed, above all – for his graphic artworks. His innovations in this field were compared with none other than Albrecht Dürer.

On the occasion of the 100th anniversary of his death the Staatliche Graphische Sammlung Munich is remembering the graphic print artist, who produced several of his important cycles in Munich and collaborated closely with a Munich publishing house.

Klinger’s sensationally innovative style of narrative in the form of cycles is presented in this exhibition on the basis of selected examples. And, the Staatliche Graphische Sammlung Munich is including, for the first time, his final, rarely exhibited cycle “Tent, Opus XIV“, 1915–17.

Klinger’s life, his work in Munich and a presentation of how the Munich collection is composed and structured – together with a characterisation of the graphic art techniques it

employed – mark the starting point of the exhibition.

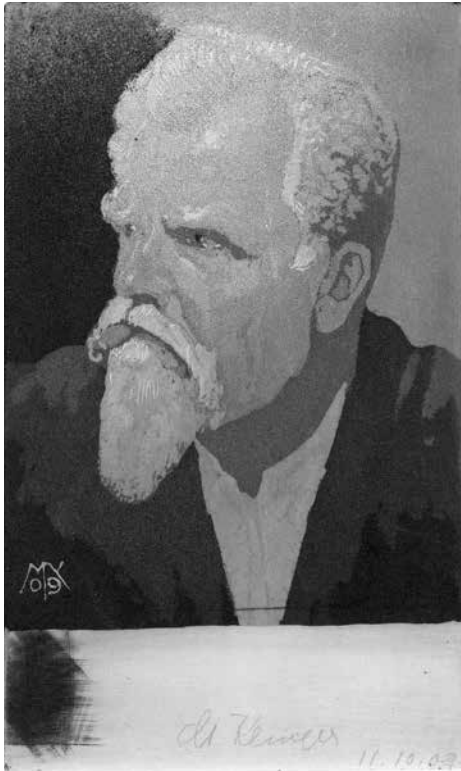
Following on from this are two rooms, in which the multi-faceted nature of Klinger’s cycles is explained. The next room illustrates the work processes involved in the actual making of the pictures. Here, it is possible for the viewer to ‘look over the artist’s shoulder’ and see how he re-worked a figure, enhanced graphical effects or changed a format.

The final highlight of the exhibition is reached with the cycle “Tent“. It marks the culmination of Klinger’s work as an artist and the sum total of his skills both in narrative art and in the creation of fantastic imagery.

Instead of a catalogue, this accompanying booklet to the exhibition provides information on the individual showcases, rooms and the respective exhibits.

SHOWCASE 1

Portrait of Max Klinger
Photographic Society in Berlin,
based on a photograph by
Nicola Perscheid (1864–1930)
Photogravure



Self Portrait with Cigar (detail), 1909
Aquatint
236 × 142 mm (Plate)
318 × 210 mm (Sheet)
Inv.-Nr. 1957:437 D

SHOWCASE 2 Biography

1857 born on 18th February in Leipzig.

1874 Begins his training at in Karlsruhe Art School under Karl Gussow (1843–1907).

1875 Klinger follows Gussow to the Royal Academy of Fine Arts in Berlin after Gussow's appointment there.

1879 Published in Brussels his first cycle of etchings "Etched Sketches" (Opus I).

1880–81 Resides in Munich, where there are published his cycles of etchings "Eve and the Future" (1880, Opus III), "Intermezzi" (1881, Opus IV) and "A Glove" (1881, Opus VI).

1883 Commissioned to produce fourteen murals for the Villa Albers in Steglitz near Berlin. Exhibition of his cycle of etchings entitled "Dramas" (Opus IX) in Munich, Paris and Berlin.

1883–1886 Moves to Paris
1884–1889 Cycles of his etchings "A Life" (1884, Opus VIII) and "A Love" (1887, Opus X) will be published in Berlin and "On Death, Part One" (1889, Opus XI) in Rome.

1888–1893 Spends longer periods of residence in Italy.

1891 Publication of his article "Painting and Drawing" on art theory on the occasion of Klinger's first retrospective solo exhibition in the art shop "Koch'sche Kunsthandlung" of Ulrich Putze (Brienner Straße 8) in Munich.

1893 Moves to Leipzig; becomes member of the Munich Secession.

1894 „Brahms' Phantasies" (Opus XII) with the songs of the composer is published in Berlin.

1896 Commissioned to create murals for the Town Council of Leipzig and the University there.

1897 Appointed Professor of the Royal Academy of Graphic Art in Leipzig; Membership of the Viennese Secession.

1898 First encounter with Elsa Asenijeff (1867–1941), who was to become Klinger's partner of many years.

1900 Birth of their daughter Désirée.

1902 Completion of Klinger's sculpture of Beethoven, depicted seated, and first presentation in Viennese Secession.

1903 Appointed Vice-President of the Association of German Artists.

1905 Commissioned by the Association of Artists in Florence to establish for young scholarship holders a house (Villa Romana) headed by him.

1910 Completion of the cycle of etchings entitled "On Death, Part Two" (Opus XIII), which appears for the first time with less folio 1889; Awarded the Order of Maximilian in Munich.

1915 Publication of the cycle of etchings entitled "Tent" (Opus XIV); this is the date given in the imprint. However, the individual portfolios appeared later in 1916.

1919 Klinger suffers a stroke, from which he never fully recovers. He marries his model Gertrud Bock (1893–1932) and appoints her as his sole heir.

1920 He dies on 4th July in in his house in Großjena near Naumburg.

1 — Otto Greiner (1869–1916)

Portrait of Max Klinger

Lithography

Inv.-No: 1957:129 D

2 — Emil Orlik (1870–1932)

Portait of Max Klinger, undated

Etching (line block and chisel)

Inv.-No. 1957:750 D

SHOWCASE 3

The Reception of the graphic works of Klinger

The graphic works of Klinger impressed and shaped his contemporaries. Through the international activity of the artist his works were widely known and had been exhibited throughout the whole of Europe. In 1880, the cycles of the those works that had been completed at that point were taken from the collection of the the Norwegian painter Christian Krohg (1852–1925), a one-time fellow student of Klinger, and presented in a show in Oslo. This enabled his scholar Edward Munch (1863–1944) to study them in detail and to orientate himself in numerous compositions on Klinger's generation of images. Alfred Kubin (1877–1959) had acquainted himself with Klinger's prints during his art studies in Munich and explored intensively his works in the Staatliche Graphische Sammlung there. He was impressed by both the artist's use of monumental figures and by his rendering of the psychological state of his subjects. Käthe Kollwitz (1867–1945) deeply admired Klinger's etchings. Equally, such diverse artists as Max Beckmann (1884–1950) and Max Ernst (1891–1976) were in awe of Klinger's art in their younger years of creativity. Max Ernst once said in retrospect that Klinger's "nightmarish themes" had been precisely what was decisive for his collages.

The twelve years younger Leipzig artist Otto Greiner (1869–1916) stood all his life

in the shadow of Klinger, who was both a close friend and sponsor. Greiner clearly suffered from constant comparison with the famous master, whose use of imagery occupied him intensively. Nevertheless he dedicated several of his works to Klinger – such as his only cycle of graphic works "On Woman".



Otto Greiner (1869–1916)

The Creation of Mankind
(dedicated to Max Klinger)

Title of the cycle :

On Woman, 1898

Pen lithograph, green-grey print
on chine collé

Inv.-No. 1957:465 D

SHOWCASE 4

Max Klinger in Munich

In June 1880, Klinger moved to Munich for half a year, as he chose Theodor Ströfer (1843–1927), who lived in Schwanthalerstrasse, as his publisher. During this extraordinarily productive period Klinger created three cycles: "Eve and the Future", "Intermezzi" and "A Glove". Klinger lived in the street Schwanthalerstraße 10a, in immediate proximity to colleagues like Gabriel von Max. However, after his sojourn in the mundane spa resort of Karlsbad he initially found Munich – by comparison – "terribly village-like".

In 1891, Klinger's most major exhibition to date at that time took place in Munich. Yet his wish of exhibiting his controversial painting „The Crucifixion of Christ“ (completed in 1890) in the Art Association (Kunstverein) was not fulfilled. Nevertheless, this work, together with further paintings, watercolours and completed cycles went on show in the art house „Koch'sche Kunsthandlung“ of Ulrich Putze (Brienner Straße 8) and were well received in the city. In the same year, he was given three rooms to display his works at the annual exhibition of the Munich Cooperative of Artists in the Glaspalast and was elected honorary member the Royal Academy of the Fine Arts in Munich. In 1910, he was granted the most prestigious award of all: the Order of Maximilian for Science and Art.

Attendance figures on the number of visitors to the Staatliche Graphische Sammlung in Munich testify to a particularly strong interest shown in Klinger's works. In the year 1906, for example, there were far more visitors attracted to Klinger's works (802) than there were to those of Dürer (383) or Rembrandt (320).

1 — Title page to:

Eve and the Future, Opus III, 1880

Lithography and etching

Inv.-No. L 230

On loan from the Federal Republic of Germany

2 — Title page to:

A Glove, Opus VI, 1881

Book print and etching

Inv.-No. 1957:188 D

SHOWCASE 5

The Art Dealers P. H. Beyer & Sohn in Leipzig

Following his training in the book trade and subsequent activity in art dealing in Munich and Dresden, Carl Otto Beyer (1870–1948) returned to his birthplace, the city of Leipzig. In 1897 he extended the furniture store of his father, Hermann Beyer, to make room for an art department and dealing in the trade of arts and crafts. He also established on the premises a “Central Office for Alpine Art and Literature”. Both father and son were active members of the Alpine Association, a passion, which was reflected in several exhibitions on the themes of Alpine art. Their art salon initially showed, among others, paintings by Lovis Corinth and graphic works by Eduard Munch and also presented the very first exhibition of the newly-founded Dresden art group “Bridge”. While in the following years, Carl Beyer continually expanded activities in the art trade, he gave up the furniture business as well as the department dealing in the trade of arts and crafts. The focus was on German prints, but international positions were also represented.

The high point of the economic and social activities of the firm P. H. Beyer & Sohn was reached around 1914. In the interim period the firm had changed its location on several occasions before eventually moving into the spacious exhibition rooms situated

at Dittrichring 22. By then, Carl Beyer had come to be regarded as an acknowledged expert on the subject of contemporary German art and been successful in securing a monopoly on the sale of Klinger’s graphic works. He commanded not only a wide network in Germany, which he had built up over the years; he also travelled regularly to auctions in Paris and London.

1 — Folding map advertising Alpine art and literature, 1897

2 — Invitation to permanent exhibitions 1901



3 — Invitation to the Christmas exhibition 1904

4 — Ticket to the dissolution of the arts and crafts department 1910

5 — Ticket to the clearance sale and the move out of the Schulstraße, 1913

SHOWCASE 6

Carl Otto Beyer and Max Klinger 1

In his memoirs Carl Beyer describes his enthusiasm for art and his decision to change over his activities to trading in art. In 1893, he started working as an assistant in the firm of the Munich art dealer Jakob Littauer, which was situated on the city square of the Odeonsplatz. When Max Klinger’s cycle “Brahms’ Phantasy” appeared on the market, Carl Beyer could not afford to acquire it. However, in the years that followed Beyer’s art dealing activities proved to be so successful that this allowed him to invest in a notable collection of Klinger’s graphic works. Soon after the opening of his own art dealing business he was able to offer Klinger’s cycles. In 1908, he staged for the first time a comprehensive presentation of Klinger’s prints together with the works of Otto Greiner. The exhibited cycles “On Death II” and “Dramas” by Klinger and Greiner’s “On Woman” aroused great attention. In addition to exhibitions, Carl Beyer also organised auctions. Of particular prominence was the auction he held in November 1913 when several cycles and rare prints came under the hammer.

In 1916 Beyer exhibited Klinger’s final cycle “Time” for the first time. The artist wrote to him an indignant letter on the matter, as he had not been included in the set-up of the exhibition. An exhibition presenting an overview of

Klinger’s graphic works, paintings and sculptures was held by the art dealer firm Beyer und Sohn immediately after the artist had died in 1920. Another show was held in 1930 to mark the 10th anniversary of Klinger’s death.

1 — Auction catalogue, November 1913
On loan from the Zentralinstitut für Kunstgeschichte, Munich

2 — Promotional ticket for the auction in November 1913

3 — Advertising leaflet for the exhibition “Tent”, 1916



4 — Catalogue card for the Klinger memorial exhibition, 1920

SHOWCASE 7

The Art Dealer Beyer after World War I

The First World War brought about not only a state of emergency for the economy; it determined that Carl Beyer was called up for military service in 1917. When that was over a year later, he came back to his business to continue activities in the art trade. However, in the following decades he was forced to reduce his art dealing work repeatedly and to give up his elegant gallery rooms. In the Second World War he was able to rescue from the bomb attacks on Leipzig only his most valuable artworks together with the stock of works from the Leipzig museums. Everything else in his private rooms was more or less completely burnt out. In 1944 he moved, together with his wife, to his daughter in Munich. Here he spent the final four years of his life during which he wrote down his memories of his activities in the art trade.

Three volumes relating to the chronicles of the firm Beyer & Sohn still exist today. They contain newspaper cuttings with reports on the exhibitions it held, photos of the exhibition rooms, invitation cards/tickets and small print matter. The third volume ends with the year 1937 and greetings to the NSDAP to mark the 40th anniversary of the firm's existence. It also includes newspaper articles on the art scene in Munich. Among them is a report on the exhibition

of "Degenerate Art". Carl Otto Beyer's personal views on National Socialism have not been recorded. However, he did shut down his business in the same year.

Walther Beyer (1902–1960), sculptor and son of the art dealer, made a gift of his father's Klinger Collection to the Staatliche Graphische Sammlung in Munich in 1957. This contained the exhibition chronicles of the firm Beyer & Sohn and also further documents that Carl Beyer had collected on the subject of Klinger. The final records to reach the collection were Carl Otto Beyer's memories which his grandson, Martin G. Beyer (*1929), had translated into English and disseminated in a limited edition.

1 — Business chronicle, Vol. I, View of the art and furniture trading building, ca. 1902

2 — Reproductions of two views from the business chronicle with the Munch exhibition 1903

3 — Two views of the exhibition "Association Leipzig Annual Exhibition" at the art dealers Beyer on the Dittrichring 22, 1916

4 — Ticket for the clearance sale from the year 1937

5 — Offer to sell on request, 1942

SHOWCASE 8

Carl Otto Beyer and Max Klinger 2

Over the years, Carl Beyer built up close contacts to the collectors of prints, and in particular to the circle of those interested in Klinger's work. His registers of inventory testify to an exceptionally rich portfolio of Klinger's graphic works. He was also on the look-out to join his own private collection. Eventually he came to possess the most precious first editions of all the artist's cycles as well as all the test prints and later editions. Apart from the first editions, only a few works could be rescued from the bomb attack on Leipzig in 1943.

In the course of the years, he compiled his knowledge of Klinger's graphic works and complemented the catalogue of the curator of Dresden Copper Engravings, Hans Wolfgang Singer (1867–1957), which had appeared back in 1909. His overview of the later prints of Klinger could be acquired on request from his firm in the form of a typewritten transcript. On the works in his collection he noted in microscopically tiny handwriting information regarding the condition of the respective works and occasionally also on the previous owner. He marked all the prints with his special stamp that denoted the collector (CB in oval, Lugt 495a), and usually placed it in the right-hand lower corner. Klinger's habit of distinguishing precisely between

the test prints and those prints intended for production – and of numbering them meticulously – corresponded perfectly to Beyer's thorough-going style of cataloguing.

1 — Anthology by Carl Beyer with reviews and some photos of Klinger

2 — Pages from Beyer's hand-written continuation of the catalogue of works by Singer

3 — *Moonlit Night*, 1881
Intermezzi, Opus IV, Sheet 4
Etching and aquatint

Inv.-No. 1957:179 D

On the bottom edge are Carl Beyer's notes (and on the extreme right his collector's stamp) to be seen: 523 [by an unknown hand?] / p. 56 II [Number of the catalogue of works of Hans W. Singer] / SEIII [not encrypted sign of Beyer] / completed test print no. and name

SHOWCASE 9

The Vogel Family

The Chemnitz entrepreneur family Vogel was one of the most important patrons of Max Klinger. It was Hermann Wilhelm Vogel (1841–1917) who commissioned and donated Klinger's monumental mural "Work – Prosperity – Beauty" to the Chemnitz town hall. His son, Hans Hermann Vogel (1867–1941), donated further works and privately owned a large collection of Klinger's art, among them all the artists' prints. His prosperous enterprise »Furniture Material Weaving Mill and Paper Factory Wilhelm Vogel«, which was founded in 1847 in Lunzenau near Chemnitz, had in the course of time grown to become a firm with several factories. Around 1900, it opened up to the contemporary art trade with its artistically designed materials and international activities. The success of the firm allowed the family to set up further foundations for museums and for the town of Chemnitz as well as in order to promote contemporary artists.

Klinger was a friend of dedication leaves – as is shown here in the test prints on the subject of Margerite Day. Just how much friendship meant to him personally can be seen in the postcard depicting a portrait-drawing of his lover Elfriede Bock, which he sent to Hans Vogel to wish him Happy New Year for 1916. This speaks for a close relationship.

1 — *Margerite flower seller*
(leaflet for Margerites Day in Leipzig)
1911

Colour lithography

Inv.-No. L 198

On loan from the Federal Republic of Germany

„Flower Days“ had been celebrated in Germany since 1910 to collect money for charitable causes. The aim of the celebrations of Margerite Day in 1911, which was held under the patronage of the Empress Auguste Victoria of Prussia, was to raise funds to improve the nursing of children in the local hospitals. Young girls from the middle classes distributed artificial flowers in return for donations. The marguerite was regarded as the “flower of compassion”. Klinger supported the day with a postcard designed by him.

2 — *Margerite flower seller*
(leaflet for Margerites Day in Leipzig)
1911

Colour lithography

Inv.-No. L 199

On loan from the Federal Republic of Germany

3 — Postcard celebrating
Marguerites Day
Book print, Sent to Hans Vogel,
with the signature E. Asenijeff

Inv.-No.:L 120

On loan from the Federal Republic of Germany

All three prints with the daisy seller come from the Vogel Collection.

4 — Facsimile of New Year Greetings
to Hans Vogel, 1915

On the front is a pen drawing with the portrait of Gertrud Bock. The original is on loan to the exhibition “Klinger 2020” in the Museum of the Fine Arts, Leipzig.

5 — *Exlibris Hans Vogel*, 1913
Etching

Inv.-No.:L 186

On loan from the Federal Republic of Germany

SHOWCASE 10

On the History of the Vogel Collection

The art collection of the Chemnitz entrepreneur family Vogel has not yet been fully reconstructed. Hans Hermann Vogel, who maintained closer contact to Klinger than his father Hermann Wilhelm had done, assembled one of the most significant collections of Klinger's graphic works in his time. It is known, for example, that at the major auction of Klinger's graphic works in the art dealing salon of Beyer in Leipzig in 1913 he acquired important and correspondingly expensive graphics (see showcase 6). According to current knowledge he did not acquire any works of Klinger after 1933, which could have been suspected of being looted art.

After the death of Hans Hermann Vogel in 1941, his daughter sold the graphic works to the collectors of the “Linz Special Assignment”. Behind this catchphrase was the wish of Adolf Hitler to establish a “Führer Museum” in Linz, in which his private art collection would go on display. A large part of the acquired works were looted art. After the works had been brought to safety from air attacks, they were secured by the US-Army and taken to the “Central Art Collecting Point” (C.C.P.) in Munich, which had been set up specifically for this purpose.

In 1949, the Vogelsche Klinger Collection was handed over to the administration of the Bavarian Prime Minister

Hans Ehard (CSU), but did not become the property of the Bavarian state, it remained the property of the Federal Republic of Germany. Since 1967 the works of the Vogel Collection have been on permanent loan from the Federal Government to the Staatliche Graphische Sammlung München. This made it possible to compensate for the loss of its own Klinger collection, acquired before 1900, which had been destroyed in the fire at the Staatliche Graphische Sammlung Munich in 1944 during the war.

1 — Cover for:

Etched Sketches, Opus I, 1879

Munich-No.: 44711/2

Inv.-No. L 308

On loan from the Federal Republic of Germany

2 — Reproduction of the index card of the Central Collecting Point, the original is in the German History Museum, Berlin

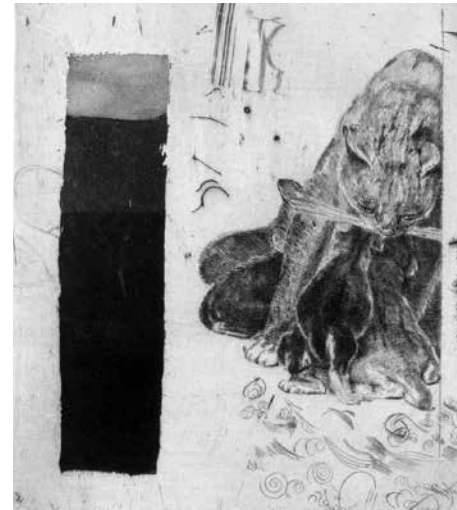
SHOWCASE II Max Klinger as Etcher

Max Klinger was both before and during his academic studies an enthusiastic draftsman and had with the medium of drawing his seine first exhibition successes. In 1879, the Berlin art dealer and copperplate engraver Hermann Sagert (1822–1889) encouraged him to publish selected drawings as prints. Klinger later dedicated to him his “Opus IV”. From the very beginning onwards, Klinger published his graphic works in the form of portfolios, which he he referred to as “Opus” – a term taken from the history of music. He also gave them a serial number. Not all of the portfolios were conceived as cycles with a continuous story.

The artist published his first portfolio entitled “Etched Sketches, Opus I” in 1879 in Brussels. At that time, the city was the nucleus of a Renaissance of artistic etching – in contrast to the previous decades when this technique had served at the very most as a means of reproducing paintings. The “Société International des Aquafortistes” founded by the Belgian artist Félicien Rops (1833–1898) and his friends had organised in September 1876 in Brussels an international exhibition, which despite being a financial failure had aroused great interest and gave etching a new boost.

Originally, in 1879, Klinger had wanted to take private lessons in Brussels from the successful history painter Charles

Émile Wauters (1846–1933). In fact, though, he used the months away to concentrate on intensive etching work and even arranged to have his dust box needed for producing aquatint works sent out to him from Berlin. That he employed the aquatint technique at all was considered at that time in Germany to be most strange. But it allowed him to imitate in gravure printing the effect of pen and ink drawings with grey wash. It is likely he was drawn to this technique by the groundbreaking Aquatint etchings of the Spanish artist Francisco de Goya (1746–1828), as this technique was no longer fashionable in Germany.



Cat with suckling boys, 1913

As early as his “Opus II”, Klinger began numbering his individual prints and continually refined these hitherto unusual specifications hereafter. In addition to an issue – of circa 10–100 copies – he specifically labelled test prints and proofs

and sold them successfully to collectors of his works. Probably in Germany it was above all Max Klinger, who established the system – still customary to this day – of oneself registering the circulation figure and number of a copy on the print itself.

1 — *Cat with suckling boys, 1913*

Etching (dry point and chisel) and aquatint

Inv.-No. 2010:75 D

2 — Klinger's etching needle

without an Inv.-No.

from the estate of the Munich Professor of etching Peter Halm (1854–1923)

3 — Klinger Relics

Box with etching needle and compass

without an Inv.-No

from the Vogel Collection

SHOWCASE 12

The Techniques of etching

Etching is all about gravure printing processes. A metal plate – usually made of copper or zinc – is provided with an acid-proof coating, the etching ground. Using a hard and very sharp needle, lines are scratched into this surface, whereby the metal of the printing plate is exposed. Then, in an acid bath, the scratched-in motif is etched into the plate. These indentations absorb the printing ink and transfer it to the paper while the smooth parts of the plate can be wiped clean before printing. This technique was discovered in the early 16th century for the production of pictures. In contrast to copperplate engraving, – a further gravure printing process whereby a splint is precisely chipped out with considerable force – etching offers the artist the possibility of drawing relatively freely with the needle into the etching ground. The process also allows that instead of etching directly into the plate it is possible to create grooves with the needle, the so-called “dry point” technique. In this case, the metal is displaced merely to the sides, and not as in the copperplate technique entirely removed. One speaks of “dry point” in contrast to etching because warmth is developed during the chemical procedure of etching. It is easy to combine line engravings and dry point, which was something Klinger enjoyed doing. He also combined the chisel of the copper engravers with the etching techniques.

The aquatint technique was developed in the 1760's to achieve in gravure printing a less expensive way of creating picturesque tonal shading than had been possible up till then with mezzotint engraving (employing a scraping technique). In the aquatint technique asphalt or colophon dust is melted on to the copperplate so that a narrow, organic raster of drops is covering the plate and only the little spots lying between them can be etched. Depending on the length of time the etching took and by covering up parts of the plate it is possible to produce variously tonal shades of dark on and the same plate (as can be clearly seen in the samples for the etching in showcase 11). Klinger was among those artists who rediscovered this technique in Germany. He liked to combine aquatint with stitch etching – as did Francisco de Goya (1746–1828) before him. (See here example 4). But he also applied the technique of mezzotint, (see, for example, “Tent” in the last room).

1 — *Self-portrait with cigar*, 1909

Aquatint

Inv.-No. 1957:437 D

2 — *Self-portrait with spectacles*, 1909

Etching

Inv.-No. 1957:438 D

3 — *Portrait of Privy Councillor*

Prof. Dr. Lamprecht, 1915

Etching (line block and dry point)

Inv.-No. L 220

On loan from the Federal Republic of Germany

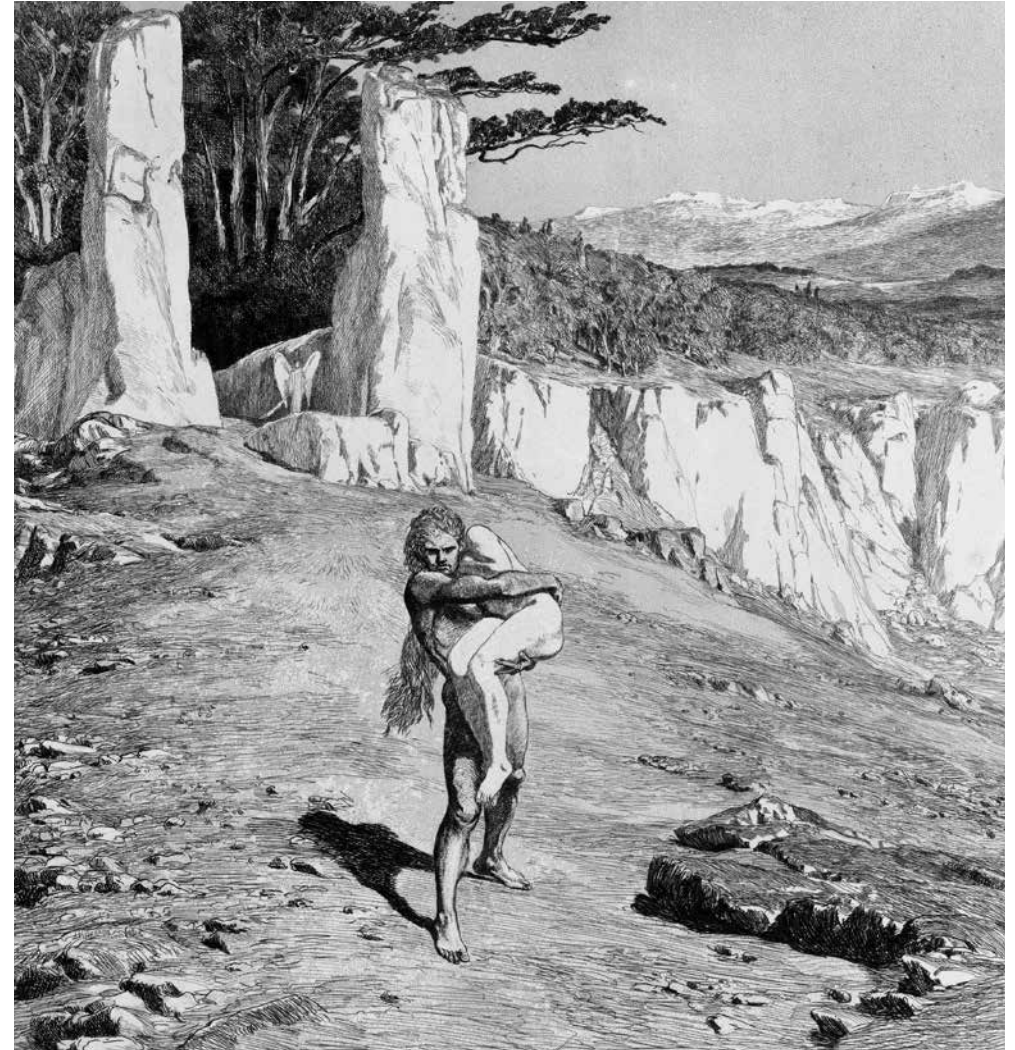
4 — *Portrait of Privy Councillor*

Prof. Dr. Lamprecht, 1915

Etching (Stitch etching) and aquatint

Inv.-No. L 221

On loan from the Federal Republic of Germany



Adam, 1880

Eye and the Future, Opus III, Sheet 5

Etching and aquatint

Inv.-Nr. 1957:171 D

ROOM 1

On display in this room and in the following one are graphic works by Klinger that form part of what in total amounts to fourteen cycles.

Eve and the Future, Opus III, 1880

In "Etched Sketches, Opus I", which is not on show here, Klinger had assembled within a portfolio a variety of ideas on visual communication. In "Salvation of Ovidian Victims, Opus II", likewise not on display here, he was referring in most of the pictures to Ovid's *Metamorphoses*. However, unlike Ovid, who exposed his protagonists to malicious or tragic changes in mythological scenes, Klinger allowed them escape from their fate. It is among these Ovid-themes that Klinger set his "Intermezzi" – again a term from the history of music – with free fantasies. In "Eve and the Future", on the other hand,

he links the biblical story of the first couple of mankind, Adam and Eve, to his own visions of the consequences of committing the original sin and of life thereafter and called this work "Future". Interestingly, the young artist does not see Eve as a being that unites within herself the figure of the primordial mother and the ruin of the world – an understanding of the role of women which actually would have fitted in well with generally held views at that time. Instead, he presents her as a young woman becoming increasingly aware of herself and allowed to show weakness after committing original sin.

Sheet 1 *Eve*, 1880

Etching and aquatint

Inv.-No. 1957:167 D

Sheet 2 *First Future*, 1880

Etching and aquatint

Inv.-No. 1957:168 D

Sheet 3 *The Snake*, 1880

Etching and aquatint

Inv.-No. 1957:169 D

Sheet 4 *Second Future*, 1880

Etching

Inv.-No. 1957:170 D

Sheet 5 *Adam*, 1880

Etching and aquatint

Inv.-No. 1957:171 D

Sheet 6 *Third Future*, 1880

Etching

Inv.-No. 1957:172 D

Intermezzi, Opus IV, 1881

With his "Intermezzi, Opus IV" Klinger follows on from "Etched Sketches, Opus I". It contains a disparate collection of stories that are framed by individual sheets of an introductory or concluding nature. He presents on the one hand the cheeky, playful elfin, removed from gravity, and, on the other, the lonely rather insecure-looking figure by the sea. The moods of these two young women and their attitude to life could not be more contrary. In his portrayal of this pair of apparent opposites the artist consolidates spectacular images of the role of women towards the end of the 19th century. There then follow fantasies from the life of legendary centaurs, which are full of violence and aggression. In an abrupt change of mood, scenes from the life of the Roman figure Simplicius from the picaresque novel of 1668 "The adventurous Simplicissimus" by Hans Jakob Christoffel von Grimmelshausen are told. They concentrate the complex development of a personality into four moments of life. The scene of the fallen rider towards the conclusion of "Intermezzi" may be seen as a symbol of misfortune in life generally. Finally, the sequence of images ends with a capriccio on the desire for love, fate – illustrated through a highly modern penny-farthing cycle – and death.

Sheet 1 *Bear and Elfin*, 1880

Etching and aquatint

Inv.-No. 1957:175 D

Sheet 2 *By the Sea*, 1881

Etching and aquatint

Inv.-No. 1957:176 D

Sheet 3 *Pursued Centaur*, 1881

Etching and aquatint

Inv.-No. 1957:177 D

Sheet 4 *Moonlit Night*, 1881

Etching and aquatint

Inv.-No. 1957:180 D

Sheet 5 *Fighting Centaurs*, 1881

Etching and aquatint

Inv.-No. 1957:178 D

Sheet 6 *Landside*, 1881

Etching and aquatint

Inv.-No. 1957:181 D

Sheet 7 *Simplicius Writing*, 1881

Etching

Inv.-No. 1957:182 D

Sheet 8 *Simplicius at the Grave of the Hermit*, 1881

Etching

Inv.-No. 1957:183 D

Sheet 9 *Simplicius among the Soldiers*, 1881

Etching and aquatint

Inv.-No. 1957:184 D

Sheet 10 *Simplicius in the Woodland*, 1881

Etching

Inv.-No. 1957:185 D

Sheet 11 *Fallen Rider*, 1881

Etching

Inv.-No. 1957:186 D

Sheet 12 *Cupid, Death and Beyond*, 1881

Etching and aquatint

Inv.-No. 1957:187 D

A Glove, Opus VI, 1881

In 1878, Klinger first attracted attention when he debuted at the annual exhibition of the Royal Academy of the Arts with a series of drawings entitled "Fantasies over a found glove dedicated to the Lady who lost it". In a modified form he transfers the idea developed within this into a stringently told pictorial story presented in a series of etchings. From this everyday happening there unfolds a dreamlike and nightmarish sequence of erotic allusions that had never been seen before – neither in graphic art nor in any other medium of the fine arts. Although illustrations accompanying literary texts were at that time popular, a pictorial story without words, the narrative of which develops entirely in the head of the observer, was quite exceptional. Klinger's contemporaries registered this with great interest and subsequent generations of artist drew inspiration from it.

Sheet 1 *Place*, 1881

Etching and aquatint

Inv.-No. 1957:188 D

Sheet 2 *Action*, 1881

Etching

Inv.-No. 1957:189 D

Sheet 3 *Yearnings*, 1881

Etching and aquatint

Inv.-No. 1957:190 D

Sheet 4 *Rescue*, 1881

Etching

Inv.-No. 1957:191 D

Sheet 5 *Triumph*, 1881

Etching

Inv.-No. 1957:192 D

Sheet 6 *Homage*, 1881

Etching

Inv.-No. 1957:193 D

Sheet 7 *Fears*, 1881

Etching

Inv.-No. 1957:194 D

Sheet 8 *Repose*, 1881

Etching

Inv.-No. 1957:195 D

Sheet 9 *Abduction*, 1881

Etching and aquatint

Inv.-No. 1957:196 D

Sheet 10 *Cupid*, 1881

Etching

Inv.-No. 1957:197 D



A Mother III, 1881–1882
Dramas, Opus IX, Sheet 5
Etching and aquatint
Inv.-Nr. 1957:227 D

ROOM 2

A Life, Opus VIII, 1884

The story of a seduced young woman, in the terminology of the time “a fallen woman”, is the focus of this cycle in ten pictures. Actually a radiant dancer, she becomes a prostitute, an outcast – and finally drowns, an act, which can be interpreted as suicide. These scenes of a tragic life are framed with pictures that at the beginning of the cycle appear to allude to the Christian concept of sin. In conclusion, though, the sinful women find redemption in Christ, who himself had to atone for original sin with his death on the cross. However, the pictures are not as clear-cut as this summary suggests. Klinger’s innovative imagery leaves viewers ample scope to develop their own interpretations and associations.

In the portfolio of the Staatliche Graphische Sammlung Munich this cycle is complete only in a bound version (see showcase). What are on display here are various proofs of individual sheets. Among them are two, which Klinger had completely reworked for the final issue.: Print 9, “On the Street” and Print 12, “Downfall”. The cycle also pays tribute to two great role models. In his “Offering” Klinger, according to his own statement, draws on the work of Dürer’s copper engravings and his “Christ and the Sinful Women” is deemed reminiscent of the light-dark effects of Rembrandt’s etchings.

Sheet 1 *Prefacio I*, 1884

Etching (line engraving, roulette and dry points), two-coloured in black and red

Inv.-No. L 41
On loan from the Federal Republic of Germany

Sheet 2 *Prefacio II*, 1884

Etching, engraving and aquatint on chine collé

Inv.-No. 1957:201 D

Sheet 3 *Dreams*, 1883

Etching

Inv.-No. L 43
On loan from the Federal Republic of Germany

Sheet 4 *Seduction*, 1884

Etching, (line block and roulette) and aquatint

Inv.-No. L 45
On loan from the Federal Republic of Germany

Sheet 5 *Abandoned*, 1884

Etching and aquatint (in a bound book)

Inv.-No. 1957:206 D

Sheet 6 *Offering*, 1884

Etching

Inv.-No. L 300
On loan from the Federal Republic of Germany

Sheet 7 *Rivals*, 1884

Etching and aquatint on chine collé

Inv.-No. L 46
On loan from the Federal Republic of Germany

Sheet 8 *For All*, 1884

Etching

Inv.-No. L 48
On loan from the Federal Republic of Germany

Sheet 9 *On the Street*, 1884

Etching and aquatint

Inv.-No. L 323
On loan from the Federal Republic of Germany

Sheet 10 *Into the Gutter!*, 1883

Etching, (line block and dry point)

Inv.-No. L 49
On loan from the Federal Republic of Germany

Sheet 11 *Chained*, 1884

Etching and aquatint

Inv.-No. 19587:214 D

Sheet 12 *Downfall*, 1884

Etching (line block and dry point)

Inv.-No. L 324
On loan from the Federal Republic of Germany

Sheet 13 *Christ and the Sinful Women*, 1884

Etching and stich

Inv.-No. L 33
On loan from the Federal Republic of Germany

Sheet 14 *Suffer!*, 1884

Etching and aquatint auf chine collé

Inv.-No. L 320
On loan from the Federal Republic of Germany

Sheet 15 *Back to Nothing*, 1891

Etching, stich and aquatint

Inv.-No. L 321
On loan from the Federal Republic of Germany

Dramas, Opus IX

The title page of the portfolio, which is not exhibited here, explains that the work “Dramas” is about “VI Motifs in X sheets”. It is comparable to “Intermezzi”, in which likewise several stories are told. It begins with two individual pictures – one, a drama of jealousy, and the other of initiation into prostitution. There then follows the story of a mother, who out of desperation over the brutality of her husband, murders her child and is taken to court. Two further individual pictures deal with the issues of suicide and murder before a series of scenes concerning rebellion and its suppression comes to an end. Klinger gave them the title “Days in March” but later emphasised that he had not been thinking of the bourgeois revolution of 1848 but rather of the pre-revolutionary mood fermenting in the year 1883.

The stories remind one of the naturalism of French literature – such as Émile Zola’s novels – which Klinger professed had inspired him. The pictures offer an insight into the social criticism of the artist.

Sheet 1 *In Flagranti*, 1882

Etching

Inv.-No. 1957:223 D

Sheet 2 *A Step*, 1882

Etching

Inv.-No. 1957:224 D

Sheet 3 *A Mother*, 1882

Etching and aquatint

Inv.-No. 1957:225 D

Sheet 4 *A Mother II*, 1883

Etching and aquatint

Inv.-No. 1957:226 D

Sheet 5 *A Mother III*, 1883

Etching

Inv.-No. 1957:227 D

Sheet 6 *In the Forest*, 1883

Etching

Inv.-No. L 134Inv.-No. 1957:228 D

Sheet 7 *A Murder*, 1883

Etching and aquatint

Inv.-No. 1957:229 D

Sheet 8 *Days in March I*, 1882

Etching and aquatint

Inv.-No. 1957:230 D

Sheet 9 *Days in March II*, 1882

Etching and aquatint

Inv.-No. 1957:231 D

Sheet 10 *Days in March III*, 1882

Etching and aquatint

Inv.-No. 1957:232 D

ROOM 3 Work Processes

In this room, there are various examples illustrating the intensive work processes of Klinger, be these in the development of his pictorial ideas or in the elaboration of details. The artist often began his prints with sketches and frequently studied individual figures closely before inserting them into the final composition. The sketches relating to the etching "At the Gate" – from the cycle "A Love, Opus X", which is not on display here – shows that when Klinger was drawing he was already thinking about the variants of postures of a person – in this case, the position of the head of the lady walking out of the gateway. Such drawings need not necessarily have been preparatory in nature; they could just as easily have arisen in the middle of the work process while a part of the etching plate was being worked on. The step-by-step emergence of an etching plate is well demonstrated in the proofs to the picture "Abduction of Prometheus" from the cycle "Brahms Fantasy, Opus XII", which, likewise, is not on display here in this exhibition. The artist had already executed the flying group in great detail while the background, by contrast, was of only limited interest

There were also occasions when Klinger had already finished etching a plate – as in the case of Adam from the cycle "Adam and Eve" – only find that he was no longer happy with the horizontal

format of the depiction in terms of the entire sequence. He thereupon etched a completely new plate, this time, though, all but square in shape, for which he repeated the scene almost identically. Through this change of format Klinger could convey much more impressively the desperately forlorn state of the couple, who were lost in the vastness of the wide world into which they had been shunned as outcasts.

For the figure of the philosopher in the cycle "On Death, Part Two, Opus XIII", (not on show here) Klinger initially studied the naked man in the mirror reflection of him on two separate sheets. He then re-worked the etching plate four times before he found the final solution. All the states are shown here. They illustrate how well Klinger identified the strong light-dark effects that make the motif so powerful.

For sheet 41 from "Brahms Fantasy, Opus XII" Klinger studied the naked man standing on the right by using a model posing in precisely the perspective that the artist wanted to insert in his picture. To transfer this, he then produced a back-to-front view of the man, which he covered over with an even grid in order to achieve better transmission to the plate. This method was otherwise applied much more in the painting of murals. By adopting it here, Klinger demonstrated that the details of "Griffelkunst", which is how he referred the technique of etching, were just as important to him as his monumental designs for mural painting.

1 — *At the Gate*, 1883

Pen-and-ink drawing in black

Inv.-No. L 144

On loan from the Federal Republic of Germany

2 — *At the Gate*, 1887

A Love, Opus X, Sheet 3

Etching and engraving

Inv.-No. L 15-3

On loan from the Federal Republic of Germany

3 — *Adam*, 1880

Eve and the Future, Opus III, Sheet 5

(rejected plate)

Etching, aquatint, print in black-brown on chine collé

Inv.-No. 1957:174 D

4 — *Adam*, 1880

Eve and the Future, Opus III, Sheet 5

Etching and aquatint on chine collé

Inv.-No. L 230-5

On loan from the Federal Republic of Germany

5 — *Naked Man*, 1900 / 1909

Black Chalk drawing, heightened

Inv.-No. L 133

On loan from the Federal Republic of Germany

6 — *Naked Man, pointing into the deep (Philosopher)*, 1900 / 1909

Black Chalk Drawing, brush in black ink

Inv.-No. L 134

On loan from the Federal Republic of Germany

7 — *Philosopher*, 1909

On Death, Part Two, Opus XIII, Sheet 3

Etching, engraving and aquatint

Inv.-No. 1957:314 D

8 — *Philosopher*, 1910
On Death, Part Two, Opus XIII, Sheet 3
Etching, engraving and aquatint
Inv.-No. L 258
On loan from the Federal Republic of Germany

9 — *Philosopher*, 1910
On Death, Part Two, Opus XIII, Sheet 3
Etching, engraving and aquatint
Inv.-No. L 294
On loan from the Federal Republic of Germany

10 — *Philosopher*, 1909
On Death, Part Two, Opus XIII, Sheet 3
Etching, engraving and aquatint
Inv.-No. 1957:315 D

11 — *Philosopher*, 1910
On Death, Part Two, Opus XIII, Sheet 3
Etching, engraving and aquatint
Inv.-No. L 16-3
On loan from the Federal Republic of Germany

12 — *Naked Man Standing*, 1885/1891
Black chalk drawing
Inv.-No. L 140
On loan from the Federal Republic of Germany

13 — *Prometheus Freed*, 1885/1891
Pen-and-ink drawing in black,
over pencil, squared with pen
Inv.-No. L 146
On loan from the Federal Republic of Germany

14 — *Prometheus Freed*, 1891/1894
Brahms Fantasy, Opus XII, Sheet 41
Etching, aquatint, engraving and
Mezzotint
Inv.-No. 1957:307 D

15 — *Abduction of Prometheus*, 1893
Brahms Fantasy, Opus XII, Sheet 24
Etching, engraving and aquatint
Inv.-No. 1957:287 D

16 — *Abduction of Prometheus*, 1893,
Brahms Fantasy, Opus XII, Sheet 24
Etching, engraving and aquatint
Inv.-No. 1957:288 D

ROOM 4 The Work on “Tent”

The work processes shown in the previous room are similar to those in Klinger’s final cycle of graphic art. He worked on “Tent” for almost five years between 1912 und 1916 – but with major interruptions. In 1912, he produced a series of sketch-like ideas, of which almost all are today in the possession of the Museum of Fine Arts in Leipzig. It was here that the artist had prescribed in advance the precise size of the frames. All the drawings that have been handed down show framing lines, the measurements of which correspond to the size of the copperplates. It is probable that in each case Klinger laid a copperplate on the paper in order to sketch in the drawing. Studies of individual figures barely exist.

In 1913, the artist began his first etchings. He revised individual pictures on several occasions and rejected some of his motif ideas so extensively that he had start again with new plates. It is likely that in order to finance this expensive project Klinger collected from the very start the proofs and the “abandoned plates”, which is how he referred to these rejected ideas. He printed in each case five copies and noted their condition meticulously, as there was already a circle of collectors who had specialised in his proof copies and were prepared to pay high prices for rare copies.

The art dealer Carl Beyer possessed the fifth copy of the special edition of the “Tent”, which we can show here. The print variants are in part further developments of the motifs – as in the case of the picture “Preparing to Dance”. “End”, on the other hand, was already finished when Klinger started all over again with a further plate and removed not only the cliffs and the person in the foreground but also changed the central group of figures in some detail so that the floating effect of the figures was strengthened. And where “The Wood at Night” was concerned, he completely rejected the first idea he had conceived for the picture and on which he had already worked several times, and started afresh.

1 — Sketch for *Preparing to Dance* Pencil
Collection A. und D. B., Munich

2 — *Preparing to Dance*, 1916, Sheet 25
Etching and dry point
Inv.-No. 1957:393 D

3 — *Preparing to Dance*, 1914, Sheet 25
Etching and dry point
Inv.-No. L 205
On loan from the Federal Republic of Germany

4 — *Preparing to Dance*, 1914, Sheet 25
Etching and dry point (with sandpaper)
Inv.-No. 1957:394 D

5 — *Preparing to Dance*, 1915, Sheet 25
Etching and dry point (with sandpaper)
Inv.-No. 1957:395 D

6 — *The Wood at Night*, 1916, Sheet 42

Etching and aquatint

Inv.-No. 1957:419 D

7 — *The Wood at Night*, 1915, Sheet 42

Etching and aquatint

Inv.-No. 1957:432 D

8 — *The Wood at Night*, 1915, Sheet 42

Etching and aquatint

Inv.-No. 1957:433 D

9 — *The Wood at Night*, 1915, Sheet 42

Etching and aquatint

Inv.-No. 1957:434 D

10 — *End*, 1915, Sheet 46

Etching and dry Point

Inv.-No. 1957:435 D

11 — *End*, 1915, Sheet 46

Etching and aquatint

Inv.-No. 1957:426 D

12 — *End*, 1915, Sheet 46

Etching

Inv.-No. 1957:427 D

13 — *End*, 1915, Sheet 46

Etching

Inv.-No. 1957:428 D



ROOM 5 'Tent

Although the year of publication of the cycle "Tent" is stated in the imprint of the portfolios as 1915, eight of the sheets were in fact dated by the artist himself as being 1916. After producing the first idea sketches, he had been working intermittently ever since 1913 on what were ultimately to be 46 sheets before designed the title sheets and the gold embossing of the parchment binding of the two portfolios, one containing 22 sheets and the other 24. There is no indication that in those years he had comprehensively noted the entirety of the sequence of the pictures. And so one can only assume that during the work he repeatedly inserted further episodes into the narrative until the conclusive sequence had been reached. Nor did he process the pictures in the final chronological order but apparently spontaneously as the mood took him.

To the story – or stories – that are told here there are no exact statements or notes from Klinger himself. It is said he had been inspired by the "Ballad of the Wild World" by Richard Dehmel (1863–1920), in which a "beautiful, quiet soul" is sitting in her tent waiting for the "tall, wild stranger" to come in from

The Bowl (detail), 1914
Tent, Opus XIV, Sheet 15
Etching and aquatint
Inv.-Nr. 1957:437 D

outside. All further episodes, though, spring from Klinger's imagination. Except for the references that are given in the titles, the artist leaves it up — just as in his previous cycles — to the observers to formulate the story in their own words. Following Klinger's death, the poet Herbert Eulenburg (1876–1949) wrote a "Circle of Odes", which together with prints of the plates were edited as a book in 1922. This could hardly have been what Klinger's would have wanted, since he had never understood his cycles as illustrations. In a review of the first edition of "Tent" in 1917, the Leipzig art critic Egbert Delpy (1876–1951) had compiled a fairy-tale story seemingly logically and in a diction typical of the time. It describes: "Faraway in the East, in a vast mountainous landscape, there lives a stunningly beautiful woman in a magnificent royal tent. Her reputation as a great beauty has spread far and wide and aroused desires throughout the land. But she loves only one: the strong man who once saved her from a raging bull. Her wailing handmaidens call for his help when their mistress, while bathing in the lake of the black swans, is pursued by the swan prince and dangerously threatened by the ardour of his enflamed passion. Her rescuer hastens to her side, spans his bow and kills the wicked winged creature with a well-aimed shot from the arrow he fires. The beauty thanks him with a rose and great affection. But there is already another

suitor on his way, this time a more dangerous one. Clad in knight's armour, he comes from afar, breaks into the tent with a blow from his naked sword, kills the handmaiden and kidnaps the beauty, who tries in vain to escape from him. The predator abducts his victim through impassable swampland and across a wild mountain range. But then fate steps in – the reckless abductor is struck dead by a landslide. Fleeing into the unknown, the beauty is able to save her life. However, she is soon involved in strange, new adventures. She falls captive to a slave, who carries her off to a women's state ruled by the cult of the goddess once revered in Lesbos. And very soon the ruler becomes enflamed with a sinister desire for the prisoner, who unveils her alluring charms in a dance before her. She passionately besieges the unhappy object of her desire, heaps present after present on her, locks the reluctant beauty up in tower and threatens her in the dark of night with death ...to no avail! Enraged, she then turns to her goddess for support. However, she is powerless and can for her part do no more than seek help from a spirit from the deep – a mighty wizard, who then takes the matter into his own hands. He lures the beauty's lover to him from afar, shows him the way to the tower – and to freeing her. But he imposes a terrible condition: 'Only if you kill a different woman will you have her back!' Out of longing for his beloved

he does indeed commit the demanded murder – whereupon she is brought to him by trabants of the wizard in a spectacular aerial rescue flight from the tower. Jubilant, the lovers head for home. They ride on horseback into his empire, and the controversial beauty becomes his queen... However, the couple's happiness does not last long! The bloody crime stands between them. The figure of the murdered woman leaves them peace and costs the guilty man his life. Where the soulless beauty gently is concerned, it accompanies her gently into the hereafter in the final sheet..."

However, it could just as well be the case in all the episodes about dreams and nightmares of the sleeping beauty from the first and last sheet, whereby dream plays a greater role in this particular story than what Delpy presents. That Idyll can so quickly turn into brutal reality is already clear in sheet eight. The basic themes – free erotic serenity, sexual desire, violence, envy and thirst for revenge – are all introduced at this point and in the following sequences expanded upon with great artistic enthusiasm. Here and there, pictures come in such rapid succession that one might well be reminded of comic strips or film stills of the cinema. Both mediums were new and successful in those days. But it is not known that Klinger engaged with them.

'Tent, Opus XIV, 1915

Sheet 1 *Prelude*, 1913/14

Etching, dry point and chisel

Inv.-Nr. 1957:366 D

Sheet 2 *Tent*, 1914

Etching and aquatint

Inv.-Nr. 1957:367 D

Sheet 3 *By the Lake See*, 1914

Etching and aquatint

Inv.-Nr. 1957:368 D

Sheet 4 *The Swans*, 1914

Etching and aquatint

Inv.-Nr. 1957:369 D

Sheet 5 *The Camp Side*, 1913

Etching and aquatint

Inv.-Nr. 1957:370 D

Sheet 6 *The Bull*, 1913

Etching and aquatint

Inv.-Nr. 1957:371 D

Sheet 7 *The Swan Prince*, 1914

Etching and aquatint

Inv.-Nr. 1957:372 D

Sheet 8 *Rape*, 1913

Etching and aquatint

Inv.-Nr. 1957:373 D

Sheet 9 *Girl and Archer*, 1914

Etching and aquatint

Inv.-Nr. 1957:374 D

Sheet 10 *The Shot*, 1914

Etching and aquatint

Inv.-Nr. 1957:375 D

Sheet 11 *Thanks*, 1913/14

Etching and aquatint

Inv.-Nr. 1957:376 D

Sheet 12 *Night*, 1914

Etching and aquatint

Inv.-Nr. 1957:377 D

Sheet 13 *The Course*, 1913

Etching and aquatint

Inv.-Nr. 1957:378 D

Sheet 14 *Break-in*, 1914

Etching and aquatint

Inv.-Nr. 1957:379 D

Sheet 15 *The Bowl*, 1914

Etching and aquatint

Inv.-Nr. 1957:380 D

Sheet 16 *The Foot*, 1914

Etching and aquatint

Inv.-Nr. 1957:381 D

Sheet 17 *Murder and Abduction*, 1914

Etching and aquatint

Inv.-Nr. 1957:382 D

Sheet 18 *Through Swampland*, 1914

Etching and aquatint

Inv.-Nr. 1957:383 D

Sheet 19 *Through Mountain Range*, 1914

Etching and aquatint

Inv.-Nr. 1957:384 D

Sheet 20 *Landslide*, 1914

Etching and aquatint

Inv.-Nr. 1957:385 D

Sheet 21 *Taking Flight*, 1914

Etching and aquatint

Inv.-Nr. 1957:386 D

Sheet 22 *Captive*, 1914

Etching and aquatint

Inv.-Nr. 1957:387 D

Sheet 23 *At the Gateway*, 1915

Etching and aquatint

Inv.-Nr. 1957:388 D

Sheet 24 *Before the Queen*, 1915

Etching and aquatint

Inv.-Nr. 1957:392 D

Sheet 25 *Preparing to Dance*, 1916

Etching and dry point (with sandpaper)

Inv.-Nr. 1957:396 D

Sheet 26 *The Great Goddess*, 1915

Etching and aquatint

Inv.-Nr. 1957:397 D

Sheet 27 *The Dance*, 1915

Etching and aquatint

Inv.-Nr. 1957:398 D

Sheet 28 *The Storming*, 1915

Etching and aquatint

Inv.-Nr. 1957:399 D

Sheet 29 *Presents*, 1915

Etching and aquatint

Inv.-Nr. 1957:401 D

Sheet 30 *On the Tower*, 1915

Etching and aquatint

Inv.-Nr. 1957:402 D

Sheet 31 *The Threat*, 1915

Etching and aquatint

Inv.-Nr. 1957:404 D

Sheet 32 *Queen and Goddess*, 1916

Etching and aquatint

Inv.-Nr. 1957:407 D

Sheet 33 *Goddess and Wizard*, 1916

Etching and dry point (with sand paper)

Inv.-Nr. 1957:409 D

Sheet 34 *Wizard and Knight*, 1916

Etching, roulette and aquatint

Inv.-Nr. 1957:411 D

Sheet 35 *Dreamy Way*, 1915

Etching and aquatint

Inv.-Nr. 1957:412 D

Sheet 36 *Before the Tower*, 1916

Etching and aquatint

Inv.-Nr. 1957:414 D

Sheet 37 *The Cave*, 1915

Etching and stipple manner

Inv.-Nr. 1957:415 D

Sheet 38 *The Condition*, 1915

Etching and aquatint

Inv.-Nr. 1957:415-a D

Sheet 39 *Murder*, 1915

Etching and aquatint

Inv.-Nr. 1957:416 D

Sheet 40 *Airborne*, 1913

Etching and aquatint

Inv.-Nr. 1957:417 D

Sheet 41 *Found*, 1913

Etching, dry point and aquatint

Inv.-Nr. 1957:418 D

Sheet 42 *Night in the Wood*, 1916

Etching and aquatint

Inv.-Nr. 1957:420 D

Sheet 43 *In One's own Country*, 1916

Etching and aquatint

Inv.-Nr. 1957:423 D

Proof Copies

Proof Copy to Sheet 29, 1915

Etching and aquatint

Inv.-Nr. 1957:400 D

Proof Copy to Sheet 31, 1915

Etching and aquatint

Inv.-Nr. 1957:403 D

Proof Copy to Sheet 32, 1915

Etching and aquatint (also with ink)

Inv.-Nr. 1957:405 D

Proof Copy to Sheet 32, 1915

Etching and aquatint

Inv.-Nr. 1957:406 D

Proof Copy to Sheet 34, 1915

Etching

Inv.-Nr. 1957:410 D

Sheet 44 *Horror*, 1915

Etching and aquatint

Inv.-Nr. 1957:424 D

Sheet 45 *Expulsion*, 1915

Etching and aquatint

Inv.-Nr. 1957:425 D

Sheet 46 *The End*, 1916

Etching and aquatint

Inv.-Nr. 1957:429 D

Proof Copy to Sheet 36, 1915

Etching and aquatint

Inv.-Nr. 1957:413 D

Proof Copy to Sheet 43, 1914

Etching and aquatint

Inv.-Nr. 1957:421 D

Proof Copy to Sheet, 1915

Etching and aquatint

Inv.-Nr. 1957:422 D

Proof Copy to Sheet 12 a, 1914

Etching and aquatint

Inv.-Nr. 1957:430 D

Proof Copy to Sheet 35 a, 1915

Etching and aquatint

Inv.-Nr. 1957:431 D

The entire stock of Max Klinger's works in the
Staatliche Graphischen Sammlung Munich
is available online under the following address:
<https://emp.graphische-sammlung.mwn.de/eMuseumPlus>.

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