EDVARD MUNCH (1863-1944)

Abend. Melancholie: Am Strande
Evening, Melancholy: On the Beach

Date: 1901
Medium: Woodcut printed in five colors on medium weight wove paper
Dimensions: 373 x 468 mm. 14 1/2 x 18 3/8 in.
References: Woll 203
Signature: Signed in pencil "Edv Munch" lower right
Provenance: The artist; to Prof. Kristian Schreiner (1854-1957), Oslo
Impression: Brilliant
Condition: A brilliant impression in almost impeccable state of preservation on thin Japan paper. Faint foxing in top left corner and other minimum disturbances in the very wide margins and middle left. Full sheet with deckle edges. Original printer's folds.

EDVARD MUNCH (1863-1944)

Im Männlichen Gehirn
In Man's Brain

Date: 1897
Medium: Woodcut printed in orange-red on thin Japan paper
Dimensions: 368 x 567 mm. 14 1/2 x 22 1/4 in.
References: Woll 110
Signature: Signed lower right "Edvard Munch"; second full signature verso
Annotations: The number "50" in pencil, lower left, recto
"50" in pencil on middle bottom verso
Impression: Brilliant
Condition: Brilliant impression, the color fresh, on thin Japan paper, uncut wide margins with deckle edges. Faintest foxing outside the image.
EDVARD MUNCH (1863-1944)

**Madonna**

Date: 1895/1896  
Medium: Lithograph in black with hand coloring on green card  
Dimensions: 541 x 349 mm.  21 ¼ x 13 ⅔ in.  
Annotations: Indecipherable script in pencil middle verso  
Impression: Brilliant, the colors bright, vivid, and fresh  
Condition: Excellent state of preservation. No apparent flaws other than the loss of the top left corner tip, a 2 in. break in the card at the top, and small nicks around the edges

EDVARD MUNCH (1863-1944)

**Mondschein**

**Moonlight**

Date: 1896 (key block), 1902 (color block/c. 1913)  
Medium: Woodcut printed in five colors on medium weight, white-cream wove paper  
Dimensions: 398 x 464 mm.  15 5/8 x 18 ¼ in.  
References: Woll 90 and Woll 202  
Signature: Signed in pencil “Edv Munch”, lower right; “No. 154” in pencil verso  
Impression: Very fine and bright  
Condition: A very fine and bright impression in a nearly flawless state of preservation
EDVARD MUNCH (1863-1944)

*The Kiss*

**Date:** 1897-1902  
**Medium:** Woodcut printed from two blocks in black and gray on light brown oatmeal-like heavy paper  
**Dimensions:** 520 x 510 mm. 20 ¼ x 20 1/16 in.  
**References:** Woll 204  
**Signature:** Signed in pencil lower right, "Edv Munch"  
**Impression:** Brilliant strong impression  
**Condition:** Excellent condition. Faintest mat stain well outside the edges, some printer's creases, remnants of hinges verso, wide margins all around

EDVARD MUNCH (1863-1944)

*Two People (The Lonely Ones)*

**Date:** 1899  
**Medium:** Color woodcut from three sawn blocks on thin Japan paper  
**Dimensions:** 393 x 546 mm. 15 ½ x 21 ½ in.  
**References:** Woll 157, first state of eight version 1 of eight states, before the vertical crack extending from the woman's head to the top of the composition is sawn into the block in the second state, printed in blue and black; many alterations in later states  
**Signature:** Signed in pencil "E Munch", lower right recto  
**Exhibited:** The Harn Museum of Art, University of Florida, Gainesville, long term loan, 1987-1998  
**Impression:** Brilliant impression in a near flawless state of preservation  
**Condition:** Excellent condition. Wide margins with deckle edges all around. Some slight wrinkling on top left beyond the image.
EDVARD MUNCH (1863-1944)
Two People (The Lonely Ones)
Date: 1895
Medium: Drypoint, roulette, and gray tone plate on heavy wove paper
Dimensions: 167 x 225 mm. 7 x 8 7/8 in.
References: Schiefler 20 a
Signature: Signed in pencil "E Munch", lower right; modern pencil inscriptions on verso
Impression: Brilliant
Condition: Excellent condition apart from faintest almost undiscernible light stain. Wide margins all around. There are remnants of old hinging.
Impression: Brilliant, with burr and carefully wiped with tone, the yellow of the Japan paper giving an extraordinary warm, atmospheric feeling, as if late afternoon sun
Condition: Near-perfect, minimal skinning verso where old hinges removed, virtually no repairs or restoration, narrow margins outside the platemark all around