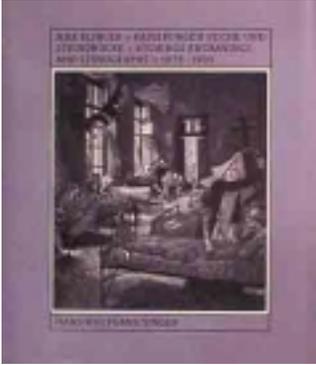


ALAN WOFSY FINE ARTS



MAX KLINGER, Etchings, Engravings, and Lithographs 1879–1903.
Hans W. Singer. 416 pages. 340 illustrations. San Francisco: Alan Wofsy Fine Arts, 1991. ISBN 1-55660-078-X

Max Klinger (1857–1920) was Germany's most important fin de siècle symbolist, fusing romantic themes with classical imagery in a manner similar to that of his French counterparts Moreau and Redon. In his graphic work he gave a painterly impression- to the image by his use of aqua-tint, achieving effects previously attained only by Goya. Because of his ability to depict dreamlike states with astounding clarity, Klinger was a major influence on such later artists as de Chirico and Dali.

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Although Klinger was also a painter and sculptor, it is his more than 400 graphic works that constitute his most impressive accomplishment. Most of these are grouped within 14 portfolios, to which he assigned opus numbers, and they are often referred to as his cycles or series. The musi-cal allusion of the word opus is not accidental. Klinger conceived of the series as iconographic symphonies. He was personally associated with the great composers of his time, notably Brahms and Richard Strauss, and he created art projects related to their work (cf. *Brahms Fantasies*, Opus XII, Singer 183–223).

The first edition of Singer's complete catalogue of Klinger's etchings, engravings, and lithographs appeared in 1909, and covered all the works completed or in progress up to 1903, illustrating some 331 works and describing them in all their various states. The original publisher, Amsler & Ruthardt of Berlin, has authorized this new edition, which adds a complete English translation as well as several new illustrations.