



# ELDON SCHIELE



**W&K**  
WIENERROITHER & KOHLBACHER



# EGON SCHIELE

(1890 – 1918)

WORKS ON PAPER 1908-1918

TEXTS BY ELIZABETH CLEGG

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EDITION

# 1 HOUSE BETWEEN TREES I, 1908

HAUS ZWISCHEN BÄUMEN I, 1908

Oil on cardboard, 270 x 272 mm

Inscribed on verso (by Hans Massmann): "Hans Massmann von seinem Studienkollegen Egon Schiele im Jahre 1908"

[To Hans Massmann from his fellow student Egon Schiele in 1908]

## Provenance

Hans Massmann. - Grete Pfeiffer. - Galerie Gunzenhauser, Munich. - Private collection, Austria.

## Exhibition

Österreichische Galerie Belvedere, Vienna, 1968, no. 9, illustrated in catalogue.

## Bibliography

Otto Kallir, *Egon Schiele*, Verlag Paul Zsolnay, Vienna, 1906, p. 136, no. 35 (dated to 1907).- Rudolf Leopold, *Egon Schiele. Gemälde, Aquarelle, Zeichnungen*, Residenz Verlag, Salzburg, 1972, p. 542, no. 125. - Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998; catalogue raisonné no. P 142.

One of two known variants of the same composition, this small cardboard panel is distinguished through being closer in shape to an exact square;<sup>1</sup> in displaying a more varied application of paint (from markedly pastose in the rendering of the evening sky to relatively perfunctory in the right foreground); in achieving a more compact and better balanced motif out of house and surrounding vegetation; and in contriving more daringly angular and abstract forms, both positive and negative, at the extreme left.

As the trees are in full leaf, this scene would have been observed and recorded in late spring or in summer (in at least one of its variants it may well have been painted *en plein air*). It would thus be

<sup>1</sup> The other work, Kallir, cat. rais. no. P 143, now untraced, is taller in format, though overall slightly smaller.

<sup>2</sup> Respectively, *Flowers*, Kallir, cat. rais. no. P 146, and *Sunflower I*, Kallir, cat. rais. no. P 144.





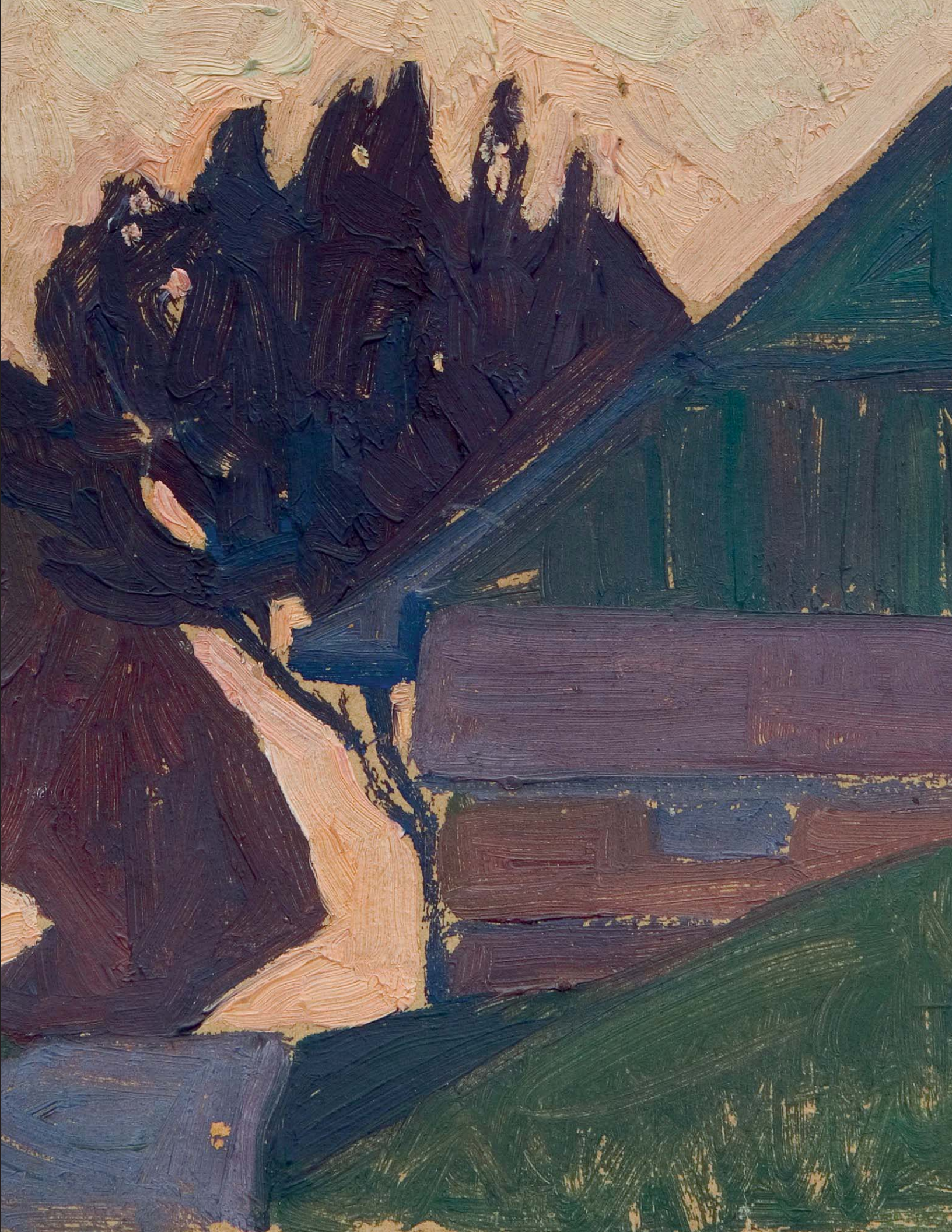
among the last works of 1908 to be produced by Schiele before he fully began to absorb the soon overwhelming formal influence of Gustav Klimt, following his encounter with the latter's paintings exhibited at that year's Viennese Kunstschau. Evidence of the resulting rapid shift in Schiele's approach was to be at its clearest in his treatment of the figure; but Klimt's example would also prompt Schiele to eschew his earlier, spontaneous response to landscape subjects in favour of a far more calculated re-working of individual motifs. The change is already apparent in a few works dated (or datable to) 1908, in which closely interrogated and persuasively stylised plant forms are effectively detached from the very minimal indication of a setting that endures, or are positioned against a shimmering "void".<sup>2</sup>

*House between Trees I* also brings to this transitional phase in Schiele's development an accomplished fusion of two of his chief formal and motivic preoccupations of the years since 1906, when he had first become a student at the Viennese Academy of Fine Arts: his fascination with natural and man-made forms silhouetted against the glow of an evening sky; and his sensitivity to the necessary coexistence of human settlements and their landscape settings.

The flattened, dark forms of the trees in the present work, crisply and "poetically" defined against the sky as it shades from a whitish blue to a soft rose, ultimately derived from far more conventional devices found in still essentially amateurish works such as *View of a City (Silhouette)* (Kallir, cat. rais. no. D 56). But in our panel they also serve to point up the passages of rich colour – a blueish grey, dusty pinks and mauves – persisting even as the light fades. As in several paintings from the earlier months of 1908, the traditional title of the present work, albeit merely descriptive, already attests to Schiele's assumption of a nominal parity between nature and culture. In due course manifest as a more developed concern for the "organic" cohesion" of environments and their occupants, this was to endure in the output of his maturity: from the *City on the Blue River* paintings of 1910-11, inspired by his mother's native Krumau / Český Krumlov (Kallir, cat. rais. no. P 183; P 212), to exuberant compositions of 1917 such as *Town among Greenery (The Old City III)* or *Houses in Landscape* (Kallir, cat. rais. no. P 313; P 314).<sup>3</sup>

<sup>3</sup> On this aspect of Schiele's treatment of townscape / landscape subjects, and its cultural-political context, see Kimberly A. Smith, *Between Ruin and Renewal: Egon Schiele's Landscapes*, New Haven and London 2004, in particular chapter 4, pp. 99-137.







## 2 SEATED SEMI-NUDE WITH HAT AND PURPLE STOCKINGS (GERTI), 1910

SITZENDER HALBAKT MIT HUT UND VIOLETTEN STRÜMPFEN (GERTI), 1910

Black crayon, gouache and watercolour on paper, 449 x 317 mm

Monogram (lower left): S

This work will be included in the forthcoming revised version of Jane Kallir's catalogue raisonné, as no. D 525a.

**Provenance:**

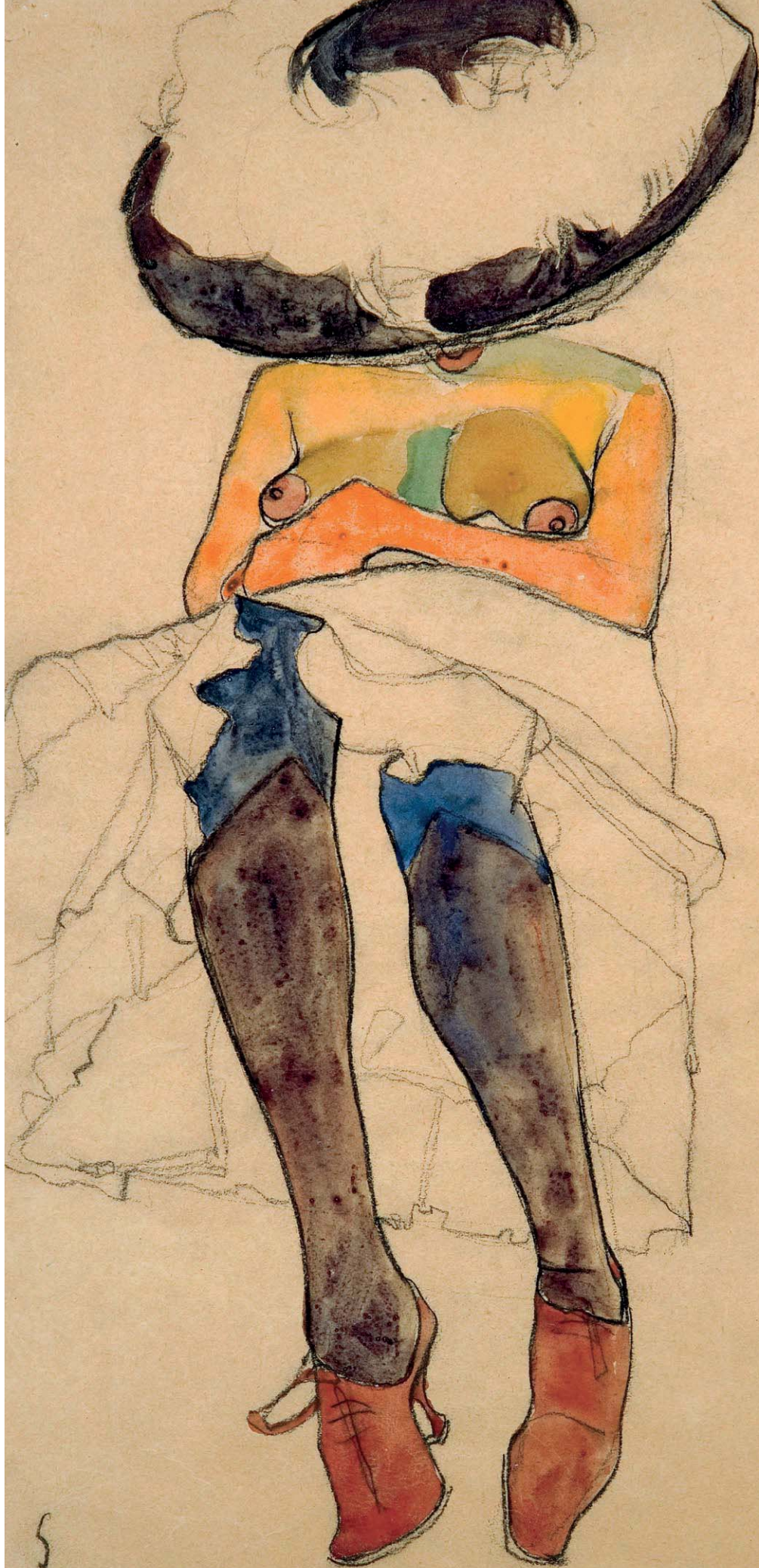
Otto Prutscher, Austria

Most securely datable to 1910 through the form of Schiele's monogram (the angular, elongated "S" being a variant documented only for that year),<sup>1</sup> this work is richly representative of his formal, motivic and emotional preoccupations at a crucial phase in his development as a draughtsman.

The positioning of the seated figure within our upright oblong sheet is sufficiently off-centre to suggest a subject "discovered" by chance, rather than deliberately contrived. Schiele wields his black crayon with confidence, as attested by the continuous responsive contours of the legs and arms. But he is master also of the lighter touch employed to plot the folds and flounces of the petticoats and, above all, to hint at the feathery decoration added to the hat, which is, however, largely conveyed through the paper surface, here left barely marked between passages of dark grey gouache that define both crown and brim. Very characteristic of this period is the watercolour "patch-working" of areas of exposed flesh: the still tenuously naturalistic orange or pink of the arms and nipples at odds with the yellow and green of the breasts and shoulders.

<sup>1</sup> On Schiele's use of the elongated "S" in 1910, see Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. London 1998, p. 689. Well before the end of the year he had progressed to the more assertive and informative "S • 10 •".









Egon Schiele, *The Scornful Woman*  
*(Gertrude Schiele)*, 1910  
 Wien Museum (Kallir, cat. rais. no. D. 546)

granted an unusual prominence and exceptionally large hats of the sort in vogue at this time. Although purple stockings first appear in 1908,<sup>2</sup> it was only during the next year that Schiele began to explore the erotic / pornographic potential of this motif. Yet the blatant foregrounding of the purple stockings in our sheet serves only to reveal that they carry almost no erotic charge. The indispensable complementary factor – the bared flesh of the thighs – is here safely encased in stylish blue drawers. Of particular interest among Schiele's stock of large hats is the headgear of quite preposterous

The figure as a whole, for all its placidity, is enlivened through two, partially interacting sequences of provocative alternation. It is, firstly, made up of segments that at once appear either over- or under-dressed. The almost ludicrously large hat, now sporting further adornment, leaves us all the more surprised at the entirely naked upper torso; the legs and feet, so smartly equipped for the outer world, contradict the domestic aura of the flimsy, layered undergarments. Secondly, Schiele's characteristic elision of the two- and three-dimensional in his rendering of pose requires that we pause to "unpick" a busy pattern of projecting and receding forms. The downward tilt of the head, amplified by the hat, is compensated by the restraint of the anchoring shoulders; the soft swell of the breasts is countered by the "negative" space of the concealed hips; the forward thrust of the thighs is arrested by the punchy verticality of the calves.

Two of Schiele's favoured sartorial motifs of 1910 are united in the present work: coloured stockings

2 In one drawing of that year, Kallir cat. rais. no. D 310, they entirely dominate the foreground of a composition in which their otherwise naked wearer is no more than a faceless outline.

3 Respectively, Kallir, cat. rais. nos. D 485 and D 515.



proportions seen in the bizarre 1910 record of his comically snarling 16-year-old younger sister, Gerti (Kallir cat. rais. no. 546; see fig.), which likewise teams exposed breasts with a voluminous skirt. The large hat in our watercolour appears, however, unique in Schiele's known output as a draughtsman in being observed so emphatically from above.

Of equal interest are two aspects of the pose of our figure that may be read as indications of the model's reluctance – or feigned reluctance – to serve in this capacity: the concealed face and the crossed arms. The former occupies one extreme on a "sliding scale" of depicted responses ranging from the closed eyes of Schiele's second 1909 painting of Gerti (Kallir, cat. rais. no. P 155), by way of the head turned to one side that is a frequent feature of his nude studies of her (Kallir, cat. rais. no. D 544), to the face lowered to such an extent that only a dense mass of pinned and beribboned curls is shown to the viewer (Kallir, cat. rais. no. D 520). The present model's crossed arms, by contrast, occupy the less urgent end of a gestural spectrum that embraces both the merely "conversational" and the anxiously self-defensive.<sup>3</sup>

Quite apart from Gerti Schiele's recurrence in the comparative examples cited here, further factors encourage us to rediscover her in the anonymous seated figure in our sheet. Her recorded statement on a pencil portrait of herself in a wide-brimmed hat (Kallir, cat. rais. no. D 490) also points to the context in which our watercolour may have been produced. Gerti claimed that other drawing had been made during the summer of 1910 in Krumau (now Český Krumlov, Czech Republic), birthplace of the siblings' mother, for which Schiele had set out in May of that year, intending to spend several months in the company of friends. Despite the intermittent presence of Gerti, Schiele was soon overcome by regret at how dispiriting a sojourn this had proved to be. Were this indeed the setting in which our figure was recorded, might not Schiele's desolation perhaps account for its peculiar blend of intimacy and ennui?

Only after careful scrutiny will attentive viewers discover the unobtrusive detail – an improbable substitute for more conventional fare – in which Schiele's habitual joy in concealment and exposure is here still very much in play. "Signalled" by a curling wisp of white feather, it is the model's chin, as pink as are her nipples, protruding from beneath the dark brim of her hat.<sup>4</sup>

<sup>4</sup> Were the sitter here indeed Gerti, our watercolour would serve as an intriguingly piquant illustration to Jane Kallir's astute claim that Schiele's younger sister, while still genuinely coy about modelling for him in 1909, had by 1910 become "fully Egon's accomplice". See Jane Kallir, *Egon Schiele's Women*, Munich, London and New York 2012, p. 77.

### 3 TWO SEATED WOMEN, 1911

ZWEI SITZENDE, 1911

Pencil on paper, 559 x 371 mm

Signed and dated at lower right: "S. 1911"

Verso:

Seated Woman, pencil

Sitzende

Provenance

Marlborough Fine Art, London; Serge Sabarsky Gallery, New York.

Exhibitions

*Egon Schiele: Zeichnungen und Aquarelle aus den Beständen des Historischen Museum der Stadt Wien und aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky*, Historisches Museum der Stadt Wien, September 1981; then touring in 1981-82 to Linz, Munich and Hanover, fig. 36. - *Egon Schiele*, Pinacoteca Capitolina, Rome, July-August 1984; then touring in 1984 to Venice, fig. 86. - *Zeichnungen und Aquarelle des deutschen Expressionismus*, Städtische Galerie Bietigheim-Bissingen, July-September 1990; then touring in 1990-91 to Linz, Herford, Hoechst, Graz, Innsbruck and Vienna. - *Egon Schiele: Arbeiten auf Papier*, Galerie Hauser & Wirth, Zürich, 27 February – 17 April 1984, p. 53. - *Egon Schiele: 100 Zeichnungen und Aquarelle*, Panorama Museum, Bad Frankenhausen, 18 November 1985 – 11 February 1986; then touring in 1986 to Klagenfurt, no. 53. - *Egon Schiele: Drawings and Watercolors*, The Serge Sabarsky Foundation, New York, 6 June 1996 (Memorial Service). - *Egon Schiele*, International Cultural Centre, Kraków, 11 December 1996 – 30 January 1997; then touring in 1997 to Ljubljana, no. 53. - *Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie New York, 21 October 2005 – 20 February 2006, cat. D 71, fig. p. 246. - *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 103.

Bibliography

Serge Sabarsky, *Zeichnungen und Aquarelle des deutschen Expressionismus*, Stuttgart 1990. - Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 796; verso catalogue raisonné no. D 1103a. - *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 103.





5.19.11.

This sheet attests to three respects in which Schiele's approach to life drawing had evolved by the end of 1911. His preference now for smoother, paler paper both encouraged and facilitated a greater concern with *mise-en-page*. Although his figures here are ranged to the left, and are thus cropped on that side, this off-centring does not appear in the least accidental, an impression reinforced by the compensatory, rightward positioning of the signature and date. Schiele had by now also begun to use pencils with a harder lead, with which he could obtain exceptionally fine lines. Here he has, on occasion, retained the delicacy of such effects, as in the hair of the foreground figure; but he has otherwise carefully over-traced his initial pencil markings, hence the resulting schematic quality and the element of "angularity" that commentators have noted. Thirdly, Schiele's subjects were by now indubitably professional models, a status they retain even when he appears to play with the notion of capturing them "off duty" and "off guard" – momentarily overcome by a sense of tedium, an urge to daydream, a tremor of anxiety – as they wait to be called upon to pose.

The pairing or, more strictly speaking, doubling in this sheet is of particular interest. The very close resemblance of the two figures (be it in their hair, faces, physique or cursorily noted accessories) and the reiteration of poses or gestures (the left leg loosely crossed over the right, the hand supporting or raised to the chin) would seem to indicate that Schiele may here have used one model to serve for two – an "economising" studio practise possibly first suggested by his own keen use of the studio mirror. Attending first to the figure shown bending slightly forward, he would next have rearranged her pose, then added his record of this as if it were that of a second model positioned behind her. Given Schiele's preoccupation at this time with the notion of "the double", not least in connection with the two versions of his nightmarish self portrait *The Self-Seers* (Kallir, cat. rais. no. P 174; P 193), it is not surprising that there are a good number of pairs to be found among his figure studies. In some of these the two models are posed in such close proximity that they appear to "share" a particular limb,<sup>1</sup> as is indeed also the case with the sole lowered arm in our sheet.

The female figure drawn on the verso, in delicate pencil strokes over-traced only in the region of the hands, revisits the seated and cross-legged pose of those on the recto. Dressed, however, in a long gown and accompanied by extensive hints at generously upholstered seating, this has the character less of a studio exercise than of a rapidly executed portrait sketch. Schiele's especially careful delineation of the elegant long fingers and his apparent interest in the headgear point to a possible connection with the anonymous sitter found in a further pencil drawing of 1911, *Woman in an armchair* (Kallir, cat. rais. no. D 890), who also shares our verso figure's distinctively rotund face.

<sup>1</sup> See, for example, Kallir, cat. rais. nos. D 848 or D 886.





SEATED WOMAN (verso of *Two Seated Women*)

## 4 STANDING SEMI-NUDE (WALLY NEUZIL), 1912

STEHENDER HALBAKT (WALLY NEUZIL), 1912

Pencil on paper, 482 x 316 mm

Signed and dated at lower right: "EGON / SCHIELE / 1912"

Verso:

Seated Nude Viewed from the Back, 1912

Sitzender Rückenakt, 1912

Signed and dated at centre right: "EGON / SCHIELE / 1912"

### Provenance

Gustav Ucicky, Vienna. – Hilde Elisabeth Ptack (Betty Bird), as a gift from the above. – Mischa Hauserman.

### Exhibitions

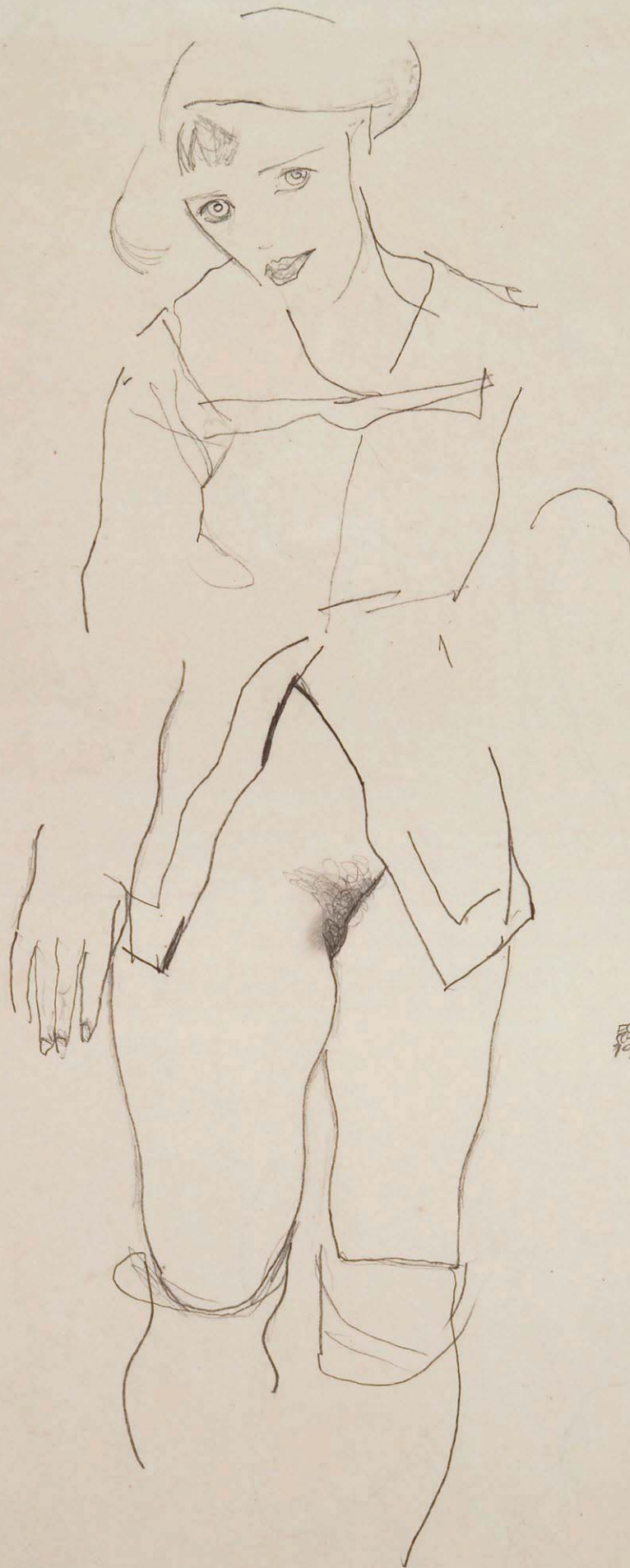
*The Naked*, The Drawing Room, London, 2014, fig. p. 75. – *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, fig. 3, p. 129.

### Bibliography

Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1038. – Mary Boyle and Kate Macfarlane, eds., exh. cat. *The Naked*, London 2014, fig. p. 75. – *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, fig. 3, p. 129.

Even were the identity of Schiele's subject not recorded, it is more than likely that one would soon be prompted to guess that this young woman – captured in so guilelessly "un-posed" a fashion, in such bemusingly un-erotic dishabille, and who so directly and enquiringly meets our eye – meant rather more to him than did the average studio model. It is not improbable that the same individual posed for the drawing on the verso of this sheet; but that seated nude, encompassed in a rapid, "generalising" outline, itself serves to point up the distinctive character of the image on the recto, which betrays, or at least deftly simulates, the telltale vagaries of a fondly un-objective gaze.





FOON  
1912.

Wally Neuzil (born Walburga Neuzil in 1894) had moved to Vienna from provincial Lower Austria in around 1906, along with her mother, her maternal grandmother, and her three younger sisters, out of dire economic necessity following the sudden death of her Czech-Bohemian father, an elementary school teacher.<sup>1</sup> In the metropolis, where the family lodged together at a long series of addresses around the impoverished urban periphery, Wally secured employment as a salesgirl; but by early 1911 she had also begun modelling for Egon Schiele. (The rumour that she had first modelled for Gustav Klimt, who had then "passed her on" to his younger colleague, has not been substantiated.) A closer bond with Schiele may have been established as early as spring 1911, when Wally shared in the first of his several abortive attempts to relocate his studio outside Vienna – on this occasion to his mother's native Krumau / Český Krumlov in southern Bohemia. Wally's devotion to Schiele was to be far more rigorously tested the following spring, during the incarceration (on a charge of "immorality") that he incurred as a result of events during an especially disastrous attempt to settle in the village of Neulengbach (around 40 kilometres west of Vienna), to which his maternal uncle had retired. Wally's nobly selfless conduct during this episode deeply moved Schiele, as he was later to report.<sup>2</sup>

Schiele was accompanied by Wally on many of his subsequent travels: in the summer of 1912 to Carinthia, a year later to the Salzkammergut (where, at Gmunden, the pair were recorded in what is the only known surviving photograph of them together).<sup>3</sup> Her status as his companion, though much resented by his mother and younger sister, seems generally to have been accepted by his friends and acquaintances. Wally, was, moreover, to prove an able and reliable assistant – be it as secretary, as messenger, or as go-between – not least in Schiele's dealings with the Viennese art world. She even tolerantly facilitated his flirtation with the more obviously "marriageable" woman for whom he would, reluctantly, abandon her in summer 1915. Wally thereafter volunteered to train as a Red Cross nurse. Serving in this capacity first in Vienna, then in August 1917 transferred to Dalmatia, she died near Split, towards the end of that year, of scarlet fever.

1 For a summary of the findings of the most recent research into Wally's origins, see Birgit Summerauer, "'Wally Neuzil. Viele Grüße von der Klapperschlange! Die Gefährtin Egon Schieles", in exh. cat., ed. Diethard Leopold, Stephan Pumberger and Birgit Summerauer, *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, pp. 49-105.

2 See Schiele's letter of 25 January 1914 to the collector Franz Hauer, reprinted in Christian M. Nebehay, *Egon Schiele 1890-1918: Leben, Prosa, Gedichte*, Salzburg and Vienna 1979, no. 633, p. 301.

3 The original print of the photograph is no. 16 in the album for summer 1913 ("1913. Am Traunsee [...]") compiled by Schiele's colleague and supporter, and on this occasion his host, the Viennese critic Arthur Roessler. The album was later donated to the Historisches Museum der Stadt Wien, now the Wien Museum. See Wien Museum, inv. no. 133.911. Wally also features, alone, in album photograph no. 32.

While Wally was at no point Schiele's only studio model, she would appear to have been especially favoured by him in that respect throughout much of the four-year period in which we may assume that they were lovers. It is in 1912 that Wally's distinctive "look" – her large, pale blue-green eyes and generous mouth, her long red hair worn in a fringe and piled into a loose "up-do" complete with bandana, her stylish dark gowns with their decorative white collars – begins to recur in Schiele's work. From this time Wally features in portrait, sketches, in individual figure studies, or as the artist's paramour. Even more significant is Wally's presence, only lightly disguised and invariably accompanied by a character modelled by Schiele himself, in the allegorical paintings of that year.<sup>4</sup> Also dated 1912 are the small pendant head-and-shoulders portraits of Schiele and of Wally,<sup>5</sup> the latter now by far the most widely familiar image of its subject. Memorably, and by no means unjustly, these portraits have been interpreted as nothing short of "a pictorial declaration of betrothal".<sup>6</sup>



SEATED NUDE VIEWED FROM THE BACK, 1912  
(verso of *Standing Semi-Nude*)

4 *Woman in Mourning*, Kallir, cat. rais. no. P223, and *Cardinal and Nun*, Kallir, cat. rais. no. P 232.

5 Respectively, Kallir, cat. rais. no. P 235 (Schiele) and Kallir, cat. rais. no. P 234 (Wally).

6 See Jane Kallir, *Egon Schiele: Drawings and Watercolours*, London 2003, p. 193. On the pendant portraits see also Jane Kallir, *Egon Schiele's Women*, Munich, London and New York 2012, pp. 143-44.



## 5 FOR THE POOR OF THE ERZGEBIRGE, 1913

FÜR DIE ARMEN VON [= VOM] ERZGEBIRGE, 1913

Watercolour and pencil on paper, 240 x 170 mm

### Bibliography

Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1460.

This is one of three surviving variants, probably made in quick succession, of Schiele's design for what appears to be a poster advertising an event at the Viennese Rathaus [City Hall] in 1913: perhaps a dramatic or musical performance or a series of lectures, with the proceeds intended for charity. At 24 by 17 centimetres, our sheet is around 30 per cent smaller than are the other two. It may be on this account that it is both the least successful in accommodating its two inscriptions,<sup>1</sup> yet also the most resolved in the treatment of the central, pictorial segment. While the "family" depicted on each occasion – formally and chromatically distinct male and female figures and a sketchily rendered infant – here forms a cohesive group, the other compositions are more dynamic but also less coherent, perhaps intended to evoke the perils impeding the reunion of loved ones, or the restoration of the child, momentarily endangered, to its mother's arms (see fig. p. 20). Schiele's use of red in combination with a deep blue and a vibrant turquoise is in keeping with the marked brightening of his palette at this time. And the echoes of folk art in both the angular form of the man and the statuesque rotundity of the woman attest to his concurrent attraction to the aesthetic of the vernacular.

<sup>1</sup> The inscriptions featured in each of the other designs (Kallir, cat. rais. nos. D 1458; D 1459) read: "DIE ARMEN / IM ERZGEBIRGE" (above the image), and "IM RATHAUS / WIEN 1913" (below the image), with the words more evenly positioned throughout.

FÜR DIE ARME  
VON ERZÖE



WELCHER





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Cover: Egon Schiele, *Seated Woman*, 1916 (fig. no. 8, photomontage)